

# TCU DEPARTMENT OF ENGLISH

## GRADUATE PROGRAM

### 2020-21 Graduate Courses

Updated 5/11/2020 (details subject to change)

<b>Fall 2020 Descriptions</b> .....	<b>1</b>
ENGL 50133: Seminar in Literature and History, "Renaissance Girlhoods" .....	1
ENGL 50233: Studies in Creative Writing, "Advanced Multi-Genre Workshop" .....	2
ENGL 60113: Introduction to Graduate Studies & the Profession of English .....	2
ENGL 60133: Archival Scholarship .....	2
ENGL 60513: Teaching College Composition .....	3
ENGL 80433: Seminar in British Literature of the 18th Century, "Mapping Eighteenth-Century Texts and Routes: Texts, Migrations, Crosscurrents, and Intimacies" .....	3
ENGL 80703: Seminar in Rhetoric, "Rhetoric and Technology" .....	4
ENGL 80723: Anti-Racist Pedagogies in Writing Studies and Rhetorical Education, "A Third University is Possible" .....	5
CRES 60003: Graduate Introduction to Comparative Race and Ethnic Studies .....	6
WGST 50103: Feminist Inquiry: Theory & Praxis .....	6
WGST 60003: Colloquium on Feminist Theory .....	6
<b>Spring 2021 Previews</b> .....	<b>7</b>
ENGL 60123: Modern Critical Theory .....	7
ENGL 60703: Introduction to Composition Studies .....	7
ENGL 60803: Literature Pedagogy .....	7
ENGL 70573: American Non-Fiction Prose, "Black Life Writing" .....	7
ENGL 70583: American Literature in a Global Context, "Transatlantic Literature" .....	7
ENGL 80453: Seminar in British Literature of the Victorian Period, "Transatlantic Literature" .....	7
ENGL 80723: Seminar in Composition: Writing Program Administration.....	8
WGST 60003: Colloquium on Feminist Theory .....	8

### Fall 2020 Descriptions

#### **ENGL 50133: Seminar in Literature and History, "Renaissance Girlhoods"**

Ariane Balizet, Wednesdays 1:00-3:40

Halfway through Shakespeare's *A Winter's Tale*, a shepherd comes across an abandoned infant on the Bohemian coast. Taking up the "very pretty" babe, he exclaims: "A boy or a child, I wonder?" (3.3.68). This infant, Perdita, is one of early modern drama's most memorable girl characters, although the Shepherd's use of the term "child" in this moment reveals one way in which intersections of age, gender, sexuality, race, and class were always unstable in the figure of the girl in early modern England. Drawing from histories and theories of childhood, gender, sexuality, material life, and domesticity, this course will examine Renaissance drama with a focus on the diverse social positions occupied by individuals we now call "girls." We will also read more broadly in the interdisciplinary field of girls' studies, to consider modern representations and experiences of girls and youth of marginalized genders as they relate to Renaissance literature and its afterlives. Primary sources may include:

John Lyly, *Gallathea*

Christopher Marlowe, *Tamburlaine, Part 1; The Jew of Malta*

William Shakespeare, *Romeo and Juliet; Pericles; Merchant of Venice; The Tempest*

Francis Beaumont and John Fletcher, *The Maid's Tragedy*

**English Studies:** Historical Engagement, Textual/Scholarly Production. **Rhetoric and Composition:** Textual/Scholarly Production. **Professionalization:** give effective scholarly presentations. This course will be proposed for WGST approval during the Spring 2020 semester.

### **ENGL 50233: Studies in Creative Writing, “Advanced Multi-Genre Workshop”**

Alex Lemon, TR 11:00-12:20

The Advanced Multi-Genre Workshop is a craft/workshop course in writing poems, fiction, and creative non-fiction. This class is intended for students who are dedicated to creative writing, who have a strong background in creative writing and previous experience workshoping. “Workshop” implies that the products of our minds as well as the writing process are our chief concerns—concerns that will encourage a persistent questioning of everyday assumptions about genre, meaning, structure, form, voice, tone, etc. In this course, you are expected to read, discuss, and lead discussion on literary texts in multiple genres but your focus will be on producing four assignments of original creative work in the genre/s of your choosing. In class we will do thought and writing experiments, share work, constructively critique each other’s writing and discuss problems and possibilities with the imagination and writing.

**English Studies:** Genre, Textual/Scholarly Production. **Rhetoric and Composition:** Rhetoric & Culture, Textual/Scholarly Production. **Professionalization:** conduct research independently; write for publication.

### **ENGL 60113: Introduction to Graduate Studies & the Profession of English**

Joe Darda, Mondays 2:00-4:40

English departments do a lot—rhetoric and composition, literature, creative writing, critical race and ethnic studies, gender and sexuality studies, digital humanities, cultural studies. And graduate students do it all and more. This seminar is an introduction to the profession of English and the career before the career that is graduate school. Through histories of the profession, conversations about theoretical and methodological shifts and trends, and a cross section of English studies research, including some from scholars in our own department, we will situate ourselves and our discipline at TCU and in an evolving profession.

Good research takes time and forethought, so this seminar will also offer an overview of some skills and time-management strategies to help you make the most of your first year of graduate school and build toward your professional goals. We will consider campus resources, graduate seminars, conferencing, article writing, and the job market, and we will discuss some of the exciting research happening at TCU and how you can get involved and get writing.

OUTCOMES — **English Studies:** Foundations Course. **Rhetoric and Composition:** Foundations Course. **Professionalization:** Conduct research independently; become familiar with appropriate journals, professional organizations, conferences, and other outlets for scholarly work.

### **ENGL 60133: Archival Scholarship**

Gabi Kirilloff, TR 9:30-10:50

Archives reflect, inform, and at times subvert cultural values. As Joan Schwartz and Terry Cook observe, archives “are not passive storehouses of old stuff, but active sites where social power is negotiated.” In this course, we will examine the theories and methods that underlie archival scholarship. In particular, we will think critically about the growth of digital archives. Digital tools have increased accessibility. Yet, as Caroline Woidat notes, putting a text online does not “constitute recovery.” Digital spaces are effected by the same systemic inequalities as physical archives.

The course encourages students to actively engage the archival record. Students will learn practical skills including: different approaches to scholarly editing, ways to digitize print material, and methods for creating archival websites. The class is focused on making—by the end of the semester, students will have produced a digital archive as well as a conference proposal based on their work. No materials are required for purchase. All texts and software will be provided online. We will be reading a combination of theoretical texts, technical tutorials, and examples of archival scholarship. We will be critically examining (and at times

modeling) projects such as:

- The Willa Cather Archive
- The Carlisle Indian School Digital Resource Center
- The Civil Rights in Black and Brown Oral History Archive
- The William Blake Archive

**English Studies:** Research Methods/Methodology. **Rhetoric and Composition:** Digital Humanities & Multimedia.  
**Professionalization:** demonstrate competency in using technology.

## **ENGL 60513: Teaching College Composition**

Carrie Leverenz, Thursdays 1:00-3:40

Teaching College Composition (TCC) introduces new Graduate Instructors (GIs) to theory, research, and pedagogy that supports the teaching of college-level writing. The course is designed to help graduate instructors become informed, reflective practitioners through both traditional scholarly work (reading, discussion, research, writing) and more practice-oriented activities (teaching observations, pedagogy presentations, teaching journal). The course also encourages the development of a teaching community through the creation of shared resources and the building of networks of support.

Learning outcomes include: 1) comprehend theory and research relevant to the effective teaching of writing 2) practice critical self-reflection as a teacher 3) identify effective pedagogical strategies for teaching writing 4) demonstrate skill in course design and lesson planning 5) participate in and contribute to a teaching community

Required Texts:

*First-year Composition: From Theory to Practice*, Deborah Coxwell-Teague and Ronald F. Lunsford, Eds.  
*(Re)Considering What We Know: Learning Thresholds in Writing, Composition, Rhetoric, and Literacy*  
 (2020), Linda Adler-Kassner and Elizabeth Wardle.  
*Rehearsing New Roles: How College Students Develop as Writers*, Lee Ann Carroll.  
*Responding to Student Writers*, Nancy Sommers  
 Supplemental reading as assigned (posted to our TCU Online site)

Assignments:

- 1) Teaching Journal
- 2) Teaching Circle Discussion Leading
- 3) Teaching Observations and Reflection
- 4) Pedagogy Presentation and Handout
- 5) Teaching Statement
- 6) Final Project
- 7) Annotated 10803 Syllabus for Spring 2021 or Themed Course Proposal
- 8) Final Course Reflection

OUTCOMES — **English Studies:** Foundations Course. **Rhetoric and Composition:** Foundations Course.  
**Professionalization:** Conduct research independently; develop courses in their field of specialization.

## **ENGL 80433: Seminar in British Literature of the 18th Century, “Mapping Eighteenth-Century Texts and Routes: Texts, Migrations, Crosscurrents, and Intimacies”**

Mona Narain, Tuesdays 12:30-3:10

The long eighteenth century (1660-1830) is considered the precursor to modernity, from the establishment of print culture to post offices. Yet, it is also Janus-faced with the increase in enslavement and European colonization across the world. What does it mean to decolonize the eighteenth century and to deconstruct universal discourses about modernity? How does the eighteenth century help us understand our contemporary moments? How do we restate and comprehend a different eighteenth century? In this course we will rethink the eighteenth century from the vantage point of Britain, but see it as only as a

central node in a network of texts, routes, migrations, crosscurrents and intimacies. Ironically, this is how eighteenth-century Britons saw themselves and not as reified subjects of a superior island and/or race.

We will use two emerging and exciting ways of conceiving the eighteenth century. Sanjay Subrahmanyam's concept of "connected histories" will help us understand that though mental and material constructs were grounded in local concerns and expressions, early modern and eighteenth-century cultural-geographical zones were highly permeable. Simply put, ideas came in often through ocean routes and flowed beyond temporal, political, and geographic boundaries. We will read both canonical and non-canonical eighteenth-century and contemporary texts that explicitly create and connect life and cultural histories through travel on ships, through ocean passages, touching nautical points, and arrival on coasts.

As we connect geographies and histories, we will explore circulations and movements of texts, people, material goods, and ideas across oceans. Isabel Hofmeyr and Lisa Lowe, among others, have demonstrated the deep connections and intimacies between Europe, the Black Atlantic and Indian Ocean circuits of exchange in trade, human bodies, circulation of texts and ideas, colonialism and religion since the early modern period. What are the intersections and intimacies between Europe, the Black Atlantic and Indian Ocean specifically visible through literature? How might literary traces of the crosscurrents of migration, labor, and colonial histories expand our understandings of culture, race, empire, religion and trade? Elaborating on the work of Edward Said and Stephanie Camp, this course examines the movements of people, goods and objects that might deepen our understanding of the entanglements between literature, enslavement, indenture, colonial occupation and incarceration. In particular, we will explore new literary and geographic paradigms for reading Europe's connections to the South-South with Black Atlantic connections. When we think of "rival geographies" (as in Stephanie Camp's coinage) to Europe, while simultaneously tracing Indian ocean circuits together, what kind of new literary and cultural formations become evident to us?

**English Studies:** National/Transnational/Comparative Approaches, Theory. **Rhetoric and Composition:** Theory. **Professionalization:** conduct research independently; write for publication. This course will be proposed for both CRES and WGST approval during the Spring 2020 semester.

### **ENGL 80703: Seminar in Rhetoric, "Rhetoric and Technology"**

Jason Helms, Wednesdays 4:00-6:40

Rhetoricians have engaged with theories of technology since the earliest rhetorical texts we have, back when writing was considered a new technology. The last few decades have seen a remarkable interest in the relationship between rhetoric and technology. This seminar will focus on not just the relationship but the overlap: when does rhetoric act like a technology, when does technology operate rhetorically? To take one example of this overlap, there is a small group of scholars in critical race theory who have begun to consider race as a technology (Chun, Coleman, Sheth). Similarly, since the 80s, scholars have analyzed race and racism as a rhetorical trope (Haas, Kennedy, Middleton, Morrison, Prendergast, Ratcliffe, Shor). Rather than debating whether race is a technology or rhetoric, we could ask questions about what each aspect gets us. What does examining race as technology uncover for us? What does it hide? Similarly, for rhetoric. How do these analyses open up new avenues for ethics and responsibility?

We will be reading rhetorical scholarship (Havelock, McCorkle, Ong, Pfister) as well as philosophers of technology (Barad, Braidotti, Cassin, Castells, Simondon, Stiegler) as some of our foundational texts, but then move quickly into more contemporary texts outside of our disciplines, including some popular press (Chun, Galloway, Kelly, Monteiro, Nakamura, Wark). We will make arguments and we will make them with the help of various technologies (including writing). We will not just blend theory and practice, but question whether that division is rhetorical or technological and whether that matters. The course assumes no prior facility with new media composition. Anything done with computers will be taught in the class. It will be less interested in getting students to make websites than in discovering ways to realize the materiality of technologies we already know, like writing.

**English Studies:** Theory. **Rhetoric and Composition:** Theory, Rhetoric & Culture. **Professionalization:** conduct research independently; demonstrate competency in using technology. This course will be proposed for both CRES and WGST approval during the Spring 2020 semester.

## **ENGL 80723: Anti-Racist Pedagogies in Writing Studies and Rhetorical Education, “A Third University is Possible”**

Carmen Kynard, Tuesdays 4:00-6:40

In this course, we will ask ourselves what it means to intervene in and/or interrupt pedagogies, methodologies of classroom research, and white institutional affect towards anti-racist goals. We will draw heavily from: educational sites committed to decolonization, curriculum and instruction from the lens of contemporary Black Studies, theories centered on the eradication of anti-blackness in schooling, and political trajectories in literacy/education that embrace intersectionality, QTPOC critique, and the legacies of feminisms of color. We will especially spend time early in the semester with the work of La Paperson whose 2019 book insists that *A Third University is Possible*, now the namesake of the course. The course contextualizes pedagogy as a deeply intellectual and theoretical project (as opposed to a set of standards, learning outcomes, or classroom lesson plans) where we can intervene in college classroom spaces—which we will treat as geographies that do the day-to-day/minute-to-minute work of maintaining institutional oppressions.

Though this class is taught from and inspired by the methodologies and disciplinary ideologies of composition-rhetoric studies, we will not confine ourselves therein since rhet-comp has not centered a far-reaching range of politics and activism towards anti-racism (and when it does, rarely does it push beyond assessment regimes in order to center activism and organizing). We will therefore engage urban education, literacy studies, communication studies, and critical theory in order to explore central themes in anti-racist pedagogies that will include (but are not limited to): critical race English education/composition-rhetoric studies, Black Crit, raciolinguistics, decolonization, decolonial refusal, culturally-sustaining pedagogies, abolition, and critical university studies. These are some of the questions that will direct our reading, writing, collaborating, and designing:

- What alternative critiques of the university (and by which bodies) might structure new possibilities and imaginations therein?
- How are policies and practices related to plagiarism, standardized English, and assessment legacies of imperial (language) doctrine?
- How do we question and re-tool university policies that currently manage bodies, genders, sexualities, and affect towards racist goals?
- How do we challenge whiteness, heteronormativity, colonization, and ableism as co-terminously functioning?

The course does not assume that there are any ready-made answers to these questions or that composition-rhetoric studies should be the locus of such polemics. However, the historical entry of composition studies in the academy and its nesting with literacy in higher education means that it can never hide from racial-pedagogical truths in ways that other disciplinary categories have seemingly mastered. Please Note: This course is intended EXPLICITLY for aspiring researchers, teachers, scholars, and writers who fundamentally believe that structural racism is endemic to the institutions in which think and live, especially the academy. It will not focus on persuading you or comforting you about race's materiality. It will not pursue the liberalist project of helping you to become a better person/teacher. This course is for folk interested in consciousness and professional activism/organizing as central to a critical pedagogical praxis.

**English Studies:** Theory, Textual/Scholarly Production. **Rhetoric and Composition:** Theory, Pedagogy.

**Professionalization:** give effective scholarly presentations; develop courses in their field of specialization.

This course will be proposed for CRES approval during the Spring 2020 semester. Students can petition for this course to count toward the WGST certificate.

**CRES 60003: Graduate Introduction to Comparative Race and Ethnic Studies**

Mona Narain, Thursdays 4:00-6:40

This course aims to give students a broad, general understanding of the multifaceted field of Comparative Race and Ethnic Studies. In this course, Critical Race Theory serves as a central theoretical framework for students to understand the concepts of race and ethnicity, their intersections with other concepts such as gender and sexuality, and their manifestations in society in a global context beyond just the United States. We will analyze racialization and ethnicity as dynamic global processes using an analytic of relation or a mode of study that attends to coalitions, interdependence and contradictions (Lowe and Manjapra). The course also traces the historical trajectory of the field from its founding to the current manifestations and its current (dis)contents. Additionally, students will learn about graduate studies in comparative race and ethnic studies as a professional field, how to start a professional portfolio of CRES work (to be showcased through the capstone CRES portfolio) and to plan their course of study for the CRES Graduate Certificate at TCU. *Prerequisites:* Admission to the CRES Graduate Certificate

*Course Goals:*

- To introduce students to the history and central concepts of Race and Ethnic Studies within a national and global comparative context.
- To guide students to use critical race theoretical frameworks to analyze how race and ethnicity are conceived and used in students' respective disciplines.
- To train students to analyze intersections of race and ethnicity with other social concepts such as gender, nationality and sexuality.
- To give students possible theoretical and methodological tools to pursue a further course of study in Comparative Race and Ethnic Studies.

**WGST 50103: Feminist/Queer Inquiry**

Sarah Robbins, Mondays &amp; Wednesdays 2:00-3:20

This interdisciplinary course considers key concepts in contemporary feminist theories as they are applied in praxis. Drawing on readings from a range of feminist scholarly traditions, students carry out inquiry projects grounded in key historical trends and social issues linked to the study of gender and sexuality in varying cultural contexts.

**WGST 60003: Colloquium on Feminist Theory**

M. Francyne Huckaby, Mondays 5:00-7:40

This is a required course for graduate students pursuing the Certificate in Women and Gender Studies at TCU, which aims to provide grounding in the history of feminist theory, from the early modern period to the present. This interdisciplinary colloquium will also introduce students to the current state of the field of feminist theory, with special emphasis on the intersectionality of issues of gender, sexuality, race, religion and nation. Students will also have opportunity to link this interdisciplinary overview to their own specific disciplines, and to compare the state of feminist theory across the disciplines of the students enrolled in the class. As for learning outcomes for the course, students will:

- Theorize about how feminist methods connect with and reflect the culture(s) that produced them.
- Acquire and share strategies for reading complexly structured theoretical arguments.
- Demonstrate an ability to identify and critically interpret feminist methods to support inter/disciplinary research. Demonstrate and analyze ways that feminist theories contribute to one's own field, discipline, and person.
- Analyze the complex nature of the intersections of gender, sexuality, race, ethnicity, religion, empire and nation in systems of domination and oppression.
- Become attuned to the contributions of feminist theory to disciplines outside of their own specialization, thus gaining appreciation for the interdisciplinary nature of the field.
- Demonstrate ability to develop independent scholarship by locating and making meaning of feminist theories and integrating these theories into support of a workable question and written scholarship.

## Spring 2021 Previews

### **ENGL 60123: Modern Critical Theory**

Daniel Juan Gil, Mondays 2:00-4:40

A seminar on major authors and issues in contemporary critical theory.

### **ENGL 60703: Introduction to Composition Studies**

Charlotte Hogg, Tuesdays and Thursdays 12:30-1:50

This course provides an overview of the field of Composition Studies, examining how issues of (or erasure of) difference have impacted policies and pedagogies, the complexities involved in creating and claiming a discipline within English studies, the tension/richness between theory and practice, and what this all means for embarking in research and teaching in Composition Studies.

### **ENGL 60803: Literature Pedagogy**

Anne Frey, Tuesdays 2:00-4:40 with lab: Tuesdays and Thursdays 11:00-12:20 (ENGL 20653)

This class discusses best practices in pedagogy and course design for literature courses. All students will participate in the lab class, ENGL 20653: The Romantic Imagination, which is a survey of British and American Romanticism, as well as have opportunities to consider how they would apply the pedagogical principles and practices we discuss to teaching in their own fields of specialization.

### **ENGL 70573: American Non-Fiction Prose, "Black Life Writing"**

Stacie McCormick, Wednesdays 4:00-6:40

Black Life Writing examines practices of Black self-authoring from slave narratives to contemporary autobiographies by individuals such as Angela Davis, Assata Shakur, James Baldwin, Roxane Gay, Kiese Laymon, Keah Brown, Patrisse Khan-Cullors, Natasha Trethewey and Jesmyn Ward. Students will read this body of work with particular attention to how these works theorize critical conversations animating the field of Black Studies: the Black body and fungibility, geography, abolition, and disability.

### **ENGL 70583: American Literature in a Global Context, "Transatlantic Literature"**

Sarah Robbins, Wednesdays 1:00-3:40

### **ENGL 80453: Seminar in British Literature of the Victorian Period, "Transatlantic Literature"**

Linda Hughes, Wednesdays 1:00-3:40

*Note: Students register for one or the other course on "Transatlantic Literature," not both. Depending upon the focus envisioned for the major project, students should enroll in either the British or the American "side" of the two sign-up options for the seminar: ENGL 80453 (British) or ENGL 70583 (American). The course will be team-taught by transatlantic scholars who are also specialists in British (Hughes) and American (Robbins) print culture. If the student envisions equal attention to British and American literature in the major project, either "side" for enrollment purposes will be fine.*

This seminar will examine the interactive relationship between print texts, authorial careers, reading/writing practices, and literary production in North America and Great Britain during the long nineteenth century (roughly 1776-1920). Emphasizing the ongoing exchange of print that spanned this period, students' reading and research across primary and secondary texts will situate British and American literatures, broadly conceived, to include such geographical frames as Canadian, Caribbean, and Irish writing and culture. Genres explored will include poetry, fiction, life and travel writing, children's literature, periodical essays, and correspondence, as well as texts from visual and oral culture.

Authors from the long nineteenth century to be studied include J. Brant, S. Rowson, M. Prince, C. Dickens, H.

Martineau, E.B. Browning, F. Douglass, E. Gaskell, A. Jameson, H.B. Stowe, H. Jacobs, S. Moodie, and the Crafts, E. Pauline Johnson, O. Wilde, and many more. Examples of scholarly authors to be explored include Paul Giles, Kwame Appiah, Paul Gilroy, S. Gikandi, and Wai Chee Dimock. One key text for the class, provided to students by two members of a five-member editorial team (Hughes and Robbins), will be an anthology currently forthcoming and likely in press or just released in spring 2021: *Transatlantic Anglophone Literatures, 1776-1920*, which surveys texts and social contexts of the period by way of ten thematic clusters (e.g., Abolition and Aftermath; Migration, Settlement and Resistance; Suffrage and Citizenship; Family and Domesticity). As one required assignment, students will participate as “first writers” researching and drafting, as well as revising and editing, new materials for the website associated with the print textbook. Specifically, students will prepare a primary text not included in the print anthology, find an associated image/illustration, and produce paratextual/framing materials (headnote, footnote) to support teaching of their chosen transatlantic primary text.

Students will also present a report on a piece of secondary criticism representative of transatlanticism as a scholarly approach which emphasizes how texts (both primary and secondary/critical) are produced and consumed in a historically situated rhetorical context. Additionally, students will introduce and lead discussion of an assigned primary text, focusing on methods of analysis from their own areas of interest and expertise (e.g., critical race studies, literacy studies, historical or transnational literary studies, intersectionality, digital humanities, authorship, rhetorical study of literature, approaches for doing professional academic writing). Finally, they will prepare personal projects in line with their individual long-term research goals.

### **ENGL 80723: Seminar in Composition: Writing Program Administration**

Carrie Leverenz, Thursdays 2:00-4:40

This course will investigate the history, theory, and practice of administrating writing programs at the college level. Although we will take as our starting point the administration of first-year composition courses, we will also consider the role of ancillary writing instruction provided through basic writing programs, first-year seminars, writing centers and studios, and WAC/WID. In addition to studying the wide variety of work WPAs do—and the status of that work within institutions of higher education—we’ll also explore how WPAs can and should enact change. Specifically, we’ll consider the degree to which current writing program administration constitutes a critical problem, one that needs to be resolved if Rhetoric and Composition is to be the diverse, equitable, and inclusive discipline it strives to be.

### **WGST 60003: Colloquium on Feminist Theory**

*Details TBD*