

Graduate English Course Descriptions Summer/Fall 2025

Enrollment Guidelines

LITERATURE

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

MASTER OF FINE ARTS

Only MFA students may enroll in courses offered by the MASTER OF FINE ARTS (MFA) program. MFA students must request MFA courses via an online form, which will be emailed to them by 03/07. 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) 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) with advising or other questions. Non-MARC students should contact Taylor Cortesi (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) with advising/degree audit questions. Instructions for non-MATC students: Contact Taylor Cortesi (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 Wednesday, March 19th.

Summer Courses

Summer I

LITERATURE

English 5353

History of the English Language

M/W 5:30-9:30pm

Instructor: Susan Morrison

Course Description: If you enjoy the etymology of entomology, this course needs you. This course provides an overview of the historical development and changes of English from its Indo-European roots to modern American English and Global "Englishes" that exist throughout the world today. We will discuss the origins and growth of the English language with particular attention to the social, cultural, and historical contexts for phonological (pronunciation), morphological (form of words), and grammatical changes. We will also examine dialects, spelling, and dictionaries; we will explore the OED (Oxford English Dictionary) and Middle English Dictionary, among other such lexicographical masterpieces. This course is vital for understanding the variety of American Englishes today (including African American Vernacular English, Hispanic American English, and the Texas accent) and for understanding literature written in English, ranging from the medieval period through the present-day.

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

Evaluation: The Way I Speak: Idiolect Paper: 20% Take Home Exam for Old English: 10% Mid-term Tests for Old English and Middle English/Early Modern English: 30% (15% each] Literary Language Analysis essay: 20% Participation, attendance, and in-class work, including Discussion Posts: 20% For all papers and tests: Upload to CANVAS

Office: Flowers Hall M12

Phone & E-Mail: 512-245-7669 and morrison@txstate.edu

LITERATURE

Summer I

ENG5371.501

Studies in Modern British Literature
Fully Online / Asynchronous

Instructor: Dr. Simon Lee

Description: Nostalgia gets a bad rap; it is frequently maligned as a device by which to engineer a cheap emotional effect. In cultural production, it is often derided as sentimental with the past idealized in fallacious ways. Furthermore, nostalgia is often tied to a dissatisfaction with the present, looking instead to times and places that purportedly offered more tangible, secure ontologies. This fully online and fully asynchronous graduate-level course reviews British literature from the early 20th century to the present, examining nostalgia's value relative to cultural shifts. It explores the manifold ways that authors deploy nostalgia as a technical device of narrative while simultaneously advancing critiques of retrogressive sentimentality. The course closes by surveying the present-day state of the nation through contemporary writing that challenges nostalgia by questioning the efficacy of cultural memory in a largely unstable world.

Primary texts will most likely include some combination of the following: Virginia Woolf's *To the Lighthouse*, Evelyn Waugh's *Brideshead Revisited*, John Osborne's *Look Back in Anger*, Muriel Spark's *The Prime of Miss Jean Brodie*, Kazuo Ishiguro's *The Remains of the Day*, Julian Barnes' *The Sense of an Ending*. Secondary texts, designed to provide further contextual, theoretical, and syncretical support, will likely include some combination of work from writers like Fred Davis and Svetlana Boym.

Phone: LOL

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MARC

Summer I

ENG 5316

Composition Pedagogy

ARR

Instructor: Dr. Lauren Brentnell

Description: Revising for Scholarly Publication is designed for students who are preparing scholarly manuscripts for publication in academic journals or other professional venues.

Students will learn to critically analyze their own drafts, respond effectively to editorial feedback, and refine their arguments, structures, and stylistic choices. The course also offers insight into scholarly publishing, including discussions on handling rejection, understanding journal expectations, and preparing for resubmission.

Because this course focuses on revision and journal submissions, his course is ideal for graduate students who have a manuscript already ready to work with (for example, a seminar paper, draft article, or a submitted article that needs revisions).

All materials are OER.

MATC

Summer I

ENG 5314

Specializations in Technical Communication: Proposal Writing

ARR

Instructor: Dr. Aimee Roundtree

Description: A group of courses that provide students theoretical and practical information for specialized types of technical communication.

Fall Courses

LITERATURE

English 5384.001: Critical Theory

The Frankfurt School (Foundations of Critical Theory)

M 6:30-9:20p

FH257

Instructor: Robert T. Tally Jr.

Description: Amid the uncertainties of our time concerning viable futures, many critics today have responded with critical ontologies of the present, including Anna Kornbluh's *Immediacy, or, the Style of Too-Late-Capitalism* (2024), Alberto Toscano's *Late Fascism: Race, Capitalism, and the Politics of Crisis* (2023), and Nancy Fraser's *Cannibal Capitalism* (2023). That these and other critics draw upon the theoretical discourse associated with what is known as "The Frankfurt School" is not surprising, nor is the timely publication of Gillian Rose's early lectures on the subject, *Marxist Modernism* (2024), considering how the Frankfurt School's interdisciplinary research into the art, culture, and politics of mid-twentieth-century society continues to resonate at the present conjuncture. If anything, the writings of those critics—Walter Benjamin, Max Horkheimer, Theodor Adorno, Herbert Marcuse, and Jürgen Habermas, among others, not to mention those who have taken up their work for use in other contexts—have proven to be all-the-more relevant in our own time.

As part of a broader examination of the foundations of critical theory, this course will survey works by members or associates of the Frankfurt School, broadly conceived, with a particular focus on their analyses of contemporary culture between World War I, the rise of modern authoritarianism, the developments of consumerism during the Cold War, and the emergence of postmodernity and globalization. Beginning with such notable influences as Marx, Nietzsche, Weber, and Freud, the course will trace an intellectual history of the Frankfurt School's ambitious critique of the totality of contemporary culture as part of the foundation for the work of critical theory in our present situation.

Goals: (1) To become familiar with important works by and ideas of members of the Frankfurt School; (2) to understand the literary, cultural, social, and historical background of these works and their subjects; and (3) to analyze these works in light of contemporary critical theory and practice.

Texts: To be determined, but likely to include a selection of works by Georg Lukács, Walter Benjamin, Theodor Adorno, Herbert Marcuse, Jürgen Habermas, and Fredric Jameson, among others.

Format: Seminar (interactive lecture and discussion).

Evaluation: Based on overall contributions, but roughly distributed as follows: a midterm and a final paper, along with class participation.

Office: M09

Spring Office Hours: By appointment only.

For More Information: Email Professor Tally at robert.tally@txstate.edu

LITERATURE

ENG 5388

Theorizing Children's Literature

M 6:30-9:20p

FH376

Instructor: Dr. Gabriel Duckels

Description: This class introduces you to the graduate-level study of children's literature. Children's literature is a broad, dynamic field of literature, but it can be disregarded as simple, unimportant, or uncomplicated, due to the age of its intended reader. In this class, we explore children's literature as a rich, impactful cultural arena – we will approach it as a complex field which rewards deep discussion and theoretical engagement. Throughout the class, we will read and discuss a wide range of children's literature: from traditional classics to contemporary titles; from picture books to young adult novels. We will develop a set of critical approaches and theoretical perspectives to shape our understanding of children's literature as an academic field, understanding texts for young people as abundant with opportunities for interpretation. The approaches we discuss in this class will include specific strategies to understand texts for young people, along with a more wide-ranging engagement with critical theory.

We will ask questions such as:

- Who is the “child” behind children's literature?
- What are the pressures and fantasies which shape the representation of childhood, and how do these impulses shift across time and context?
- How can reading children's literature help us, as scholars, to engage with crucial philosophical and theoretical questions?
- How do simple texts convey big ideas?

To answer these questions, this class will focus on the following goals.

Students will:

1. gain understanding of children's literature studies as an academic field, including relevant topics, methods, and contexts (such as the history of childhood);
2. utilize children's literature as a way to develop a wide-ranging understanding of various critical theories and approaches;
3. undertake research which demonstrates comprehension of the above two goals.

MFA
ENG 5395
Recent British Novels of Manners
Th 6:30-9:20p
FH257

Instructor: Debra Monroe

Description: In life, distinct neighborhoods and professions keep people with antithetical values and social class loyalties apart. However, in novels, the need for narrative tension that escalates (i.e. plot) means that antithetical characters must encounter each other again and again. As a result, even novels that aren't explicitly ideological can unsettle assumptions about who has access to power and privilege, not just by giving voice to the dispossessed, but by forcing characters from different social spheres into recurring contact. As Zadie Smith notes, "you extrapolate from the details, which in Britain are always signifiers of social class." We will read ten short British novels from the late 20th and early 21st centuries that depict social class unease as characters interact with each other in the face of new political and economic realities. The novels are different in style—comic, serious, traditional, experimental—but all recontextualize fixed social class assumptions. Since this is a craft class, we will analyze form making theme possible.

Readings: *God on the Rocks* by Jane Gardam (1978), *A Far Cry From Kensington* by Muriel Spark (1988), *The Beginning of Spring* by Penelope Fitzgerald (1989), *The Remains of the Day* by Kazuo Ishiguro (1989), *The Curious Incident of the Dog in the Nighttime* by Mark Haddon (2003), *A Short History of Tractors in Ukrainian* by Marina Lewycka (2005), *On Beauty* by Zadie Smith (2006), *Small Island* by Andrea Levy (2010), *Grief is the Thing With Feathers* by Max Porter (2015), *Outline* by Rachel Cusk (2016)

Evaluation:

- In-class presentation 15%
- 2 fragments of fiction produced by writing prompts 20% each
- Class participation, not just talking but fostering inclusive group discussion 20%
- Final: A playful, analytical essay exam, part analysis, part creative writing., 25%

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MFA
ENG 5395
The Myth of Realism
M 6:30-9:20p
FH302

Instructor: Jennifer duBois

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

Books: TBA

Evaluation: All students are expected to demonstrate consistent engagement with the life of the course and to lead a class discussion. Students are permitted one unexcused absence.

Office: M21

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MFA
ENG 5395
Poetic Memoirs/Memoirs by Poets
M 6:30-9:20p
FH253

Instructor: Cecily Parks

Description/Goals: This course focuses on contemporary memoirs by poets that draw on the research, biography, and personal history that we expect from the genre as well as poetic techniques such as fragmentation, lyricism, juxtaposition, and imagination. Readings will introduce students to various approaches to including poetry and poetic techniques in a memoir. Students will be responsible for leading the class discussion of at least one of the required texts and will complete a 10-12-pp draft of a creative project, which they will workshop in the second half of the semester.

Books: TBD, may include: Kendra Allen, *Fruit Punch*; Heather Christle, *In the Rhododendrons: A Memoir with Appearances by Virginia Woolf*; Mary-Alice Daniel, *A Coastline Is an Immeasurable Thing: A Memoir Across Three Continents*; Seán Hewitt, *All Down Darkness Wide: A Memoir*; Ander Monson, *Predator: A Monster, A Movie, An Obsession*; Maggie Nelson, *Bluets*; Wendy C. Ortiz, *Bruja: A Dreamoir*; Claudia Rankine, *Don't Let Me Be Lonely: An American Lyric*; Maggie Smith, *You Could Make This Place Beautiful: A Memoir*; Sung Yim, *What About the Rest of Your Life: A Memoir*; Matthew Zapruder, *The Story of a Poem*

Evaluation: Class Participation: 20%, Leading Class Discussion of an Assigned Text: 40%, 10-pp Draft for Workshop: 40%.

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LITERATURE

ENG 5345.001

Southwestern Studies I: Defining the Region

T/Th. 3:30-4:50p

BRAZ 207

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

LITERATURE

ENG 5371.001

The Work of Kazuo Ishiguro

T 6:30-9:20p

Online Synchronous

Instructor: Simon Lee

Description/Goals: This fully online* graduate seminar course explores the work of the Japanese-born British novelist Kazuo Ishiguro, specifically focusing on his portrayals of memory, identity, obligation, and repression. Primary texts will include of Ishiguro's output, such as titles like *A Pale View of the Hills*, *The Remains of the Day*, *Never Let Me Go*, and *The Buried Giant*. Secondary texts will consider critical approaches to Ishiguro's work alongside both synthetic and analytic overview of key themes and ideas. By doing so, the course will focus on Ishiguro's distinctive style and his exploration of themes like duty, desire, and the effects of technological progress on human relationships and societal structures. To that end, the course will examine how Ishiguro intertwines personal narratives with broader social commentary. By studying Ishiguro's literary techniques and thematic concerns, participants will gain insights into his contributions to contemporary literature and their relevance for pressing social and technological transformations.

* Please note that this course is listed as “fully online synchronous.” In effect, it will run as a fully online hybrid course, meaning that part of each week's content will be in the form of an asynchronous lecture and part will be in the form of a synchronous discussion held through zoom. The dates and times allocated are fixed, but we will — as a group — endeavor to determine a schedule and arrangement that works for us all.

Books: The course will center on some combination of *A Pale View of the Hills*, *An Artist of the Floating World*, *The Remains of the Day*, *The Unconsoled*, *When We Were Orphans*, *Never Let Me Go*, *The Buried Giant*, *Klara and the Sun*, and *Nocturnes*

Evaluation: Yes

Office: FH239

Phone: LOL

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MARC
ENG 5316
Composition Pedagogy
W 6:30-9:20p
FHG06B
In Person and ARR

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.

Course Goals

By semester's end, you should be able to

- discuss and identify differences among various composition pedagogies;
- read texts, curricula, classrooms, and assessment practices as instantiations of particular theoretical perspectives;
- develop an informed and thoughtful composition pedagogy;
- craft a writing syllabus that demonstrates that pedagogical approach;
- articulate a teaching philosophy;
- launch a composition pedagogy research project

Course Policies

This is a graduate class, so I have high expectations for the quality and rigor of your written work and class participation. My role is to facilitate and learn rather than lecture. I expect you to attend all classes (**more than one absence will adversely affect your final grade**), complete *all* of the reading for every class meeting, complete *all* projects—major and minor—and come to class with thoughtful comments and good questions.

I also ask that you respect others' contributions. We all come to the material with various backgrounds and areas of expertise. An "obvious" question or response to one of us may be just the kind of question another person needs to ask in order to get a foothold on the material. Your role in this scenario would be to ask the kinds of questions and encourage the kind of dialogue that will enable your colleagues to make connections and enhance your own learning. You might just find that they have to do the same for you at some point in the semester!

Do NOT text in class. Do NOT receive or make phone calls during class.

IF YOU ARE ATTENDING ONLINE, remain on camera throughout our class session. If you must step away, private message me with an explanation.

Canvas

I will use Canvas to post important documents such as the syllabus, reading and project schedule, and project guidelines. I'll also post relevant and useful bibliographies, websites, documents, etc. in the "Files" section of Canvas. Some of these will be mandatory reads; others will be for you to use as you see fit. If you run across something you think we should all have a look at, send me an email with the URL and I'll post it. We may use the discussion board to post documents and respond to others' work.

Grading Schema

Grades and comments on projects are my attempts to carry on an intellectual conversation with you, as well as to help acculturate you into the field of rhetoric and composition. You will complete the following projects in this course:

Weekly Reading Journal: 24%

Fieldwork: 30%

- Two Classroom Observation Reports (20%)
- Composition Textbook (Reader & Rhetoric) Analysis (10%)

Discussion Facilitation of One of the Following Classes: 6%

- 8/30 Process
- 9/06 Rhetoric
- 9/13 Expressivism
- 9/20 The Social Turn
 - Critical Pedagogy
 - Linguistic Justice
- 9/27 The Cognitive Turn
 - Writing Across the Curriculum/Writing in the Disciplines
 - Writing About Writing
- 10/11 Alternative Grading Options
- 10/18 Student Engagement

Teaching Portfolio (40%)

- Annotated Composition Syllabus (15%)
- Sample Annotated Lesson Plan (5%)
- Sample Annotated Writing Assignment (5%)
- Assessment of a Student Paper with Analysis (5%)
- Teaching Philosophy (10%)

Brief Project Descriptions

Reading Journal (24%)

Each week, you will respond to questions I have posed. I'm wanting to see that you have read and synthesized the readings for that week. I am also flipping the classroom by having you do some of the course work (reading and thinking) before we meet, so that you are ready to share your insights with the class. For this reason, if you are not in class, you will receive only partial credit for your journal entry that day.

Composition Textbook Analysis (10%)

Composition classes generally require two textbooks: a reader and a handbook. **Handbooks:** you will select a writing handbook written for a particular audience and class group (developmental writers, first-year writers, advanced writers, technical writers) and 1) evaluate it based upon the rubric we develop as a class; 2) develop a short written and oral presentation discussing the book's pedagogical and theoretical orientation; 3) ultimately choose one handbook (and one reader) for your own syllabus. **Reader:** when you facilitate discussion, you will include in your presentation at least one reader that aligns with that pedagogy.

Two Teaching Observation Reports (20%)

Two times during the semester you will observe an experienced instructor teach a writing class (ENG 1300, ENG 1310, ENG 1320, ENG 3303, ENG 3304, ENG 3311) and write an analysis of what you observed in relation to our course readings.

Discussion Facilitation (6%)

As discussion leader, you will be the "resident expert" on the materials we've read for the evening. Your job is to engage the class in conversation, debate, and learning. Please feel free to be creative in your approach to discussion leading. Challenge us with a relevant activity. Ask us to work in small groups. Ask us to engage in an online discussion, sketch or brainstorm ideas on butcher paper—whatever! Just make sure the activity is well planned and helps to reinforce or build upon issues that the readings for that evening ask us to take up.

Annotated Syllabus (15%)

You will prepare an annotated syllabus for a composition course you might or would like to teach in the future. You will include with the annotated syllabus two fully-developed writing prompts/projects.

Annotated Lesson Plan and Annotated Writing Prompt (10%)

You will craft a sample lesson plan and writing assignment that illustrates your teaching philosophy and knowledge of composition pedagogy best practices.

Assessment of Student Paper and Accompanying Analysis (5%)

Using our discussion of assessment methods and commentary strategies as a foundation, you will assess and comment on a student writing sample and write a reflection on your process.

Teaching Philosophy (15%)

You will write a philosophy of teaching explaining what you believe the goals of writing instruction should be and how you seek to accomplish these goals in the writing classes you will teach.

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/40F8yzS>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.pdfLinks 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/40DohjJ>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.

MATC
ENG 5383/7383
History and Theory of Rhetoric
T 6:00-8:50p
FHG06B
In person and ARR

Instructor: Dr. Eric Leake

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

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

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

Format: Online reading responses and class discussions

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

Email: eleake@txstate.edu

MFA
ENG 5315

Graduate Writing Workshop (Poetry)

T 6:30-9:20p

FHG04

Instructor: Mai Der Vang

Description: A studio course in which the primary texts are student manuscripts. Concentrations in fiction or poetry examine principles and techniques of creating, evaluating, and revising writing in these genres. The course requires class members to review writing produced by other workshop members.

MFA
ENG 5315

Graduate Writing Workshop (Fiction)

T 6:30-9:20p

FH257

Instructor: Lindsey Stern

Description: A studio course in which the primary texts are student manuscripts. Concentrations in fiction or poetry examine principles and techniques of creating, evaluating, and revising writing in these genres. The course requires class members to review writing produced by other workshop members.

MFA
ENG 5315

Graduate Writing Workshop (Poetry)

T 6:30-9:20p

FH253

Instructor: Charlotte Pence

Description: A studio course in which the primary texts are student manuscripts. Concentrations in fiction or poetry examine principles and techniques of creating, evaluating, and revising writing in these genres. The course requires class members to review writing produced by other workshop members.

MFA
ENG 5315

Graduate Writing Workshop (Novel)

T 6:30-9:20p

FH302

Instructor: Jim Mattson

Description: Students will workshop either two sections of a novel-in-progress—approximately thirty-five pages each over two workshops—or one larger section—approximately seventy pages over one workshop. If they choose two sections, the first submission must be the opening, while the second can be from any section of the book, provided they submit a short synopsis. Heavy emphasis will be placed on form, as well as early lines of tension. We will discuss a novel's expectations as well as long-form stamina—how does the submission lend itself to a novel's shape? What narrative threads do we see emerging, and what are our expectations for resolution? Later novel sections either deepen or resolve inquiries presented in the earlier sections, so we'll examine how the craft choices employed drive suspense, movement, and characterization.

Evaluation: Student are expected to provide written critiques for classmates and will be graded on how well they meet their own writing goals.

Office: TBA

Email: jmattson@gmail.com

ALL PROGRAMS
ENG 5382
Practicum in Composition
T 2-4:50p
FHG06B

Instructor: Dr. Nancy Wilson

Description: An introduction to key issues and concepts in the teaching of expository writing at the college level. **Required for first-year teaching assistants** in the English Department who have not previously taken ENG 5372. This course does not earn graduate degree credit.

ALL PROGRAMS
ENG 5372
Practicum in English Studies
ARR

Instructor: Ben Reed

Course Description: An introduction to key issues and concepts in the teaching of English studies. **Required for first-year instructional assistants in the English Department.** This course does not earn graduate degree credit.

LITERATURE

ENG 5395.003

Gender and Sexuality in Chicana Literature

W 6:00-8:50p

FH253

Instructor: Dr. Sara A. Ramírez

Description/Goals: This course will explore gender and sexuality in Chicana literature through a decolonial feminist lens. We will examine how Chicana writers challenge, redefine, and negotiate both dominant and Chicano cultural narratives. Through novels, poetry, essays, and plays, students will engage with themes of feminism, queer identity, masculinity, family, and resistance within Chicana communities. Readings may include works by Sandra Cisneros, Myriam Gurba, Cherrie Moraga, Emma Pérez, Helena María Viramontes, and other influential voices. Class discussions will consider historical and sociopolitical contexts and the role of literature in activism and self-expression. Students will develop critical analysis skills through close readings, discussions, and research projects. This course encourages an inclusive and intersectional understanding of Chicana experiences in literature.

Books: To be decided

Evaluation: Weekly essays (30%), weekly discussion questions (10%), research paper proposal (10%), annotated bibliography (15%), and a literary analysis (20%). All students, including MFA students, will be required to write a literary analysis as their final project.

Office: Flowers M20

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LITERATURE

ENG 5323.002

The Personal is Political: The Autobiographical Voice in Women's Liberation

W 6:20-9:20p

ARR

Instructor: Dr. Geneva M. Gano

Office: FH M23

email: gmgano@txstate.edu

Office Hours: by appointment

Class Meeting Times: TBA

Meeting Location: ARR (zoom)

Required Primary Materials:

Rita May Brown, *Rubyfruit Jungle*

Sylvia Plath, *The Bell Jar*

Toni Morrison, *The Bluest Eye*

[*No More Fun and Games 1.1*](#)

Baxandall and Gordon, eds., *Dear Sisters:*

Dispatches from the Women's Liberation Movement

Optional Materials:

(may be available via Alkek Library)

Sara Evans, *Personal Politics*

Breanne Fahs, *Firebrand Feminism*

Honor Moore, *Poems from the Women's Movement*

Course Format:

Discussion, close reading, oral presentation



Course Description: What was Women's Lib? What created it and what were its results? Why was the first-person voice-- memoir, letters, manifestoes, personal poetry-- so compelling to women in this period? What do we learn from not only WHAT, but HOW a woman writes about her life?

Audience expectations, pedagogical plots, assumptions about gender, and strategies of representation are at the heart of this course on autobiographical writings by American women in the sixties and seventies. In this class, we will consider why the first-person voice—memoir, letters, manifestoes, personal and “confessional” poetry—was so compelling to women in this period. We will read and discuss women's autobiographical writings in many genres, including poetry, memoirs, letters, and manifestos, as we examine not only WHAT, but HOW a woman writes about her life. The writings we will read and discuss will reveal women contending with the ways in which their identities are marked, marginalized, traced, and transformed through changing ideas about gender during this exciting historical period.

From a historical perspective, we will look at the ways in which major political and social changes in this period created what we sometimes simplistically call “second wave feminism.” From a literary perspective, we will consider how the concerns of the women's movement(s) affect the writings in terms of both substance and style.

Course Goals and Requirements/Learning Outcomes:

Students in this course will:

- Read and critically engage with both primary documents and secondary accounts related to the women's liberation movement;
- co-facilitate class discussion during one of the weekly sessions, pre-circulating a one-page handout to peers indicating potential topics to be considered;
- complete two short essays on works assigned in this class;
- complete a conference-length research paper (10-12 pages) on this topic.

LITERATURE

ENG 5324

Fiction and Imperialism

W 6:30-9:20p

FH257

Instructor: Dr. Suparno Banerjee

Description/Goals:

This course will explore the inter-relationship between European, primarily British, imperialism and cultures of the colonized spaces. We will examine fiction as a product of this colonial/imperial interaction. We will read works by European/British authors and responses to such colonial discourse by authors from the “Empire”—India, Nigeria, Sudan, the Caribbean among others. We will study well-established works in the colonial and postcolonial canons as well as contemporary and experimental writings while trying to understand important theoretical concepts in the field of postcolonial studies, such as the subaltern, nationalism, Orientalism, diaspora, revolution and independence etc. In addition to this, we may also watch and discuss some films.

Books: Although the list is not final, possible reading may include such texts as Defoe’s *Robinson Crusoe*, Bronte’s *Wuthering Heights*, Kipling’s *Jungle Book*, Conrad’s *Heart of Darkness*, Achebe’s *Things Fall Apart*, Salih’s *Season of Migration to the North*, Rhys’ *Wide Sargasso Sea*, Ghosh’s *The Calcutta Chromosome*, Rushdie’s *The Satanic Verses*, Kincaid’s *Autobiography of My Mother*, Thompson’s *Rosewater* among others.

Evaluation: Participation, oral presentations, research paper, short writing assignments

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LITERATURE
English 5301
Literary Scholarship
Th. 6:00pm – 8:50pm
FHG04

Instructor: Dr. Denae Dyck

Description/Goals:

This seminar will deepen your knowledge of and facility 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 and historical eras. We will consider the evolution of literary studies as discipline and the present state of the field. Our assignments are designed to develop and refine the analytical, writing, research, presentation, 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:

Final selections of books TBD, but likely to include a critical theory guide such as Gregory Castle's *The Literary Theory Handbook* (Wiley Blackwell, 2013) or Robert Dale Parker's *How to Interpret Literature* (Oxford, 2014). Alongside this theory guide, we will read a variety of novels, short fiction, poems, and essays. Likely longer works include Mary Shelley's *Frankenstein*, Salman Rushdie's *Midnight's Children*, and Jeanette Winterson's *Oranges Are Not the Only Fruit*.

Evaluation:

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

Office: FH 247

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MFA
ENG 5322
FORM AND THEORY
Th. 6:30-9:20p
FH253

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. The goal is 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.

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 merging of the personal and the political in the poetry of Sylvia Plath, Sharon Olds, and in the critical writing of poet and essayist Susan Griffin.

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 Louise Glück; *From the New World* 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; *Poetry, Language, and Thought* by Martin Heidegger; *Nine Gates: Entering the Mind of Poetry* by Jane Hirshfield; *The Art of the Line* by James Longenbach; *The Art of Syntax* by Ellen Bryant Voight

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

Evaluation: End-of-semester critical paper (15-20 pages) 45%; two take-home essay mid-terms 35%; participation (discussion, joint presentations, etc.) 20%.

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LITERATURE

ENG 5354

Studies in Renaissance Literature: The Roman Triumph

Th. 6-8:50pm

FH 376

Instructor: Dr. Leah Schwebel

Description: Though it has largely faded from our cultural lexicon and memory, the poetic triumph enjoyed immense popularity from antiquity to the Renaissance. A written record of a visual procession, the triumph showcased a vast range of rulers and heroes from history and myth, meanwhile singling out one victor for commemoration. And in praising their triumphal subjects, poets could indicate their own greatness by association. Virgil, for example, announces in the *Georgics* that he will celebrate the triumphs of Augustus Caesar and propagate his fame. But he describes his account of Caesar's triumph in terms of a personal conquest, envisioning himself as the victor, clad in purple and crowned with palms. "Victorious I," he begins. This graduate seminar will trace a history of the poetic triumph, beginning with the Roman poets (Ennius, Virgil, Propertius, Ovid), through the Italian and English Middle Ages (Dante, Petrarch, Boccaccio, Chaucer, and Lydgate) to the early modern writers (Marlowe and Spenser). As we will see, in works in which temporal achievements are juxtaposed against enduring glory, the poetic triumph itself becomes a perennial monument erected by its author—a petition for lasting memory in a world defined by change.

Books: Since we are covering a large historical period, most of the material will be provided in the form of pdfs.

Evaluation: Discussion posts, participation, presentation, and final essay

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MATC
ENG 5311.001
Foundations of Technical Communication
ARR

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
ENG 5312.001

Editing the Professional Publication—*Porter House Review*
ARR

Instructor: Jennifer DuBois

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

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MATC
ENG 5313
Website Design and Content Strategy
ARR

Instructor: Dr. Mogull

Description/Goals: This course covers the theory and practice of website design and content strategy. In this class, students will learn to plan and design online content for specific audiences. Topics include content strategy, content management, single sourcing, semantic markup, user experience (UX), accessibility, web analytics, and search-engine optimization. This course focuses on theory and “best practices” published in the technical communication literature.

Books: All readings are available from the Alkek Library or through Canvas

Evaluation: Class discussions, analysis, and reflection essay

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**MATC
ENG 5314**

Coding for Technical Communicators
ARR

Instructor: Jas D. James

Description/Goals: 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 web programming language. 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.

Book: *Clean Code* by Robert C. Martin

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%

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**MARC
ENG 5327**

Research Methods in Rhetoric and Composition
ARR

Instructor: Dr. Octavio Pimentel

Description: This course provides an overview of research methodologies in the fields of rhetoric, composition, and technical communication, with a particular emphasis on the paradigms, strategies, and methods that have defined research in these disciplines over the past decade. Additionally, we will explore the types of questions and theoretical frameworks that drive and shape these studies. Throughout the course, students will engage in critical evaluations of existing research, formulate their own research questions, and select the most appropriate methods to address these inquiries.

Required Books:

Creswell, John W. *Research Design: Qualitative, Quantitative, and Mixed Methods Approach 6th edition*, California: SAGE Publications, 2022. **ISBN-10:**
1071817949

*Articles posted on Canvas

Goals: to introduce students to qualitative and quantitative research methods.

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

Evaluation:

- 10% CITI (Course in the Protection of Human Research Subjects) Program Certification-- <https://si.education.txst.edu/dissertation/irb-training.html>
- 20% Family History Paper
- 20% Research Design Paper
- 10% Multimedia Presentation (Research Project)

For More Information Contact:

Instructor: Dr. Octavio Pimentel

Office: Flowers Hall 215

Office Hours: Tuesday 12-2pm and by appointment

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MATC
ENG 5341
Writing Software Documentation
ARR

Instructor: Pinfan Zhu

Course Description: Numerous software applications and programs are created every year. Our daily life and workplace life are inseparable from using these software tools for different purposes. Thus, writing software documentation becomes one of the important skills a technical writer must command in his/her professional career. English 5341 is just such an online course that develops students' expertise in the management and production of writing for both print and online media that supports the efficient and effective use of software in its intended environment. Major genres include software and hardware manuals such as tutorials, procedures, and reference. Students will also learn how to manage projects, how to address issues of user analysis, text design, page design, task-oriented manuals, and translation management. The class is totally online, which requires you to use my Canvas teaching website. Most activities will be conducted online, so students need to learn how to use some online tools for their online learning and bring their research, problem-solving, and critical thinking skills into full play. Details will be found in the syllabus. Online office hours will be provided.

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

Evaluation:

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

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MATC
ENG 5310
Writing with AI and Digital Tools
ARR

Instructor: Dr. Timothy Ponce

Are you ready to explore the intersection of linguistics, data science, and technical communication? In this class, we will explore how we can effectively and ethically use AI tools, particularly large language models (LLMs), in the professional writing process to create impactful, data-driven documents. By taking this class, you can expect to gain valuable experience in linguistic analysis, data literacy, and AI-enhanced writing—skills that will set you apart in today's digital workplace. The following is a quick overview of some of the topics we will cover.

Unit 1: Text as Data

We begin by examining how linguistic concepts like syntax, semantics, and sociolinguistics play a critical role in understanding text as data. Through the lens of data literacy, you will explore how every document you read or produce involves analyzing and transforming linguistic data, with AI serving as a powerful partner in this process.

Unit 2: Scraping and Analyzing Linguistic Data

You will learn to gather and analyze text data from real-world sources, including job postings, technical documents, and online discourse. Through this process, you will create data-driven documents that reflect current industry trends and showcase your ability to apply linguistic insights to technical communication tasks.

Unit 3: Qualitative Research and Linguistic Analysis

This unit takes a quick dive into qualitative research methods, focusing on interviews, discourse analysis, and the use of AI to identify semantic patterns that can be used to write technical documentation. Specifically, you will develop a recommendation report that demonstrates how linguistic analysis can inform communication strategies in professional contexts.

Unit 4: Portfolio and Reflection

You will compile a portfolio that not only showcases your technical communication skills but also highlights your ability to apply linguistic theories and AI tools in creating effective, data-informed documents. Through reflective exercises, you will evaluate how your new data literacy and linguistic skills can elevate your professional writing practice and help give you an edge in a highly competitive job market.

By the end of this course, you will not only understand how to use AI tools to generate content but also critically engage with the linguistic data that underpins effective communication. You will emerge as a technical communicator who is both data-literate and linguistically informed, prepared to navigate the evolving landscape of AI and digital communication.