

Department of English

Fall 2010 Course Description Guide

ENGL 111G

RHETORIC AND COMPOSITION

Sections M01 – M53 Check online schedule for days and times.

TBA

Skills and methods used in writing university-level essays.

Prerequisite: ACT standard score in English of 16 or higher during regular semester or successful completion of a developmental writing course or the equivalent.

ENGL 111GH

RHETORIC AND COMPOSITION – HONORS

Sections M01-M05 Check online schedule for days and times.

TBA

Course includes individualized assignments and independent study. Satisfies 4 credits of General Education English Composition requirement.

ENGL 115G

PERSPECTIVES ON LITERATURE

41375 Section M01 MWF 1330-1420

PAYNE

This course provides an opportunity to read, discuss, and write about major works of fiction, poetry, and drama by writers of diverse cultural backgrounds and historical contexts. We will explore various strategies of critical reading to increase our understanding and enjoyment of different types of literature. In addition to reading assignments, occasional short response papers, a mid-term, final, and a paper of moderate length to be written out of class will be scheduled. Class sessions are not based on lectures but on discussion of course readings from varied perspectives of class members.

ENGL 116G

PERSPECTIVES ON FILM

41376 Section M01 MW 1600-1715

TBA

Explores narrative and documentary film and examines significant developments in the history of cinema. Criticism of film as an art form, technical enterprise, business venture, and cultural phenomenon.

ENGL 200

INDEPENDENT STUDY

41377 Section M01 TBA

TBA

Individual work in literature; open to freshmen excused from freshman composition and others. Course may be repeated for unlimited credit under different subtitles.

NOTE: Requires instructor consent. Contact department for more information.

ENGL 203G

BUSINESS & PROFESSIONAL COMMUNICATION

Sections M01-M10 Check online schedule for days and times.

TBA

Effective writing for courses and careers in business, law, government, and other professions. Strategies for researching and writing correspondence and reports, with an emphasis on understanding and responding to a variety of communication tasks with a strong purpose, clear organization and vigorous professional style.

ENGL 203G

BUSINESS AND PROFESSIONAL COMMUNICATION

41432 Section M30 MW 1600-1830 (Mini Session meets 10/13 thru 12/10)

TBA

Effective writing for courses and careers in business, law, government, and other professions. Strategies for researching and writing correspondence and reports, with an emphasis on understanding and responding to a variety of communication tasks with a strong purpose, clear organization and vigorous professional style.

ENGL 211G

WRITING IN THE HUMANITIES & SOCIAL SCIENCES

Subtitle: TBA

Sections M01-M06, M14, M15 Check online schedule for days and times.

TBA

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments. Courses are subtitled, check with the English Department.

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ENGL 211G

WRITING IN THE HUMANITIES & SOCIAL SCIENCES

Subtitle: Survive or Perish

41446 Section M07 MW 1430-1545

TREON

Stories of robots cannot necessarily be considered science fiction. In fact, both robotic and non-robotic technologies have become essential to the way we live, play, and learn in an increasingly complex world. This course will use the literature of robots to deal with such weighty questions about our use of and relationship to technology, but it will also attempt to illuminate some of the reasons we humans take such an interest in creating robotic life in the first place—and the rights and responsibilities that arise as a result of our increasing ability to share the world with other beings, robotic and otherwise. This course will focus on writing as a means of participation in and response to these issues, as well as engaging in critical reading (and viewing) of texts, contributing to class discussion, and presenting individual and group research.

ENGL 211G

WRITING IN THE HUMANITIES AND SOCIAL SCIENCES

Subtitle: Women Across Media

41447 Section M08 TR 1435-1550

CONLEY

In this class, we will study, explore, and analyze women's creative contributions to a wide variety of media – for example, film, poetry, art, comedy, and journalism. Traditionally, women's innovative and important work in these fields has been marginalized. We will study, discuss, and write about women's valuable creative endeavors while also learning about the historical and cultural contexts in which these artistic productions occurred.

ENGL 211G

WRITING IN THE HUMANITIES AND SOCIAL SCIENCES

Subtitle: Intercultural Writing

41448 Section M09 TR 0855-1550

THATCHER

41460 Section M12 TR 1435-1550

THATCHER

In this course, we learn about how writing and cultural values vary across the globe. We first explore approaches to comparing cultures, clarifying differences between stereotyping and generalizing, and we learn about the need to ethically and validly compare cultures. Next, we learn and apply a framework for comparing cultures and writing patterns, based on a predominant conception of the self, thinking patterns, social behaviors, and rhetorical traditions. This intercultural exploration helps us understand the cultural values that correspond to American writing patterns and how these values and patterns might work in other cultural systems. We also pay particular attention to writing and culture in this U.S.-Mexico border region.

OBJECTIVES:

- Effectively generalize about-but not stereotype-other cultures and rhetorical traditions
- Learn and apply the intercultural comparative framework to specific cultural traditions
- Correlate or “tie” specific cultural values to corresponding writing patterns
- Develop effective strategies for planning, composing, critiquing, and revising writing
- Develop better focus, organization, development, and style in writing
- Enhance the ability to give and receive peer feedback on written communication
- Understand a variety of communication media, including oral, written, and electronic
- Understand which cultural patterns correspond to American writing patterns, including purpose, audience-author relations, information, organization, and style
- Understand and situate our personal cultural and rhetorical traditions with other traditions in the U.S., our U.S.-Mexico border region, and around the world
- Develop writing skills that are sensitive to various communication and cultural patterns

Materials Include:

Building Cross-cultural Competence: How to create wealth from conflicting values by Charles Hampden-Turner and Fons Trompehaard; Joseph Williams' *Style: The basics of clarity and grace*; and various WebCT readings

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ENGL 211G

WRITING IN THE HUMANITIES & SOCIAL SCIENCES

Subtitle: The American South in Literature and Film

41458 Section M10 TR 1020-1135

LaPORTE

In this course we will explore historical, cultural, artistic, and political issues relating to what was once the antebellum south. Authors read might include Frederick Douglass, William Faulkner, Flannery O'Connor, Eudora Welty, Alice Walker, Lee Smith, Barry Hannah, Jill McCorkle and others. We will also study films such as *A Streetcar Named Desire*, *Sommersby*, *To Kill a Mockingbird*, *Midnight in the Garden of Good and Evil*, *Cat on a Hot Tin Roof*, and others. Students will write two short (4-5 pg) papers and complete one extensive research project.

ENGL 211G

WRITING IN THE HUMANITIES & SOCIAL SCIENCES

Subtitle: The Rhetoric of Healthcare

41459 Section M11 TR 1310:1425

BROWN

This course will investigate how and why humans live or die under extreme conditions. We will read and discuss and write about selected classic survival stories. We will also examine how certain factors-preparation and expertise, physical and mental condition, supplies and equipment, and even luck-all play a role in survival. Finally, we will explore the survival value of Positive Mental Attitude or "inner strength" – whatever its source – and we will consider just how prepared we are as individuals ourselves to survive a sudden, worst case scenario.

ENGL 211G

WRITING IN THE HUMANITIES & SOCIAL SCIENCES

Subtitle: Media and Identity

41475 Section M13 ONLINE

ALMJELD

This fully online course is designed to offer practice interpreting, producing, and evaluating a variety of texts from humanities and related social sciences. Because our society is increasingly dependent upon technology and new media, we will focus on ways of reading, writing, and arguing via a variety of modes including blogs, visual texts, and traditional papers. We will pay particular attention to the ways we write and perform our identities through a variety of texts and argumentative approaches. Our study begins by looking at different rhetorical strategies with special attention paid

ENGL 218G

TECHNICAL & SCIENTIFIC COMMUNICATION

Sections M01-M15 Check online for day and times.

TBA

This course investigates the theory and practice of writing in technical and scientific fields. The course emphasizes preparing effective written products for both academic and professional settings.

ENGL 218G

TECHNICAL & SCIENTIFIC COMMUNICATION

41513 Section M30 MW 1600-1830 (Mini Session meets 10/13 thru 12/10)

TBA

This course investigates the theory and practice of writing in technical and scientific fields. The course emphasizes preparing effective written products for both academic and professional settings.

ENGL 220G

INTRODUCTION TO CREATIVE WRITING

Sections M01-M05 Check online schedule for days and times.

TBA

This course is an introduction to three forms of imaginative writing: creative non-fiction, fiction, and poetry. We will read and discuss various texts representative of these forms and perform writing exercises to help us learn how to write.

ENGL 220G

INTRODUCTION TO CREATIVE WRITING

41522 Section M30 MW 1600-1830 (Mini Session meets 10/13 thru 12/10)

TBA

This course is an introduction to three forms of imaginative writing creative non-fiction, and poetry. We will read and discuss various texts representative of these forms and perform writing exercises to help us learn how to write.

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ENGL 243

THE BIBLE AS LITERATURE

41525 Section M01 MWF 0930-1020

WIGET

Develops informed readings of Hebrew and Christian scriptures. Emphasizes understanding Biblical literary forms, techniques, themes: historical, cultural contexts for interpretation; authorship, composition, audience for individual books; development of Biblical canon.

ENGL 251

SURVEY OF AMERICAN LITERATURE I

41527 Section M01 TR 1020-1135

CULL

This course surveys the development of our nation's literature from its origins in the Age of Exploration through the Civil War era. After reading about the settlement of the new world, we will consider New England Puritanism, the Enlightenment, and Gothicism. The second half of the course will focus on the emergence of a distinctly American literary identity as an extension of (or argument with) Transcendentalism. We will end the course by considering the impact of the Civil War. Much time will be spent considering how and why one movement transitions into the next. In short, this course seeks to offer a series of narratives that begin to help us see (via literature) why American culture became what it is today.

ENGL 252

SURVEY OF AMERICAN LITERATURE II

41534 Section M01 TR 1310-1425

HAGELIN

This course offers students an opportunity to read, discuss and write about major works of American literature from the post-Civil War era to the present, a period in which America emerged as a nation of world importance in the arts, including literature, as well as in economic and political fields. We will carefully consider the multi-ethnic character of American literature. We will read short stories, longer fictional works and poetry. In addition to reading assignments and short papers, a mid-term and a final will be assigned.

ENGL 263

HISTORY OF ARGUMENT

41536 Section M01 MW 1430-1545

WOJAHN

How do people use language and additional media to persuade others to think, feel, and act in a particular way? How has the process of arguing and persuading developed and changed over time? Argument. Persuasion. Rhetoric. These are the over-arching concepts we will investigate in this survey course. This course will allow you to explore how argument works in various contexts, consider the broad history and major figures involved in Western rhetoric, apply a number of approaches to analyzing and constructing (or deconstructing) arguments found in your major fields of interest, construct an effective argument related to a controversial, contemporary issue, and improve general critical thinking and communication skills. This course counts as one of the four survey courses for the English major and minor and is open to students from other disciplines as well.

ENGL 271

SURVEY OF ENGLISH LITERATURE I

41537 Section M01 TR 1145-1300

SCHIRMER

This course surveys English literature from its origins in the Anglo-Saxon period through the end of 18th century, providing an introduction to English literary history. We will grapple with the major themes, genres, and functions of literature in English, as they developed across the tradition's first millennium. For example, we will trace the history of "the hero" from *Beowulf* to Milton to *Gulliver's Travels*; explore ideas about gender and individual agency at play in *The Canterbury Tales* and *The Faerie Queene*; follow the development of English drama from the sixteenth century through the Restoration; and consider how the Reformation affected lyric poetry. In the process, we will broaden our understanding of English literature as an historical tradition, grounded in ever-shifting social, political, religious, and intellectual contexts.

ENGL 272

SURVEY OF ENGLISH LITERATURE II

41538 Section M01 MWF 1130-1220

ROURKE

In this course we will explore the poetry, fiction, drama and non-fiction prose written in Britain and parts of what was the British Empire from the late eighteenth century to the present. Beginning with the cultural upheavals known as Romanticism, we will trace transformations and continuities in the development of the literary field through the Victorian, modernist, and contemporary or post-colonial periods. A central aim of this course will be to try out different ways of reading, interpreting and writing about literary texts, particularly through study of the variety of

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ENGL 310

CRITICAL WRITING

41556 Section M01 MWF 0930-1020

ROURKE

This course has a single central purpose: developing your ability to write effective critical essays on literature and film. We will explore the writing process in depth, sharpening your skills in crafting effective theses, building logical and persuasive arguments, and using literary and cinematic evidence. We will concentrate equally on perfecting your reading and viewing skills while increasing your understanding of the fundamental characteristics of poetry, prose fiction, drama, and film. We will also work on learning how to use criticism, perform library research, and employ conventional documentation procedures.

ENGL 310

CRITICAL WRITING

41562 Section M02 TR 1145-1300

CULL

Designed with the junior-level English major in mind, this course introduces students to a variety of strategies for reading as well as writing about literary texts. Operating on the premise that strong reading makes for strong writing, we will spend most of our class time in critical engagement with literary texts drawn from a range of genres and historical periods. Our goal will be to develop skills particular to literary study (but often useful in other contexts as well) through the analysis of texts, the study of relevant critical terminology, the construction of cogent and persuasive arguments about texts, and the evaluation of such critical arguments-our own and those of others. We will also discuss research strategies useful for writing about literature and culture, as well as the conventional techniques for documentation. Course requirements will include substantial reading assignments, active participation in class discussion, several written analytical exercises, and at least two formal papers, one of which will involve library research.

ENGL 311G

ADVANCED COMPOSITION

Sections M01, M02, M04 Check online for days and times.

TBA

Writing of nonfiction prose. Reviews principles of expository and descriptive writing. Emphasizes the argument/persuasion essay with detailed discussion of semantic and rhetorical techniques.

Prerequisite: junior or senior standing, or consent of instructor.

NOTE: Section M02 is structured with a history focus.

ENGL 311G

ADVANCED COMPOSITION

41582 Section M03 TR 0855-1010

LaPORTE

This course will help students further their writing abilities through studying and discussing essays and completing numerous writing projects. Course objectives include

- Becoming adept at invention techniques and able to develop raw ideas into a polished piece of writing
- Writing with precision, detail and style
- Organizing material into logical, aesthetically pleasing patterns
- Integrating and documenting material from sources
- Managing a large project
- Giving and receiving feedback on written work in a peer review setting
- Revising ambitiously

Formal assignments will include a writer's journal, a short personal essay, a travel essay, extended personal essay with research, and a submission for the *This I Believe* project on National Public Radio. Students will often use Blackboard Learning System to discuss assigned readings, write in response to instructor prompts, and exchange their work.

ENGL 318G

ADVANCED TECHNICAL & PROFESSIONAL COMMUNICATION

Sections M01-M03 Check online schedule for days and times.

TBA

This course is designed to help you examine and gain experience with a variety of professional communication genres. The course is based on a sequence of assignments, each building on the work of the previous one, which will provide you with an opportunity to investigate your own professional communication practices, to conduct research on an issue of professional interest through multiple means, and to construct persuasive documents that seek action by convincing others of the value of your ideas. In each of these assignments, you will focus on understanding and negotiating the rhetorical situation. By focusing on the rhetorical demands of communication, you will learn practical and theoretical approaches for researching and developing content for multiple audiences.

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By analyzing the purpose, audience, and context of various communicative situations, you will be able to create documents that successfully achieve their intended goals. Importantly, this course will also focus on the design and arrangement of documents, as well as on the development of their textual content.

NOTE: Section M01 (TR 1435-1550) is structured with a Nursing focus.

ENGL 321V

MODERN EUROPEAN DRAMA

41587 Section M01 TR 1310-1425

STORM

The course looks at a broad selection of American plays written during the decades from 1916 to the present day, from Susan Glaspell to LeRoi Jones, Luis Valdez, Wendy Wasserstein, and Donald Margulies among other writers. Even as the class attends to the plays in their historical and cultural settings, and in the context of various theatrical trends, emphasis is placed continually on the dramaturgy itself and on the stylistic and expressive qualities associated with particular plays and playwrights. Attention is given especially to the comic and tragic visions that informed theatre writing during these times, and considerable focus is placed on select works by Eugene O'Neill, Tennessee Williams, and Arthur Miller.

NOTE: Cross listed as THTR 323G.

ENGL 328V

LITERATURE OF SCIENCE FICTION & FANTASY

41591 Section M01 TR 1020-1135

MURRELL

Science fiction stretches the imagination by creating new worlds distant in space or time and by exploring many possible futures of our own world, but it often uses these faraway settings to examine contemporary political, social, psychological, biological, and environmental questions. This class will focus on science fiction written by influential women writers such as Margaret Atwood, Octavia Butler, Ursula LeGuin, Sheri S. Tepper, and James Tiptree, Jr. (Alice Sheldon). These feminist authors use alternate realities to explore the power dynamics of our relationships with each other and with the physical world. Students will read novels, short stories and criticism; share their ideas about the readings in class discussions; and research a relevant issue or author. Other assignments include several informal written reading responses and two 5- to 7-page essays.

ENGL 328V

LITERATURE OF SCIENCE FICTION & FANTASY

41592 Section M02 ONLINE

BROWN

Beginning with a historical survey of the development of science fiction and fantasy, this online course will turn its focus to specific novels and films that represent the genres. Students will do several reviews and a research project.

ENGL 329

STUDIES IN DRAMA

Subtitle: American Autobiography & Drama

41593 Section M01 MW 1230-1345

STORM

This course explores the work of the dramaturg from both theoretical and practical perspectives. Students will encounter both historical and contemporary texts and practice techniques utilized by dramaturgs as they prepare dramatic texts for the stage. The class will explore issues in editing, translation, and script crafting through work with key historical texts as well as a new play in development with NMSU's High Desert New Play Program. In addition, students will practice methods of disseminating dramaturgical research, through presentations and written pieces, to theatrical practitioners and audiences.

NOTE: Cross listed with THTR 329.

ENGL 335V

STUDIES IN THE NOVEL

41594 Section M01 MWF 1130-1220

PAYNE

We will study classic novels as well as relatively recently recovered works of multicultural fiction in their biographical, historical and cultural contexts and in relation to other expressive forms, including poes, short fiction, and film, which will provide important points of comparison for our study of the novels. We will study varied types of fictional techniques as exemplified in writings of Joseph Conrad, William Faulkner, Ernest Hemingway, Willa Cather, Leslie Silko, Stephen Crane, and Kate Chopin. For a change of pace at times we will experiment with some "Readers' Theater" style class presentations of scenes of novels which will help us to get into our material in some fresh and interesting ways. In addition to reading assignments, short response papers, a mid-term, final, and a research paper of moderate length due at the end of the semester will be scheduled.

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ENGL 363

LITERATURE FOR CHILDREN & YOUNG ADULTS

41666 Section M30 MW 1600-1830 (Mini Session meets 10/13 thru 12/10)

TBA

A comparative, historical survey of literature for young (K to 12th grade) readers. Emphasis on critical evaluation. Prerequisite: junior or above standing.

ENGL 380V

WOMEN WRITERS

41668 Section M01 TR 0855-1010

GARAY

Because a course on women writers begs for focus, a way to integrate breadth but not at the expense of depth, this course will be thematically-based. We will study girlhood as it is represented in texts by contemporary women writers in the U.S. The breadth of the course will be in the study of texts by women whose perspectives on girlhood are contingent upon issues of race, socioeconomic class, and culture. The depth of the course will be in its nature: writing-intensive, reading-intensive, and genre-inclusive. We will read fiction, poetry, autobiography, and scholarly perspectives in order to think richly about what experiences, attitudes, and illusions/delusions/visions typically (or atypically) comprise girlhood. As a time of life that refuses easy definition, shifting with time and circumstance, girlhood troubles and fascinates, and promises to prompt lots of thought and good discussion.

ENGL 380V

WOMEN WRITERS

41676 Section M02 TR 1145-1300

CONLEY

Writing at a pivotal moment in the “second-wave” feminist movement, Shulamith Firestone argues that women, in their efforts to understand and see themselves through “their own eyes,” must become active participants in the cultures and transform the tools of cultural representation:

And there are even more complex layers to this question of authenticity: women have no means of coming to an understanding of what their experience is, or even that it is different from male experience. The tool for representing, for objectifying one’s experience in order to deal with it, culture, is so saturated with male bias that women almost never have a chance to see themselves culturally through their own eyes. So that finally, signals from their direct experience that conflict with the prevailing (male) culture are denied and repressed. (*Dialectic of Sex*, p. 141)

According to Firestone, an authentic understanding of women’s personal and cultural experiences hinges on their seeking to objectify those experiences in literary form by appropriating the means of cultural production: language, writing, and other symbolic forms. In this course, we will explore different ways women have confronted the challenges Firestone identifies.

This course addresses women’s writing about their own experiences and, crucially, their ways of doing so, as they try to appropriate literary forms previously denied to them. This course and its texts will present questions such as: how are we to understand authenticity and women’s writing? It is possible to identify a distinctly woman’s voice in literature? What does it mean when women writers seize the means of literary production to describe their own cultural experiences?

This course’s readings further address women’s representations of issues international in scope, a focus that may enable some understanding of the various factors that, within the 20th century, have worked to create the world we live in: social movement and institutions; historical changes and trends; religious, domestic, tribal and international conflicts. More generally, this course and its texts address the issue of women’s roles within movements of social change, an issue that dalit writer Bama addresses in a particularly direct manner; “We must stand up for ourselves and declare that we too are human beings like everyone else. If we believe that someone else is going to come and uplift us, then we are doomed to remain where we are forever’ (*Sangati*, p. 66). What does it mean when women, as writers and participants within their own cultures, begin to ‘stand up’ for themselves and enact their own socio-political changes?

NOTE: Cross listed with W S 380V.

ENGL 390V

THE ARTHURIAN TRADITION

41679 Section M01 0855-1010

LAVENDER

Introduction to Arthurian Legends and literature. Intensive study of works by the originators of the tradition as well as nineteenth and twentieth century re-telling. Multidisciplinary approach to literary analysis including perspectives from history, psychology, cultural, and gender studies.

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ENGL 392V

MYTHOLOGY

LAVENDER

41704 Section M01 ONLINE

This online only course will begin with various theories that address the origin, structure, and meaning of mythology. We will discuss the theories of Frazer, Harrison, Malinowski, Eliade, Freud, Jung, Levi-Strauss, Campbell, and others. We will attempt to apply these theories as we intensively study Greek mythology. Additionally, we will investigate other mythologies in close geographic proximity with Greece, such as Mesopotamia, Babylon, Syria, Egypt, and Rome. We will also visit other mythologies, such as Norse, Japanese, Mayan, Aztec, Hindu, sections of Africa, and Navajo and other southwestern cultures. As we analyze the divine narratives and legends of these cultures, we will address the following archetypes: Creation, Flood/Cosmic Disaster, Origin of Humans, Mother Goddess, Dying & Resurrection, Afterlife, Trickster, and Hero. Assignments include online discussion, papers, exams, quizzes, PowerPoint presentations, and iTunesU lectures.

- Apple iTunes
- Web browser such as Internet Explorer 7, Mozilla Firefox, or Apple Safari
- Presentation software such as MS PowerPoint or OpenOffice Impress
- Word Processing software like MS Word or Open Office Writer
- Computers require speakers and internet connection (high speed recommended)
- Your computer should come equipped with sound card, speakers, internet connection (high speed recommended)

ENGL 394V

SOUTHWESTERN LITERATURE

GARAY

41705 Section M01 TR 1010-1135

A vast and varied landscape peopled historically and contemporarily by populations in conflict and collaboration, the U.S. Southwest inspires literary expression that is as wide-ranging and complex as its histories and its realities. In this course, we will focus on texts by both canonical and emergent writers in order to explore contesting visions of the U.S. Southwest. We will think carefully about popular perceptions of the Southwest, starting with our own, and follow this initial exploration with careful reading and discussion of all kinds of texts—novel, short fiction, essay, poetry, critical and literary theory, photography—as they participate in the dynamic creation of history and culture. We will discuss concepts and issues that shape and impact the Southwest as represented by various writers—nation, border, frontier, immigration, environment, economics, memory, assimilation, resistance.

ENGL 394V

SOUTHWESTERN LITERATURE

LaPORTE

41706 Section M02 MW 1600-1715

A vast and varied landscape peopled historically and contemporarily by populations in conflict and collaboration, the U.S. Southwest inspires literary expression that is as wide-ranging and complex as its histories and its realities. In this course, we will focus on texts by both canonical and emergent writers in order to explore contesting visions of the U.S. Southwest. We will discuss concepts and issues that shape and impact these visions—nations, border, frontier, immigration, environment, economics, memory, assimilation, resistance. This course will be both reading and writing intensive. We will work to hone critical thinking skills and basic techniques of literary analysis in order to better attend to and appreciate the diversity and richness of the works of literature we engage. A partial list of writers to be explored: Leslie Marmon Silko, Cormac McCarthy, Willa Cather, Luis Alberto Urrea, Edward Abbey, Pat Mora.

ENGL 399

SPECIAL TOPICS

TBA

41707 Section M01 TBA

This course may be repeated for a maximum of 12 credits. Requires instructor consent. Contact department for more information.

ENGL 400

INDEPENDENT STUDY-UPPER DIVISION

TBA

Sections M01-M02 TBA

For students with demonstrated aptitude for independent work. Approval of instructor required before registration. May be repeated under different subtitles.

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ENGL 407

MILTON

41716 Section M01 TR 08:55-10:10

CUNNAR

John Milton is widely regarded as one of the three greatest writers in English before the Industrial Revolution. From Andrew Marvell's fear that Milton would "ruin the sacred Truths" to the twentieth century's "Milton Controversy," Milton has elicited anxieties and strong passions as well as imitation by other writers. His contested literary statue speaks not only to the unusual interpretative challenges that his poetry presents but also to the continuing importance of the controversies into which Milton plunged himself during his life. Living during the years of political and religious upheaval surrounding the English Civil War, this Puritan revolutionary was a leading propagandist for such causes as free speech, divorce, freedom of conscience, and the right of the people to execute their King. His reinterpretation of the creation story challenged traditional patriarchal biblical accounts in ways that are still debated by scholars and theologians. Milton embraced the contradictions of his age and created its most enduring and perplexing monument, "Paradise Lost." This course will be devoted to a close study of the life and major works of this most controversial and influential of writers in the classical English canon.

ENGL 408

SHAKESPEARE I

46959 Section M01 MWF 1430-1520

GODWIN

Principal plays of Shakespeare's first two periods. Same as THTR 409

ENGL 408

SHAKESPEARE I

41752 Section M02 T 1700-1930

MILLER-TOMLINSON

Advanced seminar on Shakespeare's plays in performance, both onstage and onscreen. We will examine plays from *A Midsummer Night's Dream* to *Macbeth* as printed texts, as records of ephemeral mementos of performance, and as cinematic events. We will consider each play as a text alongside multiple film versions and a range of critical and theoretical work in performance studies, film criticism, and queer theory. We will consider canonical adaptations from the silent period through the Branagh era next to ambitious revisions such as Kurosawa's *Throne of Blood*.

Note: Cross listed with ENGL 523

ENGL 413

CREATIVE WRITING: PROSE WORKSHOP

41753 Section M01 R 1700-1930

ROMM

Advanced creative writing prose workshop. Imaginative writing, chiefly the narrative. Requires instructor consent.

ENGL 414

CREATIVE WRITING: POETRY WORKSHOP

41754 Section M01 W 1730-2000

SMITH

For advanced writers of poetry. May be repeated for a total of 12 credits. Prerequisite(s): ENGL 306 or consent of instructor.

ENGL 417

ADVANCED STUDY IN CRITICAL THEORY

Subtitle: Queer Theory

41755 Section M01 TR 1020-1135

SCHIRMER

Queer theory, by its nature, resists definition: it is used to describe a variety of theoretical approaches that challenge essentialist, binary sex/gender systems. While associated with lesbian, gay, bisexual, transgender, and intersex identities, queer theory (like many other postmodern theories) ultimately destabilizes the notion of "identity" itself, emphasizing performance and practice. In this course, we will explore a variety of theories, texts, and practices that challenge heteronormativity. We will be especially interested in how gender and sexuality are constructed across historical periods, and in different cultural and representational contexts. In keeping with the spirit of queer theory, which resists categorical distinctions, we will draw our materials from a variety of genres: from political essays to films and novels, and from postmodern theories to pre-modern theologies. Students can expect a heavy reading load and lots of class discussion, culminating in a substantial independent research project.

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ENGL 429

BRITISH ROMANTICISM

Subtitle: Romantic Poetry

42150 Section M01 MW 1730-1845

LINKIN

The Romantic period in England was a literary age marked by a series of revolutions: the Industrial Revolution, the American Revolution, the French Revolution, Wollstonecraft's "revolution in female manners," and revolutionary efforts to redefine self, identity, family, consciousness, visionary experience, and social interaction. In this class we will examine the remarkable literature produced by British Romantic period writers such as William Blake, William Wordsworth, Samuel Taylor Coleridge, Mary Robinson, Charlotte Smith, Mary Tighe, Lord Byron, Percy Bysshe Shelley, Mary Shelley, John Keats, Felicia Hemans, and Letitia Elizabeth Landon to explore their complex literary representations of an era in which humanity's very definition of itself changes. Their works attempt to make sense of radical change by contemplating models of the imagination, the development of human consciousness, the function of language as a prophetic or revolutionary tool, the impact of technology on humanity's relationship with nature, the shifting roles gender plays in the formation of identity, and the function of perspective and memory in shaping reality.

ENGL 438

LITERATURE OF THE AMERICAN RENAISSANCE

Subtitle: Manhood and the American Renaissance

41756 Section M01 MW 1430-1545

WIGET

Beginning in the 1820's dramatic changes in the American economy led to the emergence of the modern American middle class. These profound changes also radically restructured gender roles, creating new sets of expectations for men and women. For middle-class men, whom today we often view as privileged, the same economic environment that created possibilities for mobility also created enormous anxieties of identity. For many "self-made" men, self-making was more of an oppression than a promise.

In this course we will examine the impact of this reconfiguration of gender on different representations of manhood in literature. How did these social changes open up new ways of imagining men as characters? How did the new mobility and uncertainty create new possibilities for plotting stories? For understanding what counted as worthwhile work? For representing others and for discovering value in relationships? To what degree are we today inheritors of the images of men created then?

ENGL 442

MODERN & CONTEMPORARY AMERICAN POETRY

Subtitle: Twentieth Century Poetry

41757 Section M02 TR 1435-1550

CULL

This course surveys the development of American poetry throughout the twentieth and into the beginning of the twenty-first century. It will begin by surveying the remarkable formal, cultural, and ideological range of modernist poetry emerging in the teens and twenties. We will consider poets who "make it new" (e.g. imagism, collage forms), poets who bring attention to new voices (e.g. gendered modernisms, the Harlem Renaissance), and poets who questioned whether modernism was really all that new, after all (e.g. the late Romantic modernism of Crane and Stevens). After seeing how the Depression and WWII-eras fostered more explicitly political poetries, we will turn our attention to the second-half of the century. Here we will see modernist legacies variously being challenged, amended, and extended. We will trace, for example, the return of personality in confessionalism and the beats (after the "impersonalism" of Eliot and Pound), the return of identity-based poetries (e.g. feminist and multicultural poetries), debates about formalist vs. avant-garde poetries (e.g. new formalist vs. "language" poetries) and the emergence of contemporary "hybrid" poetries. We will end the course by asking, in the context of the past century's work, an impossible yet inevitable question: where is American poetry going next?

ENGL 444

MODERN BRITISH FICTION

Subtitle: Modernism in British Fiction

41758 Section M01 MWF 1330-1420

ROURKE

This course will explore how fiction writing changed in Britain during the 20th Century, emphasizing the various formal innovations characteristic of the period, such as non-linear plot, multiple points of view, elimination of the authoritative narrator, and fragmentation of character identity. We will also consider these aesthetic developments in relation to their various historical contexts, for example: global war, decolonization, scientific revolutions, movements for social change, economic booms and depressions, new technologies, and re-evaluations of traditional religious or philosophical beliefs.

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ENGL 452

HISTORY OF THE ENGLISH LANGUAGE

BURNHAM

41759 Section M01 TR 1435-1550

In this course we will investigate the history of the English language from its Indo-European origins through its development into an international language. We will consider the problems of describing language formally and tracing linguistic change, and we will examine samples of written English to illustrate the various stages in the development of English. We will also consider contemporary social and political issues related to language, including the problem of “standard English” and the uses of language in advertising, the media, and politics.

ENGL 469

ADVANCED STUDY IN AMERICAN LITERATURE II

Subtitle: Civil War to the 1930s

PAYNE

41760 Section M01 MW 1600-1715

Advanced Study in American Literature offers students an opportunity to read, discuss, and write about major works of American Fiction, autobiography, poetry, and drama from the Civil War to the 1930s. An overall course goal will be to trace the emergence of modernist sensibility and style against a background of earlier classic works. Course readings include Edith Wharton’s *The Age of Innocence*; Henry James’ famous psychological ghost story, *The Turn of the Screw*; a play by Eugene O’Neill; Booker Washington’s classic autobiography, *Up From Slavery*, as well as works of William Faulkner, Willa Cather, and Stephen Crane. The course will introduce theory and criticism relevant to our readings in accessible and usable ways. Short response papers, a mid-term, final and a research paper of moderate length due at the end of the semester will be scheduled. Class sessions are not based on lectures but will focus on discussion of our readings from varied perspectives of class members. Come with the expectation of great readings and discussions, not to mention some good writing opportunities.

ENGL 470

APPROACHES TO COMPOSITION

NIMS

41761 Section M01 T 1700-1930

Designed primarily to help students become effective, informed, and most importantly, reflective teachers of writing. The class will work together to develop a strong foundation, both theoretical and practical, to support future teaching. The class will introduce current rhetoric/composition and literacy theories and their practical application to the profession of teaching. We will focus particularly on background and theory; instructional methods and course planning; responding to and evaluating student writing, and engaging students in the writing process. Our ultimate goal will be to understand more clearly how writing is done, learned, and taught.

NOTE: Cross listed with ENGL 570

ENGL 497

INTERNSHIP

TBA

41762 Section M01

Supervised technical and professional communication internship in business, industry, government, or the university. May be repeated for a total of 6 credits.

Consent of instructor required. Restricted to: Main campus only.

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ENGL 500

SUPERVISED STUDY

Sections M01-M22 Check online schedule for days and times.

TBA

To prepare the student for the master's degree examinations by special studies in fields not covered in routine course work.

NOTE: Requires instructor consent.

ENGL 510

PROSEMINAR IN RHETORIC AND PROFESSIONAL

COMMUNICATION

41794 Section M01 W 1730-2000

TORRES

This course functions as the department's introduction to Rhetoric and Professional Communication, both as a program of study in this department as well as a larger professional arena. This course explores readings that represent a range of intellectual and professional issues in the field. It will introduce you to pertinent areas of research, to major journals, and to current issues and trends in academic and organizational settings. In addition, it should help you figure out how to survive and prosper here. The course will introduce you to program faculty, requirements, procedures, and expectations. To help familiarize you with the program and the work that is done here, faculty members will visit the class to talk about their research, interests, and experiences. Another major purpose of the course for doctoral students is to allow you to work toward most major components of the qualifying exam, a portfolio that will be due on March 1, 2011.

NOTE: Cross listed with ENGL 610

ENGL 513

CREATIVE WRITING WORKSHOP: FICTION

41992 Section M01 R 1700-1930

ROMM

Advanced creative writing pose workshop. Imaginative writing, chiefly the narrative. Requires instructor consent.

ENGL 514

CREATIVE WRITING WORKSHOP: POETRY

41993 Section M01 W 1730-2000

SMITH

For advanced writers of poetry. Requires instructor consent.

ENGL 517

GRADUATE STUDY IN CRITICAL THEORY

Subtitle: Queer Theory

41994 Section M01TR 1020-1135

SCHIRMER

Queer theory, by its nature, resists definition: it is used to describe a variety of theoretical approaches that challenge essentialist, binary sex/gender systems. While associated with lesbian, gay, bisexual, transgender, and intersex identities, queer theory (like many other postmodern theories) ultimately destabilizes the notion of "identity" itself, emphasizing performance and practice. In this course, we will explore a variety of theories, texts, and practices that challenge heteronormativity. We will be especially interested in how gender and sexuality are constructed across historical periods, and in different cultural and representational contexts. In keeping with the spirit of queer theory, which resists categorical distinctions, we will draw our materials from a variety of genres: from political essays to films and novels, and from postmodern theories to pre-modern theologies. Students can expect a heavy reading load and lots of class discussion, culminating in a substantial independent research project.

NOTE: Cross listed with ENGL 417

ENGL 518

HISTORY OF RHETORIC

41995 Section M01 TR 1145-1300

BURNHAM

In this course we will read and interrogate the texts and writers that provide the foundation for Western rhetorical theory and practice. We will also investigate primary sources that stimulated the rhetorical commentaries, as well as samples of rhetoric at work in literary and historical texts. These sources include various genres such as Greek epic, drama, and historiography, and Western scripture. We will look at rhetoric from multiple perspectives including rhetoric as theory, rhetoric as performance, rhetoric as pedagogy and rhetoric as social practice. We will spend a good part of the semester with classical texts and some time on early Christian literature. We will spend some time on Roman rhetoric, but not enough to claim adequate coverage. My goals also include assessing the influence

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ENGL 542

TWENTIETH CENTURY AMERICAN POETRY

Subtitle: Twentieth Century Poetry

42001 Section M01 TR 1435-1550

CULL

This course surveys the development of American poetry throughout the twentieth and into the beginning of the twenty-first century. It will begin by surveying the remarkable formal, cultural, and ideological range of modernist poetry emerging in the teens and twenties. We will consider poets who “make it new” (e.g. imagism, collage forms), poets who bring attention to new voices (e.g. gendered modernisms, the Harlem Renaissance), and poets who questioned whether modernism was really all that new, after all (e.g. the late Romantic modernism of Crane and Stevens). After seeing how the Depression and WWII-eras fostered more explicitly political poetries, we will turn our attention to the second-half of the century. Here we will see modernist legacies variously being challenged, amended, and extended. We will trace, for example, the return of personality in confessionalism and the beats (after the “impersonalism” of Eliot and Pound), the return of identity-based poetries (e.g. feminist and multicultural poetries), debates about formalist vs. avant-garde poetries (e.g. new formalist vs. “language” poetries) and the emergence of contemporary “hybrid” poetries. We will end the course by asking, in the context of the past century’s work, an impossible yet inevitable question: where is American poetry going next?

ENGL 543

MULTIMEDIA THEORY AND PRODUCTION

42002 Section M01 MW 1600-1715

SHEPPARD

This course is designed to investigate the diverse field of multimedia and to examine its intersections with our fields of rhetoric, composition, technical/professional communication, and pedagogy. We will look at and use many current and emerging technologies, including blogs, the genres of Web2.0, multi-track audio editing, and video games. Within each of these subjects we will read academic and popular perspectives to help us consider the uses and implications of these multiple media. Many of our readings and activities will center around two key concerns:

1. Multimodality and multiliteracies
2. Social and rhetorical considerations for designers and users

We will explore how these issues are negotiated by multimedia creators, end users, and theorists. We will use and discuss examples from these genres, read what theorists have to say, and engage in hands-on projects to increase understanding of how these concerns are enacted through production.

NOTE: Cross listed with ENGL 643

ENGL 550

GRADUATE STUDY IN LITERACY

42003 Section M01 TR 1700-1815

VALENTINE

This course explores New Literacy Studies (NLS) by investigating the meanings and uses of literacy in a variety of contexts-social, political, historical, and ideological. We will briefly explore earlier theories about literacy as an autonomous technology. We will then explore central scholars of NLS and their understanding of literacy as a social and ideological practice that varies from context to context. Following this interdisciplinary perspective on literacy, we will discuss recent work that develops out of the NLS, considering its strengths, limitations and looking toward new developments in the study of literacy. Throughout we will work to understand literacy not only as the reading and writing of alphabetic text but also as a set of cultural practices involving new forms of media, ways of conveying identity, and uses of social and material resources.

ENGL 552

HISTORY OF THE ENGLISH LANGUAGE

42007 Section M01 TR 1435-1550

BURNHAM

In this course we will investigate the history of the English language from its Indo-European origins through its development into an international language. We will consider the problems of describing language formally and tracing linguistic change, and we will examine samples of written English to illustrate the various stages in the development of English. We will also consider contemporary social and political issues related to language, including the problem of “standard English” and the uses of language in advertising, the media, and politics.

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ENGL 560

PROPOSAL AND GRANT WRITING

THATCHER

42010 Section M01 TR 1310-1425

This course introduces students to proposal and grant writing in rhetoric and professional communication. Students will learn how grant funding works, how to apply for funding, and how to prepare a full grant application for a funding opportunity. The class will be project-based; that is, I will take the students through the process of writing a grant, from exploration to final submission. We will also work on issues of writing clarity, style, and grace in grant applications.

OBJECTIVES:

By the end of this course, students will be able to do the following:

- Find funding sources for their projects in rhetoric and professional communication
- Read critically and respond to grant announcements and requests for proposals
- Assess how well one's projects and capabilities fit funding sources
- Understand and adhere to proposal style guides
- Prepare a compelling problem section, including A/B dissonance and objective
- Prepare the complete grant package including, problem, background, objectives, methodology and design, budget, and deliverables.
- Prepare a budget within a general accounting framework
- Prepare timelines, charts, organizational structures, and program interrelationships
- Establish a viable evaluation plan
- Manage vendors, professional contracts, and other personnel matters
- Develop clear, coherent, precise, and elegant writing styles in grant applications

ENGL 569

GRADUATE STUDY IN AMERICAN LITERATURE

Subtitle: Civil War to 1930s

PAYNE

42012 Section M01 MW 1600-1715

The course will focus on major works of American fiction, autobiography, poetry, and drama from the Civil War to the 1930s. An overall course goal will be to trace the emergence of modernist sensibility and style against a background of earlier classic works. Course readings include Edith Wharton's *The Age of Innocence*; Henry James' famous psychological ghost story, *The Turn of the Screw*; a play by Eugene O'Neill; Booker Washington's classic autobiography *Up From Slavery*; as well as work of William Faulkner, Willa Cather, and Stephen Crane. The course will introduce theory and criticism relevant to our readings, most notable work associated with the recent "ethical turn" in criticism, such as Derek Attridge's new study on *The Singularity of Literature* (2004), which may be included as a special course text for this graduate section. A research paper of moderate length due at the end of the semester will be scheduled. Class sessions are not based on lectures but will focus on discussion of our readings from varied perspectives of class members, as well as graduate student presentations.

ENGL 570

GRADUATE STUDY: APPROACH TO COMPOSITION

NIMS

42016 Section M01 T 1700-1930

Designed primarily to help students become effective, informed, and most importantly, reflective teachers of writing. The class will work together to develop a strong foundation, both theoretical and practical, to support future teaching. The class will introduce current rhetoric/composition and literacy theories and their practical application to the profession of teaching. We will focus particularly on background and theory; instructional methods and course planning; responding to and evaluating student writing, and engaging students in the writing process. Our ultimate goal will be to understand more clearly how writing is done, learned, and taught.

NOTE: Cross listed with ENGL 470

ENGL 571

COMPOSITION PEDAGOGY

VALENTINE

42017 Section M01 TR 1435-1550

Examines the pedagogical implications of contemporary composition theory and research. Focuses on teaching composition at the college level.

NOTE: Consent of instructor required.

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ENGL 643

MULTIMEDIA THEORY AND PRODUCTION

SHEPPARD

42117 Section M01 MW 1600-1715

This course is designed to investigate the diverse field of multimedia and to examine its intersections with our fields of rhetoric, composition, technical/professional communication, and pedagogy. We will look at and use many current and emerging technologies, including blogs, the genres of Web2.0, multi-track audio editing, and video games. Within each of these subjects we will read academic and popular perspectives to help us consider the uses and implications of these multiple media. Many of our readings and activities will center around two key concerns:

1. Multimodality and multiliteracies
2. Social and rhetorical considerations for designers and users

We will explore how these issues are negotiated by multimedia creators, end users, and theorists. We will use and discuss examples from these genres, read what theorists have to say, and engage in hands-on projects to increase understanding of how these concerns are enacted through production.

ENGL 649

GRADUATE STUDY IN WRITING: REPRESENTATIONS OF

GIRLHOOD

Subtitle: Representation of Girlhood

ALMJELD

42118 Section M01 TR 1310-1425

This course will interrogate depictions of girlhood in popular media and literature. Particular attention will be paid to personal performances of girlhood and femininity in online spaces and cultural performances as seen in literary texts, popular literature, new media, film, and advertising. The course will combine visual rhetoric and critical cultural studies to explore culturally constructed views of girlhood and how those constructions are adopted, rejected, or remade by individuals and groups. The course will also consider historic ways of representing girlhood as seen in scrapbooking, commonplace books, friendship albums, and autobiographical texts. The course includes readings from scholars in gender studies and girlhood studies as well as the production of written and multimedia texts.

NOTE: Cross listed with ENGL 582

ENGL 650

GRADUATE STUDY IN LITERACY

VALENTINE

42119 Section M01 TR 1700-1815

Studies in literacy theory and literacy research. Topics may vary. Same as ENGL 550.

ENGL 699

RESEARCH PRACTICUM

TBA

42120 Section M01 TBA

Designing and conducting individual research projects, for students engaged in dissertation research.

ENGL 700

DOCTORAL DISSERTATION

TBA

Sections M01-M07 TBA

Dissertation.