



The English Department at New Mexico State University

Spring 2011 Undergraduate Course Offerings

ENGL 111G	RHETORIC AND COMPOSITION	
Sections M01-M24	See online schedule for times and locations.	Staff
Skills and methods used in writing university-level essay. ACT standard English score of 16 or higher.		
ENGL 111H	RHETORIC AND COMPOSITION – HONORS	
11514Section M01	TR 8:55-10:10	Nims
Skills and methods used in writing university-level essays. ACT standard English score of 25 or higher.		
ENGL 115G	PERSPECTIVES ON LITERATURE	
11516Section M01	TR 10:20-11:35	Staff
Examines literature by writers from culturally diverse backgrounds and from different cultural and historical contexts. Explores various strategies of critical reading.		
ENGL 116G	PERSPECTIVES ON FILM	
11517Section M01	MW 4:00-6:30	Smith, J
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	
11518Section M01	None	Staff
Individual work in literature; open to freshmen excused from freshman composition and others. Prerequisite: consent of instructor. May be repeated for unlimited credit under different subtitles. Contact the English Department office for more information.		
ENGL 203G	BUSINESS & PROFESSIONAL COMMUNICATION	
Sections M01-M13	See online schedule for times and locations.	Staff
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 HUMANTIES & SOCIAL SCIENCES	
	Subtitle: Rhetorical Landscapes: Writing, Land, and National Identity	
11540Section M01	MWF 8:30-9:20	Powell
From the description of Columbus's discovery of America to the creation of National Parks, American identity has been shaped by our shared experience of landscapes. But, how do we make sense of that identity in an increasingly urban America? And, what is so American about the landscapes of Yellowstone National Park and the Empire State Building? In this course, we will examine how different landscapes have been used to rhetorically create a sense of American identity and the symbolic importance of them in environmental and political arguments. Students will hone their analytical and communication skills and will also further their writing skills and research skills as they examine and build arguments surrounding American identity and landscapes.		
ENGL 211G	WRITING IN THE HUMANTIES & SOCIAL SCIENCES	
	Subtitle: Rhetoric and the Western	
11542Section M02	MWF 8:30-9:20	Scott, M
The western as a music, film, or literary genre has made a significant impact on what people believe and think they know about American culture. Indeed, rarely has a genre held so much sway on an entire region's identity. This class will examine more closely the problematic and hopeful arguments the genre makes about gender, race, ethnicity, sexual orientation, and economic class. This course will help students hone their analytical and communication skills and will also further their writing skills by emphasizing research and the ability to use evidence to support an argument.		
ENGL 211G	WRITING IN THE HUMANTIES & SOCIAL SCIENCES	
	Subtitle: The Rhetoric of Identity: Who Do You Think You Are?	
11543Section M03	MWF 9:30-10:20	Acker
Our country prides itself on being a melting pot. In America, we like to think that there is room at the table for everyone, but how do we really define ourselves and how do we allow others to define us? In deciphering who we are, we open the door to a discussion of what we value and what we believe. Using broad categories of region, gender, race, sexual orientation, and class, this course will explore the rhetoric of identification. How do we communicate who we are? Why do we become more invested in particular identities? What is the		

conversation when we layer these identities and how do those layers inform how we relate to others? We will not debate gender equality or racism or homosexuality. This is a class about how arguments are built, why they are constructed the way they are, and how effective they are at making a case. We will critically think, and read across the genres of nonfiction, fiction, poetry, and film to understand how identity is both emphasized and erased.

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
Subtitles: Unstuck in Time: Exploring Fate and Free Will through Time Travel
11545SectionM04 MWF 9:30-10:20 Schacht
Time travel has captured the imagination of the public ever since Rip Van Winkle first fell asleep and Mark Twain put a Yankee in King Arthur's court. But as the tales sank into our collective consciousness, so too did the themes: regret, responsibility, fate. Like many aspects of science fiction and fantasy, time travel has moved beyond genre escapism and has become a way to approach the serious philosophical problems that plague and complicate our everyday lives. Can we correct our mistakes? As our relationship to the world changes, how does our responsibility to that world, to one another, change? Do we even have control over our own lives? Viewed in such a way, time travel highlights the delicate balance between fate and free will, between responsibility and opportunity. Students will learn to critically analyze nonfiction, fiction, film, and other kinds of texts. We will also decipher, discuss and create writing responses exploring the everyday implications behind philosophical and scientific concepts.

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
Subtitle: Identity and *Ethos*: Writing the I
11546Section M05 MWF 10:30-11:20 Brasher
The question "who am I?" is certainly not a new one; but because of the increased role that technology plays in our lives, it seems to have assumed new pressures in the twenty-first century. Simultaneously, we are told that we must distinguish ourselves and fit into the categories of what is acceptable and normal. Some of those categories fluctuate. Other categories, however, are rigid, as powerful, and real in our lives as they are intangible. The "I" becomes a network of connections. By engaging with social ideas and discourses and analyzing various texts and other cultural artifacts, this class will explore the question of how we come about deciding who we are. In two projects, students will create arguments with different purposes and for different intended audiences, conduct academic research to support such arguments, and practice revision as a key component of the writing process. Ultimately, students will examine the possibilities for creating or inhabiting a specific identity within a text as a means of persuasion.

ENGL 211 WRITING IN THE HUMANITIES & SOCIAL SCIENCES
Subtitle: TBA
11547Section M06 MWF 10:30-11:20 Staff
Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments. Course subtitled in the online course schedule.

ENGL 211 WRITING IN THE HUMANITIES & SOCIAL SCIENCES
Subtitle: Graphic Novel: Memoir and Identity
11549 Section M07 MWF 11:30-12:20 Pallai
This is a writing and critical thinking course that will use graphic novels, specifically memoirs, as a medium of interpretation. As our lives are situated in a specific time and social construct, so too are memoirs and the nature of literature in general. We will be discussing graphic novels as a medium, as well as memoirs in light of the questions they raise for us as rhetoricians. At the same time we will ask questions about events in our current time and how they relate to our lives and inform our language and ideas.

ENGL 211 WRITING IN THE HUMANITIES & SOCIAL SCIENCES
Subtitle: TBA
Sections M08-M11 See online schedule for times and locations. Staff
Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments. Course subtitled in the online course schedule.

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
Subtitle: Survive or Perish
11556Section M12 MW 2:30-3:45 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: Technology and Gender in 20th-Century America
11557Section M13 TR 8:55-10:10 Barrantes
This course focuses on the relationships between men, women, and technology in America during the 20th-century. This is not a "technology literacy" or "tools" class. Rather, it is a close examination of the narratives and discourses that intertwine technology and gender. Readings, class discussions, and writing assignments will give us the opportunity to explore the concept of technology from cultural and sociological perspectives. We will discuss the notion of "progress". Course readings include gender theory, production and consumption, and the effects of industrialization on division of labor, gender, and home and work identities.

- ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
 Subtitle: Springfield, USA: *The Simpsons* as Critique of Home and Family
 11558Section M14 TR 10:20-11:35 Meginnis, T
 This course in composition aims to orient student writers within *The Simpsons* as a popular reflection of—and contributor to—American cultural understandings of home, family, and small-town values. Using this theme as a springboard, students will examine rhetorical messages present in the satire while examining scholarly texts over the major developments and trends in thinking about the home and family. Students will then practice skills of research, rhetoric, and analysis to build new arguments based on these scholarly documents, producing academic writing that both instructs and persuades. Ultimately, this course aims to provide a practical example of the ways that research, argument, and academic inquiry can intersect with popular culture in order to help students communicate and make informed decisions in the life that waits beyond the walls of the university—a life within a community with the same complex and serious problems as those seen in Springfield, USA: poverty and parenting, addiction and adolescence, or sometimes plain old sibling rivalry.
- ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
 Subtitle: Family in Women's Science Fiction
 11560Section M15 TR 10:20-11:35 Murrell
 Women science fiction writers explore the ways in which human beings depend on and connect to each other by imagining different possible family structures and gender roles. In this class we will meet the course objectives for ENGL 211G by reading, discussing, researching and writing about conflicts of social institutions with human nature portrayed in works of science fiction by authors such as Octavia Butler, James Tiptree Jr. (Alice Sheldon), and Ursula LeGuin.
- ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
 Subtitle: Writing and Advocacy
 11561Section M16 TR 11:45-1:00 Frankland
 In this class we will explore the role of writers as advocates as well as the purpose of writing in advocacy. The reading will be from various styles and selections, such as Upton Sinclair to Eve Ensler. Strong emphasis will be put on rhetoric, research, and effective writing in order to articulate an issue and an argument. The class will have a service learning approach where students will be doing a total of 10 community service hours at one or two of the local seven pre-selected community agencies. The class will have writing assignments that revolve around and build upon concepts from the readings and their service learning. The intent of this course is to successfully combine writing and service learning in order to advocate for social and health outcome change in the broader Las Cruces community. It is expected that many of the students will also transform into better advocates as well.
- ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
 Subtitle: Family in Women's Science Fiction
 11562Section M17 TR 11:45-1:00 Murrell
 Women science fiction writers explore the ways in which human beings depend on and connect to each other by imagining different possible family structures and gender roles. In this class we will meet the course objectives for ENGL 211G by reading, discussing, researching and writing about conflicts of social institutions with human nature portrayed in works of science fiction by authors such as Octavia Butler, James Tiptree Jr. (Alice Sheldon), and Ursula LeGuin.
- ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
 Subtitle: The Rhetoric of Going Green
 11571Section M18 TR 1:10-2:25 McGuire
 This class will help you practice and interpret texts, as well as research, evaluate, construct and write arguments. In other words, you will learn to be critical, both as a writer and a reader. By being able to analyze arguments that you both read and craft, you will be able to better enter various conversations that will happen in your field of study. We will be analyzing texts, artifacts, practices and arguments, as well as creating arguments about the current trend of being environmentally conscious, this is about really looking at the various arguments behind this issue. You don't have even have to care about being environmentally friendly. You do, however, have to be open and respectful to other people's ideas.
- ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
 Subtitle: Women Across Media
 11572Section M30 TR 5:00-7:30 (Mini course - 1st class meets on 3/10/2011) 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 218G TECHNICAL & SCIENTIFIC COMMUNICATION
 Sections M01-M21 See online schedule for times and locations. Staff
 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 218G TECHNICAL & SCIENTIFIC COMMUNICATION
 11599 Section M30 MW 4:00-6:30 (Mini course – 1st class meets on 3/9/2011) Staff
 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

ENGL 303	THEORY AND CRITICISM: FILM, MEDIA AND CULTURE	
11624Section M01	MW 2:30-3:45	Hagelin
11625Section M02	MW 4:00-5:15	Hagelin
Surveys classical and contemporary film theory. Explores the relationship of theory to textual analysis and filmmaking practices. Includes auteurism semiotics, psychoanalysis, and other theories, as well as theories of other media.		
ENGL 304	CREATIVE WRITING: PROSE	
11626Section M01	MW 2:30-3:45	Bradburd
Imaginative writing, chiefly prose narrative. May be repeated for a maximum of 9 credits.		
ENGL 304	CREATIVE WRITING: PROSE	
11627Section M02	TR 10:20-11:35	Laporte
English 304 is an introduction to fiction writing. Students will read and discuss the works of established writers as well as their peers. Writing assignments will include informal exercises in class and out; formal exercises over specific elements of writing; and the first and second draft of a short story. Students will share their work in full class workshops. In addition to reading and submitting written work, participation in class discussion is vital to success in the course.		
ENGL 305	CREATIVE WRITING: READING SERIES	
11628Section M01	Online	Voisine
A one credit class based on the English Department's literary reading series. The class meets online and at the literary readings.		
ENGL 306	CREATIVE WRITING: POETRY	
11629Section M01	MWF 10:30-11:20	Murphy
Introduction to the writing of poetry. May be repeated for a total of 9 credits.		
ENGL 307	CREATIVE WRITING: CREATIVE NONFICTION	
11630Section M01	TR 10:20-11:35	Staff
Introduction to creative nonfiction. Skills emphasized will include the personal voice, powers of observation and reflection, advocacy, argument, and a creative, powerful use of language. May be repeated for a maximum of 9 credits.		
ENGL 308	CREATIVE WRITING: PLAYWRITING	
11631Section M01	TR 11:45-1:00	Smith, T
Technique of one-act playwriting, and analysis of dramatic structure. Same as THTR 308.		
ENGL 310	CRITICAL WRITING	
11632 Section M01	TR 2:35-3:50	Hagelin
11633Section M02	MW 10:30-11:20 F online (Hybrid face-to-face and online class)	Murrell
A course in critical reading, writing, and research designed to prepare English majors for upper-division courses.		
ENGL 311G	ADVANCED COMPOSITION	
11634Section M01	TR 10:20-11:35	Burnham
This workshop course covers a range of advanced writing challenges including academic and advocacy argumentation and creative non-fiction. Students will complete four major assignments involving observation and description and/or character sketch, a personal essay, a researched argument, and an advocacy project that can include new media presentation. Frequent shorter writing exercises will develop fluency, as well as specific rhetorical skills such as parallelism, antithesis, and metaphor. Each student will offer at least two drafts of major assignments for critique by the class. Readings will include classic and/or contemporary examples samples of the genres covered. Evaluation will include compiling a portfolio of work created through the semester that includes significant revision of one longer piece and a reflective essay.		
ENGL 311G	ADVANCED COMPOSTION	
11635Section M02	Online	Greenfield
The focus of this online course is on the reading and writing of <i>nonfiction prose</i> . We will review principles of expository and descriptive writing, emphasizing the writing process and its product; the central activity being to study the effect of writing on both writer and reader. The primary aim of this intensive reading and writing course will be to expand the horizons and challenge the assumptions that we have about "nonfiction writing" through our reading, writing, and online workshoping. Nonfiction writing employs techniques like scene, dialogue, and description, allows personal point of view and voice (reflection), and questions the idea of "objectivity" in writing. Students will be encouraged to experiment with form and to widen the repertoire of the subject of their writing. To those ends, we will study and produce prose forms such as personal essay, autobiography, and the profile.		
ENGL 318G	ADVANCED TECHNICAL AND SCIENTIFIC COMMUNICATION	
11636Section M01	MWF 10:30-11:20	Staff
Theory and practice of writing in technical and professional fields, individualized to each student's field. Emphasizes efficient writing processes and effective written products.		
ENGL 318G	ADVANCED TECHNICAL AND SCIENTIFIC COMMUNICATION	
11637Section M02	Online	Thatcher
This course helps student improve their writing in technical and scientific contexts. Students will learn how to initiate, plan, compose, and evaluate written communication. They will carry out these writing activities in real workplace scenarios, thus helping them understand how		

writing is used to carry out organizational goals, influence social relations, and develop effective and ethical uses of technology. The course is taught online through a PBwiki site.

ENGL 323
11638Section M01

AMERICAN DRAMA
MW 2:30-3:45

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.

ENGL 326
11639 Section M01
11640Section M02

CULTURAL IDENTITY AND REPRESENTATION ACROSS MEDIA
MW 2:30-3:45
TR 8:55-10:10

Almjeld
Peterman

This course considers the complex relationships between representation and culture including how images and language shape racial, ethnic, gender, sexual and class identities. We will examine theories from several disciplines regarding ways to critically analyze media and technologies. We will spend the semester considering how we "write" ourselves and our communities and are written by technologies and media around us. We will investigate visual rhetoric as a means for interpreting the world around us and will consider the use of visual and cultural commonplaces within certain technological communities (Facebook, Twitter, Blackboard) for creating individual and group identities. We will also discuss the importance of identification through association (with one another, with media, with brands, etc.) and how such identity via association necessitates critical awareness of the technologies we use.

ENGL 328V
11641Section M01

LITERATURE OF SCIENCE FICTION AND FANTASY
MW 1:30-2:20 F online (Hybrid face-to-face and online class)

Murrell

Science fiction envisions a great variety of futures for our planet, often using them to explore contemporary political, social, psychological, biological, and environmental questions and the nature of humanity itself. This class will focus on utopian/dystopian science fiction written by such diverse authors as Ursula LeGuin, Margaret Atwood, Walter Mosley, Octavia Butler, Walter Miller Jr. and others. Students will read novels, short stories and criticism and share their ideas about the readings in class discussion and through Blackboard posts. Other assignments include regular informal written reading responses as well as two longer formal assignments, one including research. Because this class meets in the physical classroom only Mondays and Wednesdays and online Fridays, the amount of reading and writing expected will be more than in a wholly face-to-face environment.

ENGL 328V
11642Section M02

LITERATURE OF SCIENCE FICTION AND FANTASY
Online

La Torra

Beginning with a historical survey of the development of science fiction literature, this course will focus mainly on how several contemporary science fiction and fantasy authors have addressed issues of self and society. We will read the works of three major "hard" or "center core" science fiction authors and two fantasy authors, including 2 short story collections and 3 novels. The main focus will be science fiction, with much less time spent on fantasy literature.

ENGL 336
11643Section M01

STUDIES IN FILM
Subtitle: Jews on Screen
W 5:30-8:00

Kane

This course will analyze how Jews have been portrayed in contemporary American film. Students will submit reviews of selected films which depict key aspects of Jewish social and cultural history, including assimilation, anti-Semitism, blacklisting, inter-ethnic conflict, the Holocaust and intermarriage. A research paper is also required.

ENGL 339V
11645Section M01

CHICANO/A LITERATURE
TR 1:10-2:25

Laporte

This is a general education course that introduces students to literature written by men and women of Mexican descent. We will study novels, stories, and plays by writers such as Rudolfo Anaya, Sandra Cisneros, Luis Valdez, Oscar Casares and others. Students will write two short (5+ pg) papers, analyze a scholarly article, give an oral presentation, and take a final exam. Students must keep up with the reading and participate in class discussion in order to succeed in the course.

ENGL 341V
11648 Section M01

AMERICAN INDIAN LITERATURE
TR 11:45-1:00

Wiget

This course surveys America's oldest literary traditions. Special attention will be paid to Native American literature from the Southwest. The critical interests addressed in the course are the manifold relationships between history, culture, ethnicity, and identity, especially as these resonate between the poles of individual voice and community tradition. The expectations are that by the end of the course students should have a broad general knowledge of the genres of American Indian oral literatures and literature written in English, be able to frame accurate historical generalizations about the development of American Indian literature, and be able to articulate the critical issues associated with history, ethnicity, identity and voice in the study of American Indian literature. In addition to stories and songs from oral tradition, we'll read some of the first writing in English by American Indians as well as contemporary novels, poems and short stories. Students will write three short response essays and take a midterm and final exam.

ENGL 354
11649Section M01

FORM AND TECHNIQUE IN FICTION
MW 2:30-3:45

Lavender-Smith

Literature course designed for fiction writers, especially those English majors in the Creative Writing emphasis. The course will involve the

study of contemporary and canonical fiction toward the end of providing the aspiring fiction writer with a better understanding of the mechanics of various fictional forms.

ENGL 356 FORM AND TECHNIQUE IN POETRY
11650 Section M01 MW 4:00-5:15 Smith, C

For this course, we will be considering the topic of "love" in poetry. We will first consider the historical scope of the topic from Sappho to John Yau to Noelle Kocot. We will then consider the rhetorical, aesthetic and formal considerations at work in writing about the most prevalent—and most fraught subject—found in poetry.

ENGL 363 LITERATURE FOR CHILDREN AND YOUNG ADULTS
11651 Sections M01 MW 9:30-10:20 F online class (Hybrid face-to-face and online class) Cervantes

This is a **reading intensive** upper-level literature course in which we will be reading texts closely and critically. For the most part, we will be focused on contemporary middle grade novels, but we will also read young adult literature. This class will be focused on the literature itself. We will use these texts to examine how literature establishes ideas of identity and gender in young readers and how the authors use various literary elements to create literary prose.

ENGL 363 LITERATURE FOR CHILDREN AND YOUNG ADULTS
11653 Section M02 MWF 10:30-11:20 Staff
11655 Section M03 TR 1:10-2:25 Conley
11656 Section M04 Online Bratcher

A comparative, historical survey of literature for young (K to 12th grade) readers. Emphasis on critical evaluation.

ENGL 363 LITERATURE FOR CHILDREN AND YOUNG ADULTS
11658 Section M30 MW 4:00-6:30 (Mini course – 1st class meets on 3/9/2011) Lavender

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
11659 Section M01 TR 11:45-1:00 Conley

This course addresses women's contributions to literature, and, crucially, their ways of doing so, as they utilize literary forms and genres from which historically they have been largely excluded. This course will present questions such as: Is it 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 personal and cultural experiences? Readings address diversity among women writers and focuses on representations of issues international in scope, a focus that seeks to enable an understanding of the various factors that have worked to create the world we live in: social movements and institutions; historical changes and trends; religious, domestic, racial, gender, tribal and international complexities and conflicts. More generally, this course addresses the issue of women's roles within movements of social change. What does it mean when women, as writers and active participants within their own cultures, contribute their own impressions and artistic representations of their societies and the events and changes within them? This course's objectives also include working towards enabling a broader understanding of women writers, as well as strengthening students' writing and critical thinking skills.

ENGL 392V MYTHOLOGY
11661 Section M01 Online Lavender
11662 Section M02 Online Lavender

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, Lévi-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, 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. Also, be aware that this class requires students to check in during the week.

ENGL 394V SOUTHWESTERN LITERATURE
11665 Sections M01 Online Laporte
11666 Section M02 Online Laporte

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

ENGL 399 SPECIAL TOPICS
11667 Section M01 TBA Staff

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
11668 Section M01 TBA Staff

For students with demonstrated aptitude for independent work. Approval of instructor required before registration. May be repeated under different subtitles. Contact the English Department office for more information.

- ENGL 405 CHAUCER
11670Section M01 TR 10:20-11:35 Schirmer
Why have readers from the early fifteenth century onward hailed Geoffrey Chaucer as the “father of English literature”? With the question of his ultra-canonical status always before us, we will sample the wide range of Chaucer’s literary output, beginning with his lyrics and an early dream vision, the enigmatic *House of Fame*, and focusing most of our attention on his best-loved work, *The Canterbury Tales*. We will ask what materials (textual, political, cultural, theological, philosophical) Chaucer had at his disposal when he set out to create a new kind of literary making in English, and we will try to recover a little bit of what his efforts must have looked like to a late-fourteenth century audience. Finally, we will ask what Chaucer himself conceived “literature” to be good for, and speculate as to why *this* poet became the one to whom we trace our literary heritage.
- ENGL 409 SHAKESPEARE II
11671Section M01 TR 1:10-2:25 Miller-Tomlinson
This course is a representative survey of the second half of Shakespeare’s dramatic career, a period of great creativity and experimentation. In these years, Shakespeare produced a series of tragedies that many consider his greatest, including *Othello*, *King Lear*, and *Macbeth*, and a tragic vision darkens even the late comedies and romances. While we develop a range of interpretations of these plays, our focus will be on how they represent the social roles individuals inhabit and perform, as well as concepts such as personal agency, male and female heroism, sexuality, ambition, and community. Throughout the course we will attend to issues of performance by analyzing film clips from a range of productions. In the last segment of the course, groups of students will act out a scene we have studied to gain a better sense of the problems and possibilities of performance.
- ENGL 412 WRITING IN THE WORKPLACE
11673Section M01 Online Thatcher
This course introduces students to workplace communication in all its variety, emphasizing both theory and practice. Students will first explore major rhetorical issues through key readings; each student then selects a field of study or genre in a workplace setting and carries out independent research, documenting the genre of writing in this area. A field, for example, can be medical writing, environmental writing, online tutorials, instructional materials, policies and procedures, decision-making reports, web writing, technical specifications, grant writing, risk assessment, translation and localization, sales communication, proposals, legal writing, political writing, and many others. In addition, I would like to involve five or six students to help me carry out a research project documenting the differences of professional communication genres around the world. The class will take place online only through a PBwiki site.
- ENGL 413 ADVANCED CREATIVE WRITING: PROSE WORKSHOP
11675Section M01 MW 4:00-5:15 Bradburd
This is the advanced workshop for fiction writers. Students will submit two novel openings, novella openings, or short stories. The submissions will be discussed in a workshop setting by student peers. Published novels and short stories will also be examined.
- ENGL 414 ADVANCED CREATIVE WRITING: POETRY WORKSHOP
11676Section M01 TR 1:10-2:25 Voisine
In this workshop we will focus on developing our skills as writers by reading and writing poetry. Students will be reading the work of and interviewing the visiting poets in our reading series (Patty Seyburn, Jacqueline Osherow, Rosa Alcalá, Rachel Levitsky) as well as composing a collaborative poem with the members of the class on a topic to be decided by the class.
- ENGL 416 APPROACHES TO LITERATURE
11677 Section M01 W 4:00-6:30 Nims
English 416 is designed for students who are interested in teaching English at the secondary level. We will focus on literature of adolescents, looking at strategies for reading, discussion, and writing about literature, and engaging students. Specifically, we will (1) apply theories of reading and writing to literature; (2) discuss pedagogical theory and classroom practices; and (3) design curricular materials for teaching literature at the secondary level. Through frames of pedagogical theories, the class will help you develop a strong foundation, both theoretical and practical, to support your teaching and to help you become an effective, reflective teacher of literature/language arts at the secondary level.
- ENGL 417 ADVANCED STUDY IN CRITICAL THEORY
Subtitle: Materialist Cultural Theory
11678Section M01 TR 5:00-6:15 Rourke
This course offers an intensive introduction to socio-historical theories of culture. Its central concern will be to explore how texts participate in and are shaped by historical conflicts between social groups with distinct and/or antagonistic material interests. The readings will focus on theoretical projects that both develop out of and critique the methods and models provided by classical Marxism (the Frankfurt School, structuralism, post structuralism, feminism, postcolonial theory, theories of race, and queer theory). Important themes of the course will include: the theory of ideology, the relationship between theory and practice, the function of intellectuals, political agency, and the subversive potential of art. In a course of this kind, readings will necessarily be interdisciplinary, crossing borders between literary criticism, philosophy, history, sociology, economics, and linguistics.
- ENGL 432 GOTHIC LITERATURE
Subtitle: American Gothic
11680Section M01 TR 2:35-3:50 Wiget
Gothic writing often focuses on themes of death and revenge and relies on supernatural events and altered states of consciousness as a means of exploring assumptions about history, society or human psychology. This course examines how Gothic discourse, which originated in England, has become central to the development of American literature and how it was so successfully adapted to a distinctively American preoccupation with race, gender, class, family and history. In addition to recognized canonical authors, such as

ENGL 481

WOMEN'S LITERATURE

Subtitle: Jane Eyre's Heirs

17346Section M02

MW 5:30-6:45

Linkin

Jane Eyre was an immediate success when it hit the literary marketplace in 1847: written by an unknown author who called herself Currer Bell and claimed to be producing the autobiography of Jane Eyre, the work was praised by critics and gobbled up by eager readers who caught "Jane Eyre fever" (as one reviewer put it). The novel has had a tremendous impact on the history of women's literature, which responded powerfully to Jane Eyre's claim for the autonomy of her selfhood: "I am not an angel . . . and I will not be one till I die: I will be myself." In this class we will consider what it means to become an heir of Jane Eyre by reading Charlotte Bronte's novel and a good selection of women's literature that responds to the self Bronte creates, including Charlotte Bronte's *Villette*, Elizabeth Barrett Browning's *Aurora Leigh*, George Eliot's *The Mill on the Floss*, Frances Hodgson Burnett's *The Secret Garden*, Daphne du Maurier's *Rebecca*, Jean Rhys's *Wide Sargasso Sea*, Angela Carter's *The Bloody Chamber* and more. Prepare to have an amazing reading experience.

ENGL 497

INTERNSHIP

11687Section M01

TBA

Wojahn

This course is an accompaniment to a 10 hour per week (per 3 cr.) internship placement. If you have found or are wanting to find a position that will allow you to try out something you might want to pursue upon graduation, then this course is for you. (If you've located or would like help in finding an internship, just let me know: pwojahn@nmsu.edu). The course purpose is to provide a forum for learning from your experiences, documenting your activities, and reflecting on your work and workplace. The course will also ideally support you in optimizing the experience in light of your personal and academic goals. Its purpose is also to support people from our department placed locally and globally as they enter a new setting or return to a previous setting while considering a work experience from different angles and with new perspectives. This is an online-only course in which you will share information with other interns. You will work with me to choose your own book, one that will be optimal for informing you in the tasks you will be undertaking in the internship. Some people choose a book on strategies for making the most of an internship; others choose books relevant to their tasks such as web design, client interactions, newsletter design, editing. The possibilities are endless! This is a consent-of-instructor course. Please contact me if you are—or think you might be—interested.

Other courses meeting English major requirements

ENGL HON 229G

THE NEW TESTAMENT AS LITERATURE

14067 Section M01

MW 9:30-10:45

Denk

Literature of the New Testament examined from a literary perspective. Emphasis on translation history of the New Testament, generic features of gospel, epistle and apocalypse, precedent literary models, problems of authorship, classification of New Testament texts.

ENGL HON 234G

THE WORLDS OF ARTHUR

17543 Section M01

Online

Lavender

This online course will investigate the various renditions of the legends of King Arthur and the Knights of the Round Table. As we witness the evolution of this great story through time, we will see not only a historical evolution, but a psychological, social, cultural, religious, and mythic progression as well. We will also consider Arthur in film, visual art, and popular culture. We will read and discuss the works of Geoffrey of Monmouth, Thomas Malory, Chrétien de Troyes, Mary Stewart, Alfred Lord Tennyson, T. H. White, and others. 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. Also, be aware that this class requires students to check in during the week.

ENGL HON 239G

MEDIEVAL UNDERSTANDINGS: LITERATURE AND CULTURE IN THE MIDDLE AGES

14068 Section M01

TR 2:35-3:50

Schirmer

What were medieval understandings of love and gender, spirituality and theology, politics and society? We will consider questions like these through and intensive, interdisciplinary investigation of the cultures of the Middle Ages, with an emphasis on medieval Europe. This is not a survey course: rather, it is a collective investigation into how (some) medieval peoples understood and interacted with the world around them. Consequently, the bulk of our time will be spent reading and discussing a wide range of medieval texts: from the *Confessions* of St. Augustine to the Qur'an; from the anonymous Spanish epic *Poem of the Cid* to the love poems of the Troubadours; from the theology of the Scholastics to the autobiographical *Book of Margery Kempe*; from Dante's *Inferno* to Chaucer's *The Canterbury Tales*. We will also engage with medieval art, music, and politics as we construct our own understandings of the Middle Ages. To what extent are we, in 21st –century America, heirs of this medieval world?

ENG HON 366V

THE GOTHIC IMAGINATION

14084 Section M01

MW 2:30-3:45

Linkin

Introduction to Gothic literature from its beginnings in the late eighteenth century that focuses on the political, psychological, religious, social, and familial values this literary genre explores and questions.

Spring 2011 Graduate Course Offerings

ENGL 500 SUPERVISED STUDY
Sections M01 – M19 TBA Staff
To prepare the student for the master's degree examinations by special studies in fields not covered in routine course work.

ENGL 505 GRADUATE STUDY IN CHAUCER
11733 Section M01 TR 10:20-11:35 Schirmer
Why have readers from the early fifteenth century onward hailed Geoffrey Chaucer as the "father of English literature"? With the question of his ultra-canonical status always before us, we will sample the wide range of Chaucer's literary output, beginning with his lyrics and an early dream vision, the enigmatic *House of Fame*, and focusing most of our attention on his best-loved work, *The Canterbury Tales*. We will ask what materials (textual, political, cultural, theological, philosophical) Chaucer had at his disposal when he set out to create a new kind of literary making in English, and we will try to recover a little bit of what his efforts must have looked like to a late-fourteenth century audience. Finally, we will ask what Chaucer himself conceived "literature" to be good for, and speculate as to why *this* poet became the one to whom we trace our literary heritage.

ENGL 509 GRADUATE STUDY IN SHAKESPEARE II
11734 Section M01 TR 1:10-2:25 Miller-Tomlinson
This course is a representative survey of the second half of Shakespeare's dramatic career, a period of great creativity and experimentation. In these years, Shakespeare produced a series of tragedies that many consider his greatest, including *Othello*, *King Lear*, and *Macbeth*, and a tragic vision darkens even the late comedies and romances. While we develop a range of interpretations of these plays, our focus will be on how they represent the social roles individuals inhabit and perform, as well as concepts such as personal agency, male and female heroism, sexuality, ambition, and community. Throughout the course we will attend to issues of performance by analyzing film clips from a range of productions. In the last segment of the course, groups of students will act out a scene we have studied to gain a better sense of the problems and possibilities of performance.

ENGL 512 GRADUATE STUDY IN WRITING IN THE WORKPLACE
11736 Section M01 Online Thatcher
This course introduces students to workplace communication in all its variety, emphasizing both theory and practice. Students will first explore major rhetorical issues through key readings; each student then selects a field of study or genre in a workplace setting and carries out independent research, documenting the genre of writing in this area. A field, for example, can be medical writing, environmental writing, online tutorials, instructional materials, policies and procedures, decision-making reports, web writing, technical specifications, grant writing, risk assessment, translation and localization, proposals, legal writing, and many others. In addition, I would like to involve five or six students to help me carry out a research project documenting the differences of professional communication genres around the world. The class will take place online only through a PBwiki site.

ENGL 513 CREATIVE WRITING WORKSHOP: FICTION
11738 Section M01 MW 4:00-5:15 Bradburd
This is the advanced workshop for fiction writers. Students will submit two novel openings, novella openings, or short stories. The submissions will be discussed in a workshop setting by student peers. Published novels and short stories will also be examined.

ENGL 514 CREATIVE WRITING WORKSHOP: POETRY
11739 Section M01 TR 1:10-2:25 Voisine
Creative writing poetry workshop for advanced writers of poetry. Graduate level work for students who are not in the English Department MFA program. May be repeated for a maximum of 12 credits. Taught with ENGL 414 with additional work required at the graduate level.

ENGL 516 GRADUATE STUDY IN APPROACHES TO LITERATURE
11741 Section M01 W 4:00-6:30 Nims
This course offers a systematic introduction to the grammar of American English; and in class we will work to define grammar, its uses and how it impacts language learning. No formal grammatical knowledge beyond the ability to recognize and name the parts of speech is required to begin the course. We know that grammar instruction helps students acquire language more efficiently, but we also know that grammar must be incorporated into the larger context of teaching students to use language effectively. The course will help you become effective teachers of writing and grammar in a variety of contexts including the classroom and the workplace. Our goal in this class will be

to learn grammar we need to know in order to accomplish defined communication tasks. We'll work to do this in an environment that is lively and fun and uses a variety of instructional modes.

ENGL 517 GRADUATE STUDY IN CRITICAL THEORY
Subtitle: Materialist Cultural Theory

11742 Section M01 TR 5:00-6:15 Rourke

This course offers an intensive introduction to socio-historical theories of culture. Its central concern will be to explore how texts participate in and are shaped by historical conflicts between social groups with distinct and/or antagonistic material interests. The readings will focus on theoretical projects that both develop out of and critique the methods and models provided by classical Marxism (the Frankfurt School, structuralism, poststructuralism, feminism, postcolonial theory, theories of race, and queer theory). Important themes of the course will include: the theory of ideology, the relationship between theory and practice, the function of intellectuals, political agency, and the subversive potential of art. In a course of this kind, readings will necessarily be interdisciplinary, crossing borders between literary criticism, philosophy, history, sociology, economics, and linguistics.

ENGL 530 ARGUMENT THEORY AND PRACTICE

11752 Section M01 TR 1:10-2:25 Burnham

This course will examine how language in various contexts causes us to think and act in certain ways and not in other ways. Working from theory and practice, we will define argument and examine its many uses: to inquire, convince, persuade, negotiate, and others. We will investigate the rules by which we devise and structure arguments in various academic fields and social situations, and analyze how audiences respond to these arguments. We will consider how argument-making has evolved over time and how arguments are influenced by context, identity, and ideology. We will look briefly at the classical tradition and then move forward to consider modern and contemporary academic, political and legal argumentation. We will analyze written speeches and essays, as well as audio- and videotapes in order to understand how argument works.

ENGL 532 GOTHIC LITERATURE
Subtitle: American Gothic

11754 Section M01 TR 2:35-3:50 Wiget

Gothic writing often focuses on themes of death and revenge and relies on supernatural events and altered states of consciousness as a means of exploring assumptions about history, society or human psychology. This course examines how Gothic discourse, which originated in England, has become central to the development of American literature and how it was so successfully adapted to a distinctively American preoccupation with race, gender, class, family and history. In addition to recognized canonical authors, such as Poe, Hawthorne, Melville, James and Faulkner, the course will look at many lesser-known writers to examine various forms of regional Gothics (frontier, New England, Southern), and the adaptation of Gothic discourse to new contexts, such as urban Gothic and techno/cyber/gothic, and new media, such as film.

ENGL 534 GRADUATE STUDY: FORM AND TECHNIQUE IN FICTION

11757 Section M01 T 5:00-7:30 Bradburd

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

ENGL 535 GRADUATE STUDY: FORM AND TECHNIQUE IN POETRY

Subtitle: Making it New: Innovations in American Poetry
11758 Section M02 W 5:30-8:00 Greenfield

This advanced graduate course examines form and technique in contemporary American poetry by looking at its post-World War II sources and influences. In most ways, American poetry in 2010 is an amalgam of gestures arising from the major innovative poetic schools, theories, and/or movements, in dialogue with various Modernisms, since World War II. The emphasis will be on understanding the artistic and political agendas behind the development of major poetical "schools" or "movements." We will begin by defining the aesthetic criteria of the "New Critical" poem, followed by a study in the first major post WWII reactionary poetic movement, the "Confessionals." We will then shift to "NAP" or "New American Writing" (Beat, Black Mountain, San Francisco Renaissance, and New York School). We will look at deepening developments in the 1980s of post-confession writing, and the rise of Language writing before seeing the poetry of the 90s to the present as conflating, profiting, and encroaching all of these styles and values into an interesting, if not problematic, "American hybrid" or "postmodern lyric." Our examination of the writing, criticism, and agendas of these writers will be matched with poetry writing assignments designed to "enact" these principles in writing. Exercises to complicate, inspire, and constructively frustrate our own writing as well as our preconceptions of American poetry will be assigned. By reading and writing in the spirit of these major schools, our hope is to come to a deeper understanding of the history, factionalism, and amalgamation of romanticist, modernist, and postmodernist values that have led us to where we are now.

ENGL 542 MODERN and CONTEMPORARY AMERICAN POETRY

Subtitle: Emily Dickinson & Modern and Contemporary American Poetry
11760 Section M01 TR 1:10-2:25 Cull

On the one hand, Dickinson often is still too easily defined as the eccentric, reclusive, wearer-of-white whose chilly, cryptic works counter-balance the warmth and democratic expansiveness of her near-contemporary Walt Whitman, a stereotype shaped as much by critical and cultural misogyny as biography. On the other hand, Dickinson's poetry has never been out of print. Even as it has been burdened by these stereotypes, her work has played a significant role in debates about most of the major literary movements of the past century.

Examples of appropriate writing projects include dissertations, articles, chapters, manuals, workbooks, handbooks, or other complex, scholarly, professional, or workplace documents. The class is an intensive workshop in drafting, peer reviewing, revising, and editing.

ENGL 578 TOPICS IN RHETORIC & TECHNOLOGY
Subtitle: Online Identity Performance & Construction

11779 Section M01 MW 5:30-6:45 Almjed

This course explores the intersections between rhetoric, technology, identity, performance, and representation. As society becomes increasingly invested in the media we produce, consume, and engage, it is important for rhetoricians to explore explicit and implicit ways such technologies are shaping us as individuals and the ways that others see us. The course focuses on several popular new media applications and prevalent technologies (social networking, blogging, microblogging, Web design, etc.) in order to critically consider not only the ways we communicate via such technologies but also to consider hidden biases such media may have. We will attend to the ways online identities are crafted as well as delving into deeper theoretical understandings of the ways media work in our world. The class considers theorists from several disciplines including rhetoric, computer studies, feminist studies, and others. Students will also facilitate class discussions of various media/technologies and will produce online representations of self and others.

ENGL 581 WOMEN'S LITERATURE
Subtitle: Feminist Aesthetics

11780 Section M01 TR 11:45-1:00 Jonet

. Conventional understandings of feminism as a social movement posit it as a politics centered around the gaining/maintaining of rights and the amelioration of the conditions of women's lives globally. What this appraisal of feminism leaves out is an engagement with cultural practice. Moreover, when a link to cultural practice is acknowledged, it is generally reduced to an idea of feminism as centering solely on formulating a system of critique; an evaluation of what is already there, what has already been produced. It is rarely considered in relation to creating new languages of beauty and pleasure. These concerns will be the guiding principles of inquiry for this course. What are feminist understandings of genius and aesthetic autonomy? What are contemporary feminist notions of aesthetic pleasure and pleasures of the body? What is the relationship between feminist aesthetic theory and practices? Are they necessarily separate projects? As the semester progresses, we will have the opportunity to address these issues as well as articulate many more of our own.

ENGL 581 WOMEN'S LITERATURE
Subtitle: Jane Eyre's Heirs

17348 Section M02 MW 5:30-6:45 Linkin

Jane Eyre was an immediate success when it hit the literary marketplace in 1847: written by an unknown author who called herself Currer Bell and claimed to be producing the autobiography of Jane Eyre, the work was praised by critics and gobbled up by eager readers who caught "Jane Eyre fever" (as one reviewer put it). The novel has had a tremendous impact on the history of women's literature, which responded powerfully to Jane Eyre's claim for the autonomy of her selfhood: "I am not an angel . . . and I will not be one till I die: I will be myself." In this class we will consider what it means to become an heir of Jane Eyre by reading Charlotte Bronte's novel and a good selection of women's literature that responds to the self Bronte creates, including Charlotte Bronte's *Villette*, Elizabeth Barrett Browning's *Aurora Leigh*, George Eliot's *The Mill on the Floss*, Frances Hodgson Burnett's *The Secret Garden*, Daphne du Maurier's *Rebecca*, Jean Rhys's *Wide Sargasso Sea*, Angela Carter's *The Bloody Chamber*, and more. Prepare to have an amazing reading experience.

ENGL 585 PREPARING A PROFESSIONAL PORTFOLIO

11782 Section M01 T 5:00-7:30 Sheppard

This course is designed primarily as a capstone course for students working toward a Master's degree in either Rhetoric and Professional Communication or Creative Writing. The course may also be of interest to graduate students in other fields in which portfolios are regularly used, for instance, in applying to terminal degree (PhD or MFA) programs or in applying for professional jobs. Students will study professional portfolios as a genre while creating one of their own. They will select and develop items for inclusion in a portfolio with a particular focus on critical reflection of work composed during their programs of study. We will address rhetorical approaches to shaping introductory materials and showcasing work in purposeful and persuasive ways. Students will create both print and digital compilations of their work, while also considering principles of visual design to facilitate usability and aesthetic appeal.

ENGL 595 MASTER'S WORKSHOP: POETRY

11783 Section M20 TR 5:00-7:30 (Mini course-class meets from 01/13/11 to 03/08/11) Greenfield

The focus of this final, third-year MFA poetry course is for the poetry manuscript as a *whole*. While we will be thinking about revisions to individual poems, we are thinking about those revisions also in terms of how they serve the larger book. Manuscripts will be work shopped and students will complete endnotes or "guided comments." When you register for the class, please take into consideration that you will need to choose between 3 and 6 credit hours. The creative writing faculty recommends taking the course for 6 credits, as the "extra work" will be very beneficial to the development of your manuscript, your curriculum vitae, or to future publication. The extra work for this course includes completion of a reading list (proposed by both instructor and student) and annotated bibliography, or drafting and revision of the introduction to the thesis.

ENGL 596 MASTER'S WORKSHOP

11787 Section M20 MW 5:30-8:00 (Mini-course class meets from 01/17/11 to 03/07/11) Holden

Students will submit a draft of thesis project for workshop critique. Revision of the thesis draft submitted to the instructor.

ENGL 597 INTERNSHIP IN TECHNICAL AND PROFESSIONAL COMMUNICATION

11789 Section M01 TBA Wojahn

This course is an accompaniment to a 10 hour per week (per 3 cr.) internship placement. If you have found or are wanting to find a

