



New Mexico State University
English Department
Fall 2014
Undergraduate Course Description

ENGL 111G

41404 Section M01
41405 Section M02
41406 Section M03
41407 Section M04
41408 Section M05
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46658 Section M31
46659 Section M32
46660 Section M33
49099 Section M34
49100 Section M35
49101 Section M36
49102 Section M37

RHETORIC AND COMPOSITION

MWF: 09:30 – 10:20
MWF: 10:30 – 11:20
MWF: 11:30 – 12:20
MWF: 11:30 – 12:20
MWF: 13:30 – 14:20
MWF: 13:30 – 14:20
TR: 10:20 – 11:35
TR: 08:55 – 10:10
TR: 08:55 – 10:10
MWF: 08:30 – 09:20
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TR: 14:35 – 15:50
MWF: 11:30-12:20
MWF: 08:30 – 09:20
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McGuire
Bialostosky
Lewis
Vardell
Hertzler
Emani
Mott
Rosenbluth
Whitney
Contreras
Field Bell
Gendron
Trujillo
Brasher
Flores
Hoffman
Diab
Haymans
Greene
Ghasempour
Howerton
Retzinger
Lisenbee
Rich
Bezdek
Wales
Klorer
Manley
Preston
Miller
Pook
Randall
Surya
Westmor
Cannella
Grewell
Taylor

49103 Section M38	MWF: 10:30 – 11:20	Carlyle
49104 Section M39	MWF: 11:30-12:20	Lavender-Smith
49105 Section M40	TR: 08:55 – 10:10	Alarid
49106 Section M41	TR: 08:55 – 10:10	Million
49107 Section M42	TR: 10:20 – 11:35	Tafoya
49108 Section M43	MWF: 10:30 – 11:20	Ontiveros
49109 Section M44	MWF: 13:30 – 14:20	Brasher
41910 Section M45	MW: 12:00-13:15	TBA
49116 Section M70	Online	Greene

Skills and methods used in writing university-level essays. Prerequisite(s): ACT standard score in English of 16 or higher or a Compass score 76 or higher; for those scoring 13-15 in English on the ACT or 35-75 on the Compass, successful completion of a developmental writing course; for those scoring 12 or below on the ACT standard score in English or 34 or below on the Compass, successful completion of two developmental writing courses

ENGL 111GH	RHETORIC AND COMPOSITION--HONORS	
49117 Section M01	TR: 10:20 – 11:35	Pearce
49119 Section M03	MWF: 09:30 – 10:20	Brown
49120 Section M04	MWF: 10:30 – 11:20	Woods

Individualized assignments and independent study. Prerequisite: ACT standard English score of 25 or higher and departmental approval. Satisfies 4 credits of General Education English Composition requirement.

ENGL 115G	PERSPECTIVES ON LITERATURE	
41433 Section M01	TR: 13:10 – 14:25	Finley

In this class, we will read works by a wide variety of writers in order to learn the basic conventions, techniques, and terminology of the major literary genres (fiction, poetry, and drama), so that we may be able to appreciate (and enjoy!) literature more deeply. Along the way, we will complete a number of short and long-term assignments in order to refine our analytical reading and writing skills.

ENGL 116G	PERSPECTIVES ON FILM	
46685 Section M01	TR: 14:35 – 17:05	Muir
49121 Section M02	MW: 16:00-18:30	Conley

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 203G	BUSINESS AND PROFESSIONAL COMMUNICATION	
41435 Section M01	TR: 08:55 – 10:10	Munoz
41436 Section M02	MWF: 08:30 – 09:20	Sage
41437 Section M03	TR: 11:45 – 13:00	Gendron
49122 Section M04	MW: 16:00 – 17:15	Pedroza
49123 Section M05	TR: 14:35-15:50	Treon
49124 Section M06	MW: 17:30 – 18:45	Gray
49125 Section M07	TR: 13:10 – 14:25	Pedroza
49131 Section M30*	TR: 16:00-18:30	Arnold

*(Mini course – 1st class meets on 10/15/2014)

49128 Section M70	Online	Arzu Carmichael
49129 Section M71	Online	McCulloh
49130 Section M72	Online	Fuentes
49126 Section M73	Online	Monsivais

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: Constructions of Adolescence & Identity

41440 Section M01 MWF: 11:30 – 12:20 DesGeorge

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments.

ENGL 211G **WRITING IN THE HUMANITIES & SOCIAL SCIENCES**
 Subtitle: Rhetoric of Hip-Hop Culture

41441 Section M02 MWF: 13:30 – 14:20 Day

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments.

ENGL 211G **WRITING IN THE HUMANITIES & SOCIAL SCIENCES**
 Subtitle: Circulation, Innovation & Audience Interaction

41442 Section M03 TR: 11:45 – 13:00 Goldstein

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments.

ENGL 211G **WRITING IN THE HUMANITIES & SOCIAL SCIENCES**
 Subtitle: Survive or Perish

41443 Section M04 TR: 08:55 – 10:10 Treon

This course will investigate how and why humans live or die under extreme conditions. We will read, 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: Survive or Perish

41432 Section M05 TR: 08:55 – 10:10 Treon

This course will investigate how and why humans live or die under extreme conditions. We will read, discuss, and write about selected classic survival stories. We will also examine how certain factors-preparation and

Strategies for researching, evaluating, constructing, and writing researched arguments.

ENGL 218G	TECHNICAL & SCIENTIFIC COMMUNICATION	
41448 Section M01	MWF: 8:30-9:20	La Torra
41449 Section M02	MWF: 9:30-10:20	La Torra
49140 Section M03	TR: 8:55 – 10:10	Hastings
41951 Section M05	TR: 11:45-13:00	Arnold
41452 Section M05	TR: 13:10 – 14:25	Hastings
41453 Section M06	TR: 13:10 – 14:25	Treon
49141 Section M07	TR: 10:20 – 11:35	Hastings
49142 Section M08	TR: 14:35 – 15:50	Hastings
49143 Section M09	MWF: 09:30 – 10:20	Flores
46703 Section M10	TR: 8:55 – 10:10	Vessel
49144 Section M30*	TR: 14:35 – 17:05	TBA
*(Mini course – 1 st class meets on 10/15/2014)		
49145 Section M70	Online	Fuentes
49146 Section M71	Online	Lanier
49147 Section M72	Online	Grandjean
49148 Section M73	Online	Schaub
50748 Section M75	Online	Hertzler

This course is designed to introduce and provide experience with written, oral, and visual communication as they are used for technical and professional purposes. Through individual and collaborative projects, you will gain practice in researching, designing, and evaluating appropriate communications for varying rhetorical situations. Using both print- and computer- based technologies, you will develop abilities to create and critically analyze documents so that they engage and inform readers in a variety of circumstances.

ENGL 220G	INTRODUCTION TO CREATIVE WRITING	
41457 Section M01	W: 16:00-18:30	Greenfield

Focusing on the craft of poetry, fiction, and nonfiction, this once per week version of this course requires intensive reading, writing, and reading, writing, and revision. Various forms, terminologies, methods and technical aspects of each genre, and the art and processes of creative writing, will be discussed. Through formal analysis of peer work and established models, we will increase our ability to effectively critique our own and others' writing. I will also provide some exercises to complicate, inspire, and constructively frustrate. We will also, together, approach readings that teach us something about composition. Students will participate in a service learning project that will inform their writing during the semester. All students will revise three assignments from the semester. The class will be further enhanced by attendance of campus readings. Most of the reading will be available through online and pdf sources.

ENGL 220G	INTRODUCTION TO CREATIVE WRITING	
41458 Section M02	TR: 08:55 – 10:10	Gzanski
41459 Section M03	TR: 10:20 – 11:35	Johnston
49150 Section M04	MWF: 10:30 – 11:20	Salas

Examines classic and contemporary literature in three genres. Various forms, terminologies, methods and technical aspects of each genre, and the art and processes of creative writing.

ENGL 220G	INTRODUCTION TO CREATIVE WRITING	
49152 Section M70	Online	Greenfield

Focusing on the craft of poetry, fiction, and nonfiction, this course requires intensive reading, writing, and

revision. Various forms, terminologies, methods and technical aspects of each genre, and the art and processes of creative writing will be discussed. Through formal analysis of peer work on Canvas discussions bards and by reading established models, we will increase our ability to effectively critique our own and others' writing. I will also provide some exercises to complicate, inspire, and constructively frustrate. We will discuss assigned readings (through discussion boards) that teach us something about composition. Conferences with the instructor or teaching aid, in person or via Skype, will be mandatory. Finally, in lieu of producing a final portfolio, and depending on location, students may choose to participate in a service learning project that will inform their writing during the semester. The final portfolio, otherwise, will be comprise of revision of three major assignments from the semester, including the development of a full-length short story, a selection of three poems, and one nonfiction essay. Students may earn additional credit in the class through attendance of selective campus readings. Most of the reading will be available through online and pdf sources.

ENGL 243

41462 Section M01

THE BIBLE AS LITERATURE

TR: 11:45 – 13:00

Burnham

ENGL 243 is an introduction to the study of the Bible from the perspective of literary scholarship and interpretation. We will study the historical, cultural, and geographical contexts in which the Bible was written in order to understand what the texts meant to their original audiences. We will also consider how the canon was formed and how the Bible came to be rendered in English. Facility in reading the Bible as a literary anthology is our primary goal, so we will spend time practicing analytical reading skills; discussing genre, literary technique, and rhetorical tropes; examining language and translation issues; and exploring formal critical approaches to the study of the Bible. The Bible is arguably the most influential single book in the Western literary tradition, so we will also consider the texts as historical and cultural documents.

Learning Outcomes

When you complete this course, you should be able to:

- Identify and discuss the significant characters of the Bible and their stories, and the genres and themes that have influenced Western Literature;
- Describe the Bible as a whole text, including the divisions of the Old Testament (the Hebrew Bible), the books of the Apocrypha, and the elements of the New Testament;
- Understand the historical, cultural, and geographical contexts in which the texts collected in the Bible were written;
- Understand how the Bible was constructed over time, how the canon was formed, and how the Bible came to be translated into English;
- Understand several critical approaches to the Bible, including source and historical criticism, form and redaction criticism, and literary criticism;
- Learn and practice analytical reading and writing skills as a result of close reading and class discussions and writing short analytical and interpretive essays.

ENGL 244G

49153 Section M01

LITERATURE AND CULTURE

TR: 11:45 – 13:00

Stolte

The works we will read in this course—which span more than three millennia and numerous continents—all describe odysseys of one sort or another: to the ends of the earth, to the new world, to the next world, or to the future. How might we explain the persistence of this literary trope in so many times and places? Through readings of works by such authors as Homer, Virgil, Dante, Shakespeare, Defoe, H. G. Wells, and Derek

ENGL 328V
41497 Section M01

LITERATURE OF SCIENCE FICTION AND FANTASY
MW: 14:30-15:45
Murrell

Science fiction and fantasy build worlds where we can imagine the alien species and environments we might encounter on other planets as well as the magical powers we might find within ourselves. These fantastic elements serve as metaphors that help us explore the limitations and possibilities of our current social structures and the highest uses of our talents.

In this class, however, we will focus on speculative fiction that sticks more closely to this planet and to what we know of it and ourselves. How might the trends of today change our physical environments, social relationships, political structures, even our bodies? What should we try to build into or keep out of the world that our great-great-grandchildren will inherit? Is it possible to influence the shape of our future, and if so, how?

We will explore how some have answered these questions by reading and discussing dystopian speculative fiction written by diverse authors such as Yevgeny Zamyatin, Ursula LeGuin, James Tiptree Jr., Philip K. Dick, Margaret Atwood, Walter Mosely, and Octavia Butler. We will also watch at least two films set in dystopian futures. Students will take weekly in-class reading quizzes, write several informal reading responses, and complete one researched paper or presentation.

ENGL 328V
49168 Section M70
50252 Section M71

LITERATURE OF SCIENCE FICTION AND FANTASY
Online
Online
La Torra
La Torra

This is not a survey course. This course is centered on “hard” or center-core science fiction, with special emphasis on some contemporary leading-edge examples. The course also examines certain aspects of fantasy that are philosophical (and sometimes funny) but without the swords and sorcery” so often associated with the genre. We will read the works of several major “hard” or “center core” science fiction authors and two fantasy authors, including selections from several short story collections and 3 novels. There will be PowerPoint presentations and weekly discussions, as well one five-page paper on some aspect of science fiction or fantasy.

ENGL 329
49169 Section M01

STUDIES IN DRAMA
TR: 13:10 – 14:25
Storm

Emphasis on a group of related works of European or American drama; topics will vary. Cross listed with: THTR 329 and CMI 329.

ENGL 329
50966 Section M01

STUDIES IN DRAMA
W: 12:30-15:00
Medoff

This course will focus on what happened to the American hero after World War II and through the so-called “revolution” of the mid-60s-mid-70s of the last century. In the beginning a refresher or introduction to heroic mythology (Joseph Campbell), to psychology/psychiatry as it applied to storytelling (Bruno Bettelheim, Carl Jung, Sigmund Freud), the history of twentieth century literary movements (Realism, Naturalism, Neo-Realism, Theater of the Absurd), some Aristotle, the two-guy heroes of the Old West, the war movies, the ludicrous view of women, even post-feminism, a lot of Existentialism and its effect on Post World II writing, movie-making and the vaunted “Revolution” of the 60s and early 70s. We’ll read some novels, listen to some plays, watch some movies. NOTE: STUDENTS WILL BE REQUIRED TO DO SUMMER READING AND WATCHING. My intentions for the students:

- To have at least a broad feel for a significant part 20th century U.S. literature, which has affected your lives, though you may not realize in what ways.
- To become familiar with historical and intellectual movements necessary to grasp the literature of the times that led to your time.

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, Maya, 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 discussions, papers, exams, quizzes, PowerPoint presentations, and iTunesU lectures. To enroll in this course, be sure you have the following computer capabilities: Apple iTunes, web browser, PowerPoint, and a DSL or cable internet connection. Online learning requires active students who are self-motivated, self-disciplined, and have excellent time management skills. This class requires students to check in during the week.

ENGL 394V **SOUTHWESTERN LITERATURE**
49181 Section M70 Online Medina-Lopez

Introduction to multicultural literature of the Southwest: oral folk literature, literary fiction (classic and contemporary), nonfiction and poetry.

ENGL 400 **INDEPENDENT STUDY: UPPER DIVISION**
41566 Section M01 TBA TBA

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

ENGL 408 **SHAKESPEARE I**
41567 Section M01 TR: 10:20-11:35 Miller-Tomlinson

This class will focus on the dynamic and experimental plays Shakespeare composed in the first half of his dramatic career. Beginning with *The Comedy of Errors* and ending with *Hamlet*, we will examine how these early comedies, histories, and tragedies represent ideas and experiences such as selfhood and identity, love, gender, personal agency, political authority, justice, and the emergent concept of the nation. In the last segment of the course, groups will act out a scene we have studied to gain a better sense of the problems and possibilities of performance. If the class so votes, these group performances may be replaced by group presentations on your final paper research. Cross-listed with THTR 408.

ENGL 412 **WRITING IN THE WORKPLACE**
50749 Section M01 TR: 10:20 – 11:35 Lanier

Study of workplace writing practices, including a focus on research-based, theoretical, and pedagogical approaches to professional communication.

ENGL 413 **ADVANCED CREATIVE WRITING: FICTION WORKSHOP**
41568 Section M01 M: 17:30-20:00 Bradburd

Repeatable for a total of 12 credits. Prerequisite(s): ENGL 304 or consent of instructor.

ENGL 414 **ADVANCED CREATIVE WRITING: POETRY WORKSHOP**
41570 Section M01 TR: 14:35-15:50 Voisine

In this class we will be reading and writing poems. Readings will mostly be the works of contemporary poets chosen for how they illustrate various aspects of writing poems. Workshops will be conducted weekly and will feature works by students as the stimulus for conversations about poetry.

ENGL 417**ADVANCED STUDY IN CRITICAL THEORY**

Subtitle: Queer Theory

50253 Section M01

TR: 12:00 – 13:15

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 and the heteronormative power structures they undergird. 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 tracing gender and sexuality across historical periods, 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 from postmodern theories to pre-modern theologies.

ENGL 422**ADVANCED STUDY IN A LITERARY FORM OR GENRE**

Subtitle: Lyric Theory

48296 Section M01

TR: 11:45 – 13:00

Cull

For many people, the word “poetry” most often is associated with a first-person (“I”) speaker who expresses something about her/himself in vivid words organized by rhythm and line across perhaps a page or two. This class will consider how and why this genre of writing, which can be described as a speaker-centered lyric, became both the most common and most contested model of poetry during the past two centuries. The first half of this course will consider how this model of lyric has been both championed and critiqued for its power assertion of an individual voice. Some have argued that the speaker-centered lyric is a “monological” genre with an imperialistic tendency to shut out dissent. Others contend that the speaker-centered lyric expresses an individualistic, bourgeois, middle-class sensibility. Still others point out how the assertiveness of the speaker-centered lyric has been essential to the expression and recognition of long-silenced voices (e.g. minorities with regard to race, gender, sexuality, class, etc.). The second half of this course will begin by reading scholarship that reminds us that the dominance of this speaker-centered model of the lyric is a quite recent phenomenon, prior to which the term “lyric” designated a much broader range of poetic writing with a broader range of artistic and social goals. The remainder of the course will seek to recover a larger range of lyric models. Lyric theory has become a major subject of inquiry among scholars and poets alike in the last decade or so and though the reading list for this class has not been finalized, we may use the brand new Lyric Theory Reader edited by Virginia Jackson and Yopie Prins, as well as other work by the likes of Charles Altieri, Allen Grossman, Oren Izenberg, Susan Stewart, and Robert von Hallberg, etc. We certainly will read poems exemplifying various lyric trends, but this will be a theory class and participants should be prepared to read (and discuss and write about) fascinating but also challenging theoretical texts that investigate the ideological implications of the lyric as a genre, a task that has the potential to reward those interested in writing poetry and those interested in writing about poetry.

ENGL 423**ADVANCED STUDY IN A MAJOR AUTHOR**

Subtitle: Charles Dickens

48298 Section M01

TR: 14:35-15:50

Stolte

This course will focus on the career of Charles Dickens, perhaps the most celebrated English novelist of the nineteenth century. From the start, Dickens revolutionized Victorian ideas of the novelist’s place in society. His first published works sold in previously unthinkable quantities, and Dickens’s was omnipresent in other ways, too: establishing and editing periodicals, going upon the stage, giving fiery speeches at public gatherings, and conducting international reading tours. And he was simultaneously praised by his contemporaries as the “master of all English humourists now alive” (William Makepeace Thackeray) and as important moralist, one who

“taught purity of life, nobility of action, and self denial” (Anthony Trollope). In this class, we will seek to account for Dickens’s prolificacy and for his consistent success, for his great good humor and for his dark social vision, as we read a representative selection of his work: novels, journalism, short fiction, and travel writing.

ENGL 424

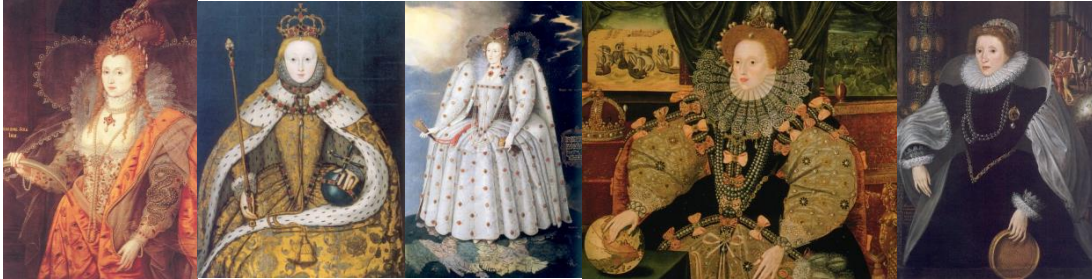
GRADUATE STUDIES IN A MAJOR TEXT

Subtitle: *The Faerie Queene*: Spenser & the World of Elizabeth I

50750 Section M01

T: 17:30 – 20:00

Miller-Tomlinson



From glittering divine icon to virgin princess, Amazon queen, and mother of her people, Elizabeth I exercised strict and strategic control over her visual iconography. In this course we will consider how contemporary writers celebrated Elizabeth in terms that are similarly iconic and allegorical. Presented to Elizabeth just two years after the defeat of the Spanish Armada, Edmund Spenser’s *The Faerie Queene* celebrates Elizabeth and also explores the contradictions she represented for English culture: a ruler with the “body but of a weak and feeble woman” but “the heart and stomach of a king”; a virgin, mistress, and mother; an icon of peace with the ability to unleash incredible violence; the embodiment at once of England’s imperial power and traditional isolationism. How are we to reconcile the poems’ damsels in distress with its vision of female knighthood in the character of Britomart? Does the poem succeed in reconciling patriarchy and idealized womanhood with the reality of female sexual desire? The course will focus primarily on Spenser’s writing, from his sonnet sequence *Amoretti*, or “little loves,” to *The Faerie Queene*’s unfinished and enigmatic *Mutabilitie Cantos*. Along the way we will consider other works of Elizabethan culture that reflect on Elizabeth and her contradictions.

ENGL 438

LITERATURE OF THE AMERICAN RENAISSANCE

50257 Section M01

TR: 16:00 – 17:15

Finley

Intensive study of topics critical to the development of nineteenth century American literature before and during the Civil War, and the work of authors such as Emerson, Theoreau, Poe, Hawthorne, Melville, Whitman and Dickinson. Repeatable once under a different subtitle.

ENGL 451

PRACTICUM IN THE GRAMMAR OF AMERICAN ENGLISH

50751 Section M01

TR: 14:35 – 15:50

Burnham

Beware! This course uses good old-fashioned sentence diagramming in order to provide a systematic introduction to the grammar of American English. I do not assume that students will have any formal grammatical knowledge beyond the ability to recognize and name the parts of speech. I have designed the course to improve your knowledge of traditional grammar to help students develop an understanding of the English sentence and its many structures. Such understanding should improve your general analytical, critical reading, writing, and editing skills. The course also aims to equip you to become an effective teacher of writing and grammar in a variety of contexts including the classroom and the workplace. We will use a variety of instructional modes including reading and discussion, practice exercises and workshops, quizzes and exams, and researched presentations.

Learning Outcomes

By the end of the course, you should be able to:

- recognize, identify by name, and write sentences using the ten American English sentence patterns;
- recognize, identify by name, and use appropriately various form classes, function words, main and subordinating clauses, and modifying words, phrases, and clauses;
- recognize, identify by name, and correct grammatical errors in sentences, problems in usage, and non-standard forms;
- use grammatical knowledge to write, revise, and edit sentences and paragraphs in standard American English;
- understand the relationship between grammatical structure, rhetorical purpose, and style;
- “teach” the use of “correct” standard American English grammar in formal and informal contexts; and
- Understand generally how language works and how language can be used and abused to achieve political, institutional, and personal outcomes.

ENGL 470

49183 Section M01

APPROACHES TO COMPOSITION

W: 16:30-19:00

Simpson

Theory and practice of teaching writing. Discussion and application of classroom practices, definition of standards, and evaluation of student writing.

ENGL 497

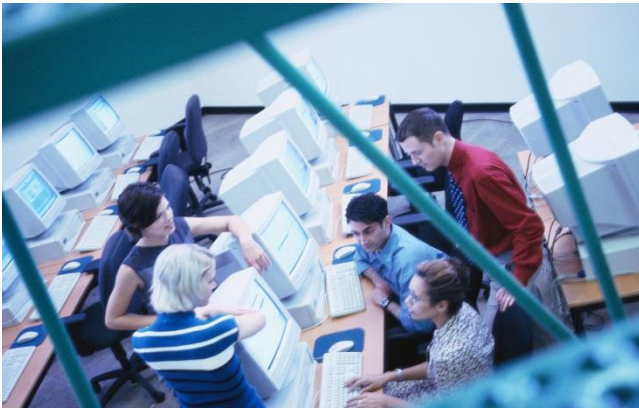
49185 Section M70

INTERNSHIP

Online

Lanier

This online course provides academic credit for students' internship placements. The purpose is to provide a forum for learning from internship experiences, documenting activities, and reflecting on work activities and the workplace. The course also supports interns in optimizing their experience in light of personal, professional, and academic goals. Prior to placement, the prospective intern should meet with the internship coordinator to discuss local and global opportunities and arrange her/his placements. Requirements include developing a contract with the intern supervisors, readings related to the internship placement, weekly online discussion posts and responses to others' posts, a final written or oral report. Interns may earn 1-6 credits in a semester, depending on the number of hours their placement requires.



New Mexico State University English Department Fall 2014 Graduate Course Description

ENGL 500

41590 Section M01
46994 Section M02
47705 Section M03
49834 Section M04
51150 Section M05
51294 Section M06

SUPERVISED STUDY

See online for times and schedules
See online for times and schedules
See online for times and schedules
See online for times and schedules
See online for times and schedules
See online for times and schedules

Wojahn
Hoang
Burnham
Bradburd
Laporte
Medoff

To prepare the student for the master's degree examinations by special studies in fields not covered in routine course work. Prerequisite: consent of instructor. Please contact faculty in your field to seek their consent.

ENGL 510

41592 Section M01

PROSEMINAR IN RHETORIC AND PROFESSIONAL COMM

MW: 17:30-18:45

Sharp-Hoskins

English 510 surveys the field of rhetoric and professional communication. As the department's introduction to graduate studies in Rhetoric and Professional Communication and an important introductory elective for Rhetoric and Professional Communication Master's students, the course explores readings that represent the range of intellectual and professional issues in the field. It introduces students to pertinent areas of research, to major journals, and to current issues and trends in relevant academic and organizational settings. This course is also an introduction to our RPC graduate programs. The course will introduce students to the program, its faculty, requirements, procedures, and expectations. Faculty members and others (including current students) will visit the class to talk about their research, interests, and experiences.

ENGL 512

50259 Section M01

GRADUATE STUDY IN WRITING IN THE WORKPLACE

TR: 14:35 – 15:50

Thatcher

This course introduces students to professional communication in all its variety, emphasizing both theory and practice. For practice, students will write four of the major genres in professional communication, grounded in concrete professional contexts. These are the resume/cover letter, proposal, instructional material, and a website design. With these projects, students will learn how to initiate, plan, compose, and evaluate written communications in workplace settings, thus helping them understand how writing is used to carry out organizational goals, influence social relations, and ethical uses of technology. In addition to this practice, students will also ground themselves in the major issues, theories, and genres of professional communication. They will research a major professional communication genre and present their finds to the class as a genre analysis.

ENGL 513

41569 Section M01

CREATIVE WRITING WORKSHOP: FICTION

M: 17:30-20:00

Hoang

Imaginative writing, chiefly the narrative. Repeatable for a total of 12 credits. Prerequisites(s): ENGL 304 or consent of instructor.

ENGL 514

41571 Section M01

CREATIVE WRITING WORKSHOP: POETRY

TR 14:35-15:50

Voisine

In this class we will be reading and writing poems. Readings will mostly be the works of contemporary poets chosen for how they illustrate various aspects of writing poems. Workshops will be conducted weekly and will feature works by students as the stimulus for conversations about poetry

ENGL 517**GRADUATE STUDY IN CRITICAL THEORY**

Subtitle: Queer Theory

50254 Section M01

TR: 12:00 – 13:15

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 and the heteronormative power structures they undergird. 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 tracing gender and sexuality across historical periods, 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 from postmodern theories to pre-modern theologies.

ENGL 518

50256 Section M01

HISTORY OF RHETORIC

T: 17:30 – 20:00

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 classical rhetorical theory exerts today in textbooks and scholarship, and developing applications of classical theory in current rhetorical instruction.

We will be using problem- or inquiry-based approach in this course, trying to uncover and unpack questions and controversies embedded in the conversations that constitute the history of rhetoric. We will define rhetoric as the purposeful, public use of language to accomplish specific goals with specific audiences. Rather than simply following the chronology from oldest materials forward, we will examine key figures and texts in close detail on their own terms, then generate from the examination a set of questions or problems that figure or text is trying to address as well as a set of applications for our own use. Generating these questions prepares us to read texts originating earlier, or following from, the texts or figures so that we can test whether our questions and applications are accurate. For example, we will spend time on Aristotle, especially the Rhetoric, trying to formulate the questions or problems he inherits from or envisions in Plato. Understanding Aristotle helps us to read Plato and see their respective contributions as part of an ongoing dialog, complementing earlier work, and suggesting subsequent work. Finally, we can consider how contemporary applications continue the dialog.

Learning Outcomes

- become familiar with the key figures and works in the history of rhetoric from Classical Greece and Rome and the schools and movements they founded;
- become familiar with and apply several types of rhetorical analysis, especially those associated with Classical Rhetoric such as *dissoi logoi*, the Aristotelian appeals and topics, and stasis theory;
- understand links and relationships between Classical Rhetoric and modern and contemporary rhetorical theory and pedagogy;
- practice research skills based in the scholarship, literature, and methodology of rhetoric;
- experience inquiry-based learning and research.

ENGL 522

GRADUATE STUDY IN A LITERARY FORM OR GENRE

Subtitle: Lyric Theory

48297 Section M01

TR 11:45-13:00

Cull

For many people, the word “poetry” most often is associated with a first-person (“I”) speaker who expresses something about her/himself in vivid words organized by rhythm and line across perhaps a page or two. This class will consider how and why this genre of writing, which can be described as a speaker-centered lyric, became both the most common and most contested model of poetry during the past two centuries. The first half of this course will consider how this model of lyric has been both championed and critiqued for its power assertion of an individual voice. Some have argued that the speaker-centered lyric is a “monological” genre with an imperialistic tendency to shut out dissent. Others contend that the speaker-centered lyric expresses an individualistic, bourgeois, middle-class sensibility. Still others point out how the assertiveness of the speaker-centered lyric has been essential to the expression and recognition of long-silenced voices (e.g. minorities with regard to race, gender, sexuality, class, etc.). The second half of this course will begin by reading scholarship that reminds us that the dominance of this speaker-centered model of the lyric is a quite recent phenomenon, prior to which the term “lyric” designated a much broader range of poetic writing with a broader range of artistic and social goals. The remainder of the course will seek to recover a larger range of lyric models. Lyric theory has become a major subject of inquiry among scholars and poets alike in the last decade or so and though the reading list for this class has not been finalized, we may use the brand new Lyric Theory Reader edited by Virginia Jackson and Yopie Prins, as well as other work by the likes of Charles Altieri, Allen Grossman, Oren Izenberg, Susan Stewart, and Robert von Hallberg, etc. We certainly will read poems exemplifying various lyric trends, but this will be a theory class and participants should be prepared to read (and discuss and write about) fascinating but also challenging theoretical texts that investigate the ideological implications of the lyric as a genre, a task that has the potential to reward those interested in writing poetry and those interested in writing about poetry.

ENGL 523

GRADUATE STUDY OF A MAJOR AUTHOR

Subtitle: Charles Dickens

49187 Section M01

TR 14:35-15:50

Stolte

This course will focus on the career of Charles Dickens, perhaps the most celebrated English novelist of the nineteenth century. From the start, Dickens revolutionized Victorian ideas of the novelist’s place in society. His first published works sold in previously unthinkable quantities, and Dickens’s fiction was soon read and admired by all classes of English society. Dickens was omnipresent in other ways, too: establishing and editing periodicals, going upon the stage, giving fiery speeches at public gatherings, and conducting international reading tours. And he was simultaneously praised by his contemporaries as the “master of all English

humourists now alive” (William Makepeace Thackeray) and as an important moralist, one who “taught purity of life, nobility of action, and self denial” (Anthony Trollope). In this class, we will seek to account for Dickens’s prolificacy and for his consistent success, for his great good humor and for his dark social vision, as we read a representative selection of his work: novels, journalism, short fiction, and travel writing.

ENGL 524

GRADUATE STUDY IN A MAJOR TEXT

Subtitle: *The Faerie Queene*: Spenser & the World of Elizabeth I

50260 Section M01

T: 17:30 – 20:00

Miller-Tomlinson



From glittering divine icon to virgin princess, Amazon queen, and mother of her people, Elizabeth I exercised strict and strategic control over her visual iconography. In this course we will consider how contemporary writers celebrated Elizabeth in terms that are similarly iconic and allegorical. Presented to Elizabeth just two years after the defeat of the Spanish Armada, Edmund Spenser’s *The Faerie Queene* celebrates Elizabeth and also explores the contradictions she represented for English culture: a ruler with the “body but of a weak and feeble woman” but “the heart and stomach of a king”; a virgin, mistress, and mother; an icon of peace with the ability to unleash incredible violence; the embodiment at once of England’s imperial power and traditional isolationism. How are we to reconcile the poems’ damsels in distress with its vision of female knighthood in the character of Britomart? Does the poem succeed in reconciling patriarchy and idealized womanhood with the reality of female sexual desire? The course will focus primarily on Spenser’s writing, from his sonnet sequence *Amoretti*, or “little loves,” to *The Faerie Queene*’s unfinished and enigmatic *Mutabilitie Cantos*. Along the way we will consider other works of Elizabethan culture that reflect on Elizabeth and her contradictions.

ENGL 534

GRADUATE STUDY: FORM AND TECHNIQUE IN FICTION

51048 Section M01

MW: 1600 – 1715

Hoang

Advanced study of issues in form and technique in fiction, including point of view, scene and dialogue, and story structure. Repeatable for a maximum of 6 credits.

ENGL 535

GRADUATE STUDY: FORM AND TECHNIQUE IN POETRY

Subtitle: *Citizenship*

41602 Section M01

R 17:30-20:00

Smith

This course will consider the different roles that a writer can undertake: Poet-Critic, Poet-Editor, and Poet-Translator. We will both read classic critical texts (Randall Jarrell, Stephen Burt, Heather McHugh), then write our own reviews and critical texts. We will read texts about translation (Benjamin, Nabokov, Paz) and translations (Vicuna, Lezama Lima, Mallarme) and attempt translations of our own. Finally, we’ll study the tradition of the poet as editors of small magazines, presses, and anthologies. This course will combine independent projects with lecture and discussion.

ENGL 538
50258 Section M01

LITERATURE OF THE AMERICAN RENAISSANCE
TR: 16:00 – 17:15
Finley

Intensive study of topics critical to the development of nineteenth century American literature before and during the Civil War, and the work of authors such as Emerson, Thoreau, Poe, Hawthorne, Melville, Whitman and Dickinson. Repeatable once under a different subtitle.

ENGL 551
50263 Section M01

PRACTICUM IN THE GRAMMAR OF AMERICAN ENGLISH
TR: 14:35 – 15:50
Burnham

Beware! This course uses good old-fashioned sentence diagramming in order to provide a systematic introduction to the grammar of American English. I do not assume that students will have any formal grammatical knowledge beyond the ability to recognize and name the parts of speech. I have designed the course to improve your knowledge of traditional grammar to help students develop an understanding of the English sentence and its many structures. Such understanding should improve your general analytical, critical reading, writing, and editing skills. The course also aims to equip you to become an effective teacher of writing and grammar in a variety of contexts including the classroom and the workplace. We will use a variety of instructional modes including reading and discussion, practice exercises and workshops, quizzes and exams, and researched presentations.

Learning Outcomes

By the end of the course, you should be able to:

- recognize, identify by name, and write sentences using the ten American English sentence patterns;
- recognize, identify by name, and use appropriately various form classes, function words, main and subordinating clauses, and modifying words, phrases, and clauses;
- recognize, identify by name, and correct grammatical errors in sentences, problems in usage, and non-standard forms;
- use grammatical knowledge to write, revise, and edit sentences and paragraphs in standard American English;
- understand the relationship between grammatical structure, rhetorical purpose, and style;
- “teach” the use of “correct” standard American English grammar in formal and informal contexts; and
- Understand generally how language works and how language can be used and abused to achieve political, institutional, and personal outcomes.

ENGL 561
50264 Section M01

TOPICS IN WRITING PROGRAM ADMINISTRATION
MW: 12:00 – 13:15
Wojahn

This course will focus on key issues within writing center and writing program administration with particular attention to scholarly work and current practices. In addition, we will work to understand the complexities of administration, particularly by exploring local work with writing program and writing center administration. Students will be encouraged to explore topics related to the course from both a practical and a scholarly standpoint. The course will likely include conversations with current and past administrators as well as a variety of reading and course projects. May be repeated for a maximum of 6 credits.

ENGL 570

49184 Section M01

GRADUATE STUDY IN APPROACHES TO COMPOSITION

W: 16:30 – 19:00

Simpson

Theory and practice of teaching writing, including classroom practices, definition of standards, and evaluation of student writing. Requirements include independent directed research.

ENGL 571

50266 Section M02

COMPOSITION PEDAGOGY AND PRACTICUM

MW: 16:00 – 17:15

Wojahn

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

ENGL 574

41610 Section M01

WORKSHOP: ADVANCED WRITING PROSE

W: 17:30-20:00

Bradburd

Intensive practice in prose writing, primarily fiction, in a workshop environment with peer criticism. Repeatable for a total of 15 credits. Consent of instructor required.

ENGL 575

41611 Section M01

WORKSHOP: ADVANCED WRITING POETRY

T 17:30-20:00

Greenfield

With the goal of balancing writing and critiquing this semester, the first six weeks of this semester's workshop (offered only to students in their first or second year of MFA study in creative writing) will be a "production/process" workshop, followed by nine weeks of a round-robin style workshop. Intensive reading of poetry, drafting poems, and discussing poems will be the core of the class overall, but the first six weeks will be arranged around the following six (6) exercises: 1) countering and triggering; 2) collaborative un-writing; 3) collaborative writing; 4) mining language; 5) the uses of white space; and 6) self-obstruction. During these first six weeks of class, we will read selected poems and poetics provided through Canvas related to these exercises. Poets will post work-in-progress on Canvas discussion boards for selective comments from the class. By "selective," I mean the quantity of critique of other students' writing in the class will be minimized in an effort to focus energy on production of writing. After the first six weeks of the semester have passed, we will workshop individual poems, and much more energy will be placed on second drafts and providing detailed critiques of each other's writing (these poems may have arisen out of the exercises of the first six weeks or not). Therefore, poets will be expected to provide margin notes and typed endnotes on poems being workshopped during the final nine weeks of class. Endnotes, in addition to being provided to those being workshopped, will be submitted directly to instructor before class by Canvas and will be graded. Overall, this will be a fun but rigorous class focused on challenging you to try new things with your poems and to develop a good body of new poems to workshop during the latter half of the semester while still providing much space to pursue your own concerns and voice.

ENGL 577

46066 Section M01

WORKSHOP: ADVANCED TECHNICAL AND PROF WRITING

M: 16:00-18:30

Lanier

This workshop provides intensive writing, peer reviewing, revising and editing practice for graduate students in professional communication and other disciplines across the curriculum. The focus of the course will be on strategies to improve professional communication. We will approach this goal by learning about and applying writing strategies and principles to a specific project that each student is currently developing for her/his academic career (or beyond). Such projects might include a Master's thesis or portfolio, doctoral dissertation proposal or chapter, grant proposal, technical manual or handbook, a research based article, or a project of similar scope.

ENGL 589
50267 Section M01

CULTURAL STUDIES: LITERATURE AND THEORY
TR: 13:10 – 14:25
Garay

In this course, we will explore contemporary portrayals of border spaces and peoples in literature, film, visual art, and theory. We will engage an interdisciplinary and cross-genre exploration to examine the flexibility, tensions, and range of border-focused textual/artistic production. We will start with Mexico/U.S. border (as the most familiar) and move to other borders and border spaces: Canada/U.S.; Haiti/Dominican Republic; Israel/Palestine; Russia/Ukraine. Questions that will guide the course: How do representations of border spaces and peoples reflect/converse with historical and contemporary political tensions? How do the subject positions, belief systems, and vantage points of producers of cultural artifacts, including literature, diverge, collide, and coalesce? And, finally, how do perceptions and portrayals of geopolitical borders converse with each other and with larger ideas about border spaces and peoples?

This course includes an introduction to border theory and will utilize this theory as a dominant lens.

As a selfish side note, it truly is a really fun and challenging class. It's both comparative lit and American Studies in its orientation. I teach with a social justice agenda, always critically aware of power and its consequences, and also very consciously compose and direct the course in ways that make it pertinent to students across English Department area groups/fields of study.

ENGL 590
49758 Section M01

MASTER'S SEMINAR IN RHETORIC
MW: 14:30 – 15:45

Sharp-Hoskins

This course investigates the theories, methodologies, and methods of contemporary feminist rhetoric's both from within rhetorical studies proper and as they emerge from and intersect with feminism(s) broadly conceived. Moreover, while we will spend some time studying the relationship between feminism and rhetoric (as a field), the course will ultimately focus on material, cultural, and transnational feminist rhetorics that explore complex relationships among language, land, and bodies.

ENGL 595
41614 Section M01

MASTER'S WORKSHOP: POETRY
TBA

Smith

Students will submit a draft of thesis project for workshop critique. Revision of the thesis draft submitted to the instructor. Prerequisite(s): Enrolled in MFA penultimate semester. Restricted to MFA CW majors.

ENGL 596
41615 Section M01

MASTER'S WORKSHOP: FICTION
M: 17:30-20:00

Abbott

Students will submit a draft of thesis project for workshop critique. Revision of the thesis draft submitted to instructor. Prerequisite(s): Enrolled in MFA penultimate semester. Restricted to MFA CW majors.

ENGL 597
49186 Section M70

INTERNSHIP IN TECHNICAL AND PROFESSIONAL COMM
Online
Lanier

This online course provides academic credit for students' internship placements. Its purpose is to provide a forum for learning from internship experiences, documenting activities, and reflecting on work activities and the workplace. The course also supports interns in optimizing their experience in light of personal, professional, and academic goals. Prior to placement, the prospective intern should meet with the internship coordinator to discuss local and global opportunities and arrange her/his placements. Requirements include developing a contract with the intern supervisors, readings related to the internship placement, weekly online discussion posts and responses to others' posts, a final written or oral report. Interns may earn 1-6 credits in a semester, depending on the number of hours their placement requires.

ENGL 598

41616 Section M01
 46995 Section M02
 46996 Section M03
 51206 Section M04
 51239 Section M05
 41617 Section M0

MASTER'S ESSAY

See online for times and schedules
 See online for times and schedules
 See online for times and schedules
 See online for times and schedules
 See online for times and schedules

Garay
 Linkin
 Rourke
 Schirmer
 Torres

Students electing the master essay option complete revision of a scholarly essay of 25-30 pages, the approximate length of a journal article, and reformulation of this essay to the 7-8 pages appropriate for presentation at a conference. This option also requires research of appropriate publication venues and a final oral defense of the project. A supervising faculty member will approve the selected essay, guide revision, and help students form an examining committee, which consists of at least two members of the graduate English faculty and one member of the graduate faculty from outside the department. Students are encouraged to undertake the Master Essay process in the first half of their third semester of full time graduate work, or soon after completing 18 hours of course work. This option is the preferred exam option, particularly for those students who intend to pursue Ph.D. study. Consent of instructor required. Please contact faculty in your field to seek consent.

ENGL 599

41617 Section M01
 41879 Section M02
 41880 Section M03
 41881 Section M04
 41882 Section M05
 51231 Section M06

MASTER'S THESIS

See online for times and schedules
 See online for times and schedules
 See online for times and schedules
 See online for times and schedules
 See online for times and schedules
 See online for times and schedules

Bradburd
 Greenfield
 Hoang
 Smith
 Voisine
 Abbott

Thesis. Please contact faculty in your field to seek consent.

ENGL 600

41883 Section M02
 41885 Section M04
 41888 Section M07

DOCTORAL RESEARCH

See online for times and schedules
 See online for times and schedules
 See online for times and schedules

Burnham
 Thatcher
 Wojahn

Assigns credit for research performed prior to the doctoral comprehensive exam. Please contact faculty in your field to seek consent.

ENGL 610

41593 Section M01

PROSEMINAR IN RHETORIC AND PROFESSIONAL COMM

MW 17:30-18:45

Sharp-Hoskins

English 610 surveys the field of rhetoric and professional communication. As the department's introduction to graduate studies in Rhetoric and Professional Communication and an important introductory elective for Rhetoric and Professional Communication Master's students, the course explores readings that represent the range of intellectual and professional issues in the field. It introduces students to pertinent areas of research, to major journals, and to current issues and trends in relevant academic and organizational settings. This course is also an introduction to our RPC graduate programs. The course will introduce students to the program, its faculty, requirements, procedures, and expectations. Faculty members and others (including current students) will visit the class to talk about their research, interests, and experiences.

ENGL 661
50265 Section M01

TOPICS IN WRITING PROGRAM ADMINISTRATION
MW: 12:00 – 13:15
Wojahn

Explores issues, theories, and research underlying writing programs and the administration of writing centers. Repeatable for a maximum of 6 credits. Taught with ENGL 561

ENGL 690

DOCTORAL SEMINAR IN RHETORIC
Subtitle: Feminist Rhetorics

50268 Section M01

MW: 14:30 – 15:45

Sharp-Hoskins

This course investigates the theories, methodologies, and methods of contemporary feminist rhetorics both from within rhetorical studies proper and as they emerge from and intersect with feminism(s) broadly conceived. Moreover, while we will spend some time studying the relationship between feminism and rhetoric (as a field), the course will ultimately focus on material, cultural, and transnational feminist rhetorics that explore complex relationships among language, land, and bodies.

ENGL 700

DOCTORAL DISSERTATION

41620 Section M01
41889 Section M02
41891 Section M04
41892 Section M05
41894 Section M07

See online for times and schedules
See online for times and schedules
See online for times and schedules
See online for times and schedules
See online for times and schedules

TBA
Burnham
Thatcher
Torres
Wojahn

Dissertation. Please contact faculty in your field to seek consent.