



Undergraduate Course Descriptions

New Mexico State University

English Department

Fall 2013

ENGL 111G	RHETORIC AND COMPOSITION	
Sections M01	MWF 9:30-10:20	Staff
Sections M02	MWF 10:30-11:20	Staff
Sections M03-04	MWF 11:30-12:20	Staff
Sections M05-06	MW 2:30-3:45	Staff
Section M07	MWF 8:30-9:20	Staff
Sections M08-09	TR 8:55-10:10	Staff
Section M10	MWF 8:30-9:20	Staff
Section M10	MWF 8:30-9:20	Staff
Section M11	MWF 9:30-10:20	Staff
Sections M12-14	TR 10:20-11:35	Staff
Sections M15-16	MWF 9:30-10:20	Staff
Sections M17-20	TR 11:45-13:00	Staff
Section M21	MWF 10:30-11:20	Staff
Section M22	TR 1:10-2:25	Staff
Section M23	MWF 10:30-11:20	Staff
Section M24	TR 1:10-2:25	Staff
Section M25	TR 14:35-15:50	Staff
Section M26	MW 14:30-15:45	Staff
Sections M27-31	MWF 8:30-9:20	Staff
Sections M32-36	MWF 9:30-10:20	Staff
Sections M37-42	MWF 10:30-11:20	Staff
Sections M43-45	MWF 11:30-12:20	Staff
Section M46	MWF 12:30-13:20	Staff
Section M47	MWF 1:30-2:20	Staff
Sections M48-49	MWF 12:30-13:20	Staff
Section M50	MWF 1:30-2:20	Staff

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 111G	RHETORIC AND COMPOSITION	
Section M70	Online	Staff

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
 Sections M01-M04 See online schedule for times and locations Staff
 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 10:20-11:35 Cull
 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 16:00-18:30 Conley
 Section M02 MW 14:30-17:00 TBA
 Explores narrative and documentary film and examines significant developments in the history of cinema. Criticism of film as an art form, technical enterprise, business venture, and cultural phenomenon.

ENGL 203G BUSINESS & PROFESSIONAL COMMUNICATION
 41435 Section M01 TR 08:55-10:10 Treon
 41436 Section M02 MW 16:00-17:15 TBA
 41437 Section M03 TR 11:45-13:00 TBA
 Section M04 TR 1:10-2:25 TBA
 Section M05 TR 2:35-3:50 TBA
 Section M06 MWF 10:30-11:20 TBA
 Section M07 MWF 11:30-12:20 TBA
 Section M08 MWF 9:30-10:20 TBA
 46690 Section M09 TR 10:20-11:35 Treon
 Section M10 TR 13:10-14:25 TBA
 Section M30 MW 16:00-18:30 (Mini course – 1st class meets on 10/16/2013) TBA
 Section M70-M72 Online TBA

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

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
 41440 Section M01 MWF 11:30-12:20 Staff
 41441 Section M02 MWF 13:30-14:20 Staff
 Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, construction, and writing researched arguments. Course subtitled in the Schedule of Classes.

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
 Subtitle: Survive or Perish
 41442 Section M03 TR 14:35-15:50 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
 41443 Section M04 TR 8:55-10:10 Staff
 Section M05-06 TR 10:20-11:35 Staff
 Section M07 TR 11:45-13:00 Staff

Section M08	TR 14:35-15:45	Staff
Section M09	TR 8:30-9:20	Staff
Section M10	MW 14:30-15:45	Conley
Section M30	TR 14:35-17:00 (Mini course – 1 st class meets on 10/16/2013)	TBA
Section M70	Online	TBA

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, construction, and writing researched arguments. Course subtitled in the Schedule of Classes.

ENGL 218G	TECHNICAL & SCIENTIFIC COMMUNICATION	
41448 Section M01	MWF 08:30-09:20	La Torra
41449 Section M02	MWF 09:30-10:20	La Torra
Section M03	MWF 10:30-11:45	TBA
41451 Section M04	MW 12:30-13:45	TBA
41452 Section M05	TR 16:00-17:15	TBA
41453 Section M06	TR 10:20-11:35	Sharp-Hoskins
Section M07	MWF 10:30-11:20	TBA
Section M08	TR 11:45-13:00	Sharp-Hoskins
Section M09	MWF 09:30-10:20	TBA
46703 Section M10	MWF 11:30-12:20	La Torra
46705 Section M11	TR 13:10-14:25	Treon
Section M30	TR (Mini course – 1 st class meets on 10/16/2013)	TBA
Section M70-M74	Online	TBA

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	MWF 13:30-14:20	TBA
41458 Section M02	MW 10:30-11:45	TBA
41459 Section M03	TR 11:45-13:00	TBA
Section M04-M05	See online schedule for times and locations	TBA

ENGL 220G	INTRODUCTION TO CREATIVE WRITING	
Section M70	Online	LaPorte

In this fully online writing workshop, students will read samples from the three genres—memoir, fiction, drama; take weekly content quizzes; complete short writing exercises; and contribute to the course blog and discussion board. They will then compose and submit their own essays, stories, and plays for peer review and respond to the work of their classmates.

ENGL 243	THE BIBLE AS LITERATURE	
41462 Section M01	MW 10:30-11:45	Rourke

In this course, we will study the Hebrew and Christian scriptures as cultural artifacts, using the techniques of historically based literary analysis and interpretation. We will examine biblical texts historically to understand how they came to be composed and their probable significance for their first audiences. We will also consider the history of the reception and use of these texts by later communities of readers within diverse religious, artistic, philosophical, and social-scientific traditions. Many biblical texts use literary forms and techniques, some of which resemble current forms, others of which are no longer used. Special emphases will be placed both on these literary features and how they have influenced subsequent literature. The primary purpose of this course is to aid students in developing and articulating their own historically informed and textually supported arguments regarding the form and meaning of the Hebrew and Christian scriptures.

asking how Islamic culture might have influenced the epic poetry of *El Cid* and the love poetry of the Troubadours. From there, we will explore the development of Scholasticism, mysticism, and the Crusades in the High Middle Ages. We will end with the invention of “literature” in Italy and England, reading Dante’s *Inferno* and Chaucer’s *Canterbury Tales*. While the course will be biased towards literary analysis, we will also encounter 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?

ENGL 272 SURVEY OF ENGLISH LITERATURE II
 41468 Section M01 MW 14:30-15:45 Linkin

Readings for this course include some of the most highly regarded and influential literary works published in Great Britain from the late 18th through the 20th century. Analysis and discussion of selected literary works will give us opportunities to explore how Romantic, Victorian, and 20th-century writers envision the nature and role of literature and the author, how historical and social circumstances shape those visions, and how literary works help to shape the way in which people understand and grapple with changes in the world around them. The course is designed to provide a broad overview of literary history and prepares students for more advanced study of British Literature.

ENGL 302 THEORY AND CRITICISM: LITERATURE AND CULTURE
 Section M01 MW 10:30-11:45 TBA

Introduction to rhetorical criticism with an emphasis on understanding the theoretical and cultural underpinnings for the rhetorical analyses of texts.

ENGL 303 THEORY AND CRITICISM: FILM, MEDIA AND CULTURE
 Section M01 TR 10:20-11:35 TBA

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
 41471 Section M01 TR 16:00-17:15 TBA
 41473 Section M02 MW 14:30-15:45 Bradburd

Imaginative writing, chiefly prose narrative. Repeatable for a maximum of 9 credits.

ENGL 305 CREATIVE WRITING: READING SERIES
 Section M70 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
 41488 Section M01 MW 09:00-10:15 TBA
 Section M02 TR 13:10-14:25 TBA

Introduction to the writing of poetry. May be repeated for a total of 9 credits.

ENGL 307 CREATIVE WRITING: CREATIVE NONFICTION
 41490 Section M01 TR 10:20-11:35 TBA

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
 Section M01 MW 10:30-11:45 TBA

Technique of one-act playwriting, and analysis of dramatic structure. Same as THTR 308.

ENGL 310 CRITICAL WRITING
 41491 Section M01 TR 14:35-15:50 Cull

Designed with the junior-level English major in mind, this course introduces students to a variety of strategies for reading as well as writing about literary texts. Operating on the premise that strong reading makes for strong writing, we will spend most of our class time in critical engagement with literary texts drawn from a range of genres and historical periods. Our goal

ENGL 326

CULTURAL IDENTITY AND REPRESENTATION ACROSS THE MEDIA

Section M02

TR 13:10-14:25

TBA

Considers complex relationships between representation and culture including how images and language shape racial, ethnic, gender, sexual, and class identities. Examines theories from several disciplines. Includes lecture, discussion and production exercises.

ENGL 328V

LITERATURE OF SCIENCE FICTION AND FANTASY

41497 Section M01

MW 14:30-15:45

MURRELL

Science fiction expands the reader's imagination by presenting new worlds and possibilities, alien settings that can be used to examine contemporary political, social, psychological, biological, and environmental questions. This class will focus on science fiction written by influential women writers such as Margaret Atwood, Octavia Butler, Ursula Le Guin, Sheri S. Tepper, and James Tiptree, Jr. (Alice Bradley Sheldon). These feminist authors explore the formation of individual and social identities as well as the power dynamics of our relationships with each other and with the physical world. Students will read 4 novels as well as a number of short stories and articles of scholarly criticism. They will share their ideas about the readings in class discussion and research a relevant issue or author. Writing assignments include informal 2- to 3-page reading responses, occasional online discussion posts, and one 5- to 8-page analytical essay.

ENGL 328V

LITERATURE OF SCIENCE FICTION AND FANTASY

49168 Section M70

Online

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. There will be PowerPoint presentations and weekly discussions, as well one five-page paper on some aspect of science fiction or fantasy.

ENGL 329

STUDIES IN DRAMA

49169 Section M01

W 12:30-15:00

Medoff

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

ENGL 330V

STUDIES IN POETRY

Subtitle: A History of Poetry in Britain

48293 Section M01

TR 11:45-13:00

Stolte

This course will make you an adept reader of—and listener to—poetry. You will learn what makes poetry a unique literary mode, what distinguishes it from other literary and artistic forms. You will learn how to approach, analyze, appreciate, and enjoy a variety of forms of poetry, and you will gain an understanding of the historical and cultural forces that find expression in these forms. That is, you will come to know poetry both as an abstract artistic form and as a concrete historical artifact. We will proceed chronologically, considering the development of poetry in English over the last thousand years: we will move from a series of Anglo-Saxon works at the beginning of the semester to the latest productions of contemporary poets by the end. Along the way, we will pay close attention to the changing sound and shape of poetry, and we will enquire into historical, cultural, and artistic causes of these changes. We will consider the different voices we encounter in English poetry, paying particular attention to the poetry of historically marginalized groups. We will also ask questions about the content of the texts we read: Are there subjects that are peculiarly suited to poetic expression? Conversely, are there matters that have traditionally been seen as unfit for poetry? How much have the subjects of poetry changed? And what effects does poetry's form have on its content? Indeed, to what degree does poetic form itself mean?

ENGL 335V

STUDIES IN THE NOVEL

Subtitle: The Story of the Novel in Britain

41500 Section M01

TR 08:55-10:10

Stolte

According to most histories of the form, the novel is a uniquely modern genre, springing into being (in England, at least) sometime in the eighteenth century. Despite its short history—if these accounts of the form's novelty are to be believed—the novel has achieved a startling popularity in the face of perpetual competition from numerous other (and, in some cases, more novel) modes of edification and entertainment. Even in our electronic age, the novel seems to be still going strong. In this

ENGL 407

MILTON

Section M01

TR 08:55-10:10

Cunnar

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

ENGL/THTR 408

SHAKESPEARE I

41567 Section M01

TR 13:10-14:25

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.

ENGL 413

ADVANCED CREATIVE WRITING: FICTION WORKSHOP

41568 Section M01

MW 16:00-17:15

Hoang

Imaginative writing, chiefly the narrative. 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 workshop, we will read and write narrative poems. The poems we read may include works from the following poets: Ciaran Carson, Homer, C.K. Williams, C.D. Wright, and others. Students will write poems weekly and discuss them with their peers. Revision will be one aspect of these discussions, as well as the themes, aspirations and accomplishments of narrative poetry.

ENGL 419

MODERN RHETORICAL THEORY

48295 Section M01

TR 10:20-11:35

Thatcher

Major figures in rhetorical theory, with particular emphasis on developments in rhetorical theory in the twentieth century.

ENGL 422

ADVANCED STUDY IN A LITERARY FORM OR GENRE

Subtitle: Literature of the Renaissance

48296 Section M01

TR 16:00-17:15

Miller-Tomlinson

In this course we will study a wide range of English literature written during the 16th and 17th centuries—the age that produced Shakespeare, Jonson, Herbert, Milton, and Behn, to name only a few. This key period is variously called "the Renaissance" and "the early modern period," terms that capture both its backward glance at classical literature and thought and its forward anticipation of modern cultural forces such as science, skepticism, the nation, colonialism, and capitalism. These two centuries witnessed bloody revolutions in the state as well as equally momentous revolutions in thought and worldview, from the Protestant Reformation and suppression of Catholicism in the 1530s to the English civil wars that ended in the execution of King Charles I in the 1640s. In the literature of this period we see recognizable modern configurations of self and community begin to take shape. We will trace their development in several key genres of lyric poetry, such as the sonnet, as well as more outwardly-turned forms of occasional and political poetry, such as the country house poem and verse satire. We will also look briefly at the emergence of a nascent English prose tradition during this period. Throughout the course, we will seek to understand works of literature both on their own terms and in the rich contexts of early modern English culture.

Throughout the term we will use readings, hands-on activities, and course projects to study and apply various approaches to visual communication. We will spend considerable time discussing readings and the design principles highlighted by these authors. We will use this material as a basis for critiquing and evaluating the document design work of others, as well as for learning how to apply and/or adapt such strategies to our own work. Our focus will be on craft texts that integrate effective visual *and* written strategies to create a complete and compelling message.

ENGL 481

WOMEN'S LITERATURE

Subtitle: Gender, Ethnicity and Food

Section M01

T 14:30-17:00

Williams

This course examines the ways in which and the extent to which culinary narratives—writings of cooking and eating—are employed to explore and describe one's experiences as racialized and gendered body. Women and people of color are often seen as “naturally” bearers of food, and inherently bearers of cultural knowledge. An object of this course will be to explore how these notions are constructed. Writings about cooking and eating offer a productive field of study for exploring how these social structures are created and maintained that govern not only bodies and desires, but also notions of belonging. These texts offer a fruitful ground to examine male/female, self/other, inside/outside, familiar/foreign, and even food/ not-food. This course will be especially interested in the ways in which foodways opens up avenues for action and agency for marginalized individuals.

ENGL 497

INTERNSHIP

Section M01

Online

Churchill

This online course provides academic credit (3 credits) for your (8-10 hour per week) internship placement. The purpose of the course is to support English undergraduate majors and graduate students to optimize their internship experience in light of their personal, professional, and academic goals. To this end, the course provides a forum for learning from on-site experiences, documenting your activities, and reflecting with your peers and the instructor on interns' work and workplace and related readings. Weekly discussion posts and responses, readings related to individual placements, and a final report or presentation are required.



New Mexico State University English Department Fall 2013 Graduate Course Description

ENGL 500 **SUPERVISED STUDY**
41590 Section M01 See online schedule for times and locations TBA
46994 Section M02 See online schedule for times and locations Hoang
47705 Section M03 See online schedule for times and locations Burnham
 To prepare the student for the master's degree examinations by special studies in fields not covered in routine course work.

ENGL 510 **PROSEMINAR IN RHETORIC AND PROFESSIONAL COMMUNICATION**
41592 Section M01 W 17:30-20:00 Almjeld
 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 513 **CREATIVE WRITING WORKSHOP: FICTION**
41569 Section M01 MW 16:00-17:15 Hoang
 Advanced creative writing prose workshop. Imaginative writing, chiefly the narrative. Graduate level workshop for students who are not in the English Department MFA program. May be repeated for a maximum of 12 credits. Taught with ENGL 413 with additional work required at the graduate level.

ENGL 514 **CREATIVE WRITING WORKSHOP: POETRY**
41571 Section M01 TR 14:35-15:50 Voisine
 In this workshop, we will read and write narrative poems. The poems we read may include works from the following poets: Ciaran Carson, Homer, C.K. Williams, C.D. Wright, and others. Students will write poems weekly and discuss them with their peers. Revision will be one aspect of these discussions, as well as the themes, aspirations and accomplishments of narrative poetry.

ENGL 519 **GRADUATE STUDY IN MODERN RHETORICAL THEORY**
48310 Section M01 TR 14:35-15:50 Thatcher
 Major figures in rhetorical theory, with particular emphasis on developments in rhetorical theory in the 20th century. Students will be responsible for all requirements of ENGL 419 and will in addition undertake independent directed research.

ENGL 522 **GRADUATE STUDY IN A LITERARY FORM OR GENRE**
Subtitle: Literature of the Renaissance
48297 Section M01 TR 16:00-17:15 Miller-Tomlinson
 In this course we will study a wide range of English literature written during the 16th and 17th centuries—the age that produced Shakespeare, Jonson, Herbert, Milton, and Behn, to name only a few. This key period is variously called “the Renaissance” and “the early modern period.” Terms that capture both its backward glance at classical literature and thought and its forward anticipation of modern cultural forces such as science, skepticism, the nation, colonialism, and capitalism.

These two centuries witnessed bloody revolutions in the state as well as equally momentous revolutions in thought and worldview, from the Protestant Reformation and suppression of Catholicism in the 1530s to the English civil wars that ended in the execution of King Charles I in the 1640s. In the literature of this period we see recognizable modern configurations of self and community begin to take shape. We will trace their development in several key genres of lyric poetry, such as the sonnet, as well as more outwardly-turned forms of occasional and political poetry, such as the country house poem and verse satire. We will also look briefly at the emergence of a nascent English prose tradition during this period. Throughout the course, we will seek to understand works of literature both on their own terms and in the rich contexts of early modern English culture.

ENGL 523

GRADUATE STUDY OF A MAJOR AUTHOR

Section M01

TR 11:45-13:00

Cull

More than two thousand years ago, Plato famously argued that poets should be kept out of the republic (he contended that if poets became influential “not law and the reason of mankind...but pleasure and pain will be rulers of the state”). About one hundred and fifty years ago, Walt Whitman inaugurates a distinctly American poetic tradition by arguing the reverse, that the American republic desperately needed poetry in order to continue to exist, that poetry could stop a Civil War, end injustice, and foster a more cohesive, democratic society. This course will begin by considering how Whitman pursues these goals by developing a poetic form (free verse) as inclusive as the radically democratic ideology it gives voice to. Then we will go on to see how later poets, from the late nineteenth century to the present day, have sought to extend his project. In addition to Whitman, we will likely read work by Hart Crane, Langston Hughes, Muriel Rukeyser, Allen Ginsberg, Frank O’Hara, John Ashbery, A.R. Ammons, and Martin Espada.

ENGL 525

GRADUATE STUDY IN COMPARATIVE LITERATURE

Subtitle: Medieval Women Reading the Bible

48300 Section 525

MW 12:00-13:15

Schirmer

European cultures of the Middle Ages were bibliocentric and patriarchal, with the Christian bible their central text. Reading was conceived of primarily as a male activity; while the text—passive and yet mysteriously powerful, at once offering and concealing divine meaning—was often gendered female. This course asks what it might have meant for women in these cultures to read the bible. Focusing on a selection of key texts from three periods—late antiquity, the High Middle Ages, and late-medieval England—we will ask how and to what ends women (real and fictional) engaged the bible, comparing them across time periods and with their male counterparts. We will also investigate the ways in which biblical reading itself was gendered, exploring how women readers worked within, though, and outside of dominant models. The course will be run as a seminar, with an emphasis on collaborative learning. No previous experience with early periods is assumed, and all medieval texts (with the exception of Chaucer) will be taught in translation.

ENGL 529

BRITISH ROMANTICISM

Subtitle: Dark Desire in British Romanticism

48302 Section M01

MW 16:00-17:15

Linkin

This class is designed to provide an in-depth study of the work of some of the most prominent writers publishing during the British Romantic era (1770-1830), and era of immense cultural transformation that ushered in powerful frameworks which continue to shape the way we think about literature, identity, gender, invention, and much more. Blake, Wordsworth, Coleridge, Polidori, Robinson, Smith, Tighe, Byron, Austen, Shelley, Keats, Hemans, and Landon wrote during an age that began with a series of revolutions (the Industrial Revolution, the American Revolution, the French Revolution, Wollstonecraft’s “revolution in female manners”), that coined the term “autobiography” (knowing the self through writing), that initiated use of the word “psyche” to refer to the mind (versus the soul), that saw the rise of the bourgeois marriage and nuclear family, and that produced the new genre of gothic literature. We will be reading classic Romantic-era texts with a particular focus on the expression of dark desire—obsession, objectification, and gothic sexualities—to see how psychology, autobiography, revolution, and the gothic intertwine.

ENGL 533

VICTORIAN LITERATURE

Subtitle: Victorian Realisms

41577 Section M01

TR 14:35-15:50

Stolte

The Victorian Period represented the high-water mark of realism as a narrative mode. As England’s empire expanded to the edges of earth, and as technological developments and scientific discoveries radically altered how the Victorians thought about their world, the novel became a key technology in efforts to conceptualize and visualize the age. In this class, we will

consider the varieties of Victorian realism—including high-realist, multi-plot novels; novels-in-verse like *Aurora Leigh*; sensation fiction; and late-century science fiction—trying to account for the profusion of details within the realist novel, the profusion of novels in the marketplace, and the profusion of readers eager to consume the latest fictions. We will read novels by such authors as Dickens, Eliot, Braddon, Hardy, and Wells alongside a series of Victorian essays that attempted to theorize the novel, in order to try to understand how these long, unwieldy texts (“loose baggy monsters,” as Henry James put it) came to acquire such popularity and such cultural centrality in the period—and why people still read these texts today.

ENGL 535 GRADUATE STUDY: FORM AND TECHNIQUE IN POETRY
41602 Section M01 R 17:30-20:00 Greenfield
Advanced study of issues in form and technique in poetry, including voice, tone, syntax, and structure. Repeatable for a maximum of 6 credits.

ENGL 544 MODERN BRITISH FICTION
48304 Section M01 MW 14:30-15:45 Rourke
This course will explore how fiction writing changed in Britain during the first half of the 20th Century, emphasizing the various formal innovations characteristic of the period, such as non-linear plot, multiple points of view, elimination of the authoritative narrator, and fragmentation of character identity. We will also consider these aesthetic developments in relation to their various historical contexts, for example: global war, decolonization, scientific revolutions, movements for social change, economic booms and depressions, new technologies, and re-evaluations of traditional religious or philosophical beliefs.

ENGL 548 GRADUATE STUDY IN EMPIRICAL RESEARCH
48311 Section M01 TR 17:30-18:45 Wojahn
This course concentrates on issues related to analyzing, designing and conducting research in writing and communication. It is intended for students engaged in or contemplating working, teaching, and/or researching in writing-related fields. The emphasis is on

1. Providing you with strategies for reading, interpreting, analyzing, and critiquing research studies on writing and communicating.
2. Providing you space for locating your own valuable research questions; and
3. Providing you with tools for investigating those questions and conducting your own studies.

For undergraduate and graduate students, this course covers a range of foundational as well as quite recent studies that may provide insight into writing processes and written products (broadly conceived). Instructors, prospective teachers, and people wishing to improve their own writing can benefit from seeing what studies have to say about what has tended to work well or less successfully for students and other writers. For English students, this course can provide a background to and complement a series of research courses designed to support your own research-supported work. Moreover, it satisfies one of the graduate requirements for a “research method,” and it can set the stage for the launching of an honor’s, Master’s or PhD thesis.

The course should be useful whether or not you decide to conduct your own studies or subsequent research; it will help all of us be better “readers” of results from studies we hear reported in the media every day. To start with, we will cover standard research designs and concepts. We will work to improve your ability to read and critique empirical studies. We will cover introductory issues related to a range of research models from experimental and quasi-experimental designs to qualitative research via surveys, case studies, program evaluation and usability. We will also look at more traditional and online library-based research methodologies useful for historical (or other types of) study.

ENGL 552 GRADUATE STUDY IN HISTORY OF THE ENGLISH LANGUAGE
48306 Section M01 MW 10:30-11:45 Burnham
In this course we will investigate the history of the English language from its Indo-European origins through its development into an international language. We will consider the problems of describing language formally and tracing linguistic change, and we will examine samples of written English to illustrate the various stages in the development of English. We will also consider contemporary social and political issues related to language, including the problem of “standard English” and the uses of language in advertising, the media, and politics.

ENGL 558

LATINO/A LITERATURE AND CULTURE

48308 Section M01

TR 10:20-11:35

Garay

While this course is, as the title suggests, a survey of Latino/a literature, a survey by its very nature posits an argument about which works of a literary tradition are most important, most fundamental. Few works in any literary tradition achieve notoriety. Since this is inarguable the case, why and how some Latino/a authors and their texts become popularized, for whom, and what are some of the consequences (both positive and negative) of how the processes (both organic and inorganic) of popularization (canonicity, if you will) establish the parameters of the Latina/o literary tradition? As these questions portend, our central focus this semester will be the issue of canonicity, and we will attempt to answer these questions as you read and respond in discussion and in writing to some of what I, and others, consider a handful of the most prominent Latino authors and their works. Other questions that will help us explore the multiplicity and richness of this literary tradition: How does Latina/o literature converse with broader traditions of U.S. and Latin American literatures? What are the conversations between and conflicts within Latina/o literature and among its writers? How do aesthetics, politics, and community intersect? How do issues, including race, ethnicity, gender, sexuality, immigration, self-representation and hybridity, manifest within texts? What histories impact literary production and how? What literary trends are dominant and what does the future hold?

This course will demand plenty of reading and multiple, varied writing assignments, including two formal critical essays requiring library research.

ENGL 568

RHETORIC AND CULTURAL STUDIES

48312 Section M01

TR 11:45-13:00

Torres

Cultural Studies has neither a rigidly defined subject of study nor an imposed methodology. In fact, cultural studies resists the very notion of delimiting itself as a singular field with a unified agenda or method. It is, instead, a “collective” term for a diverse set of multidisciplinary methods that are applied to a range of texts, artifacts, and practices. While we do not have a clearly bound territory to conquer, we do have a set of commitments, a collection of conversations, an array of relationships, and a variety of theoretical frameworks that can help us map this intellectual landscape.

In the last decade or two, the field of rhetoric has been deeply influenced by developments in cultural theory and criticism. In this course, we will explore texts that are firmly situated within rhetorical studies but that also engage and/or extend key conversations and ideas within the broad landscape of cultural studies. We will examine critical themes, issues, and debates that have emerged at the intersection of cultural studies and rhetoric including institutional and societal distribution of power; identity, performance, and representation; construction of knowledge within larger cultural systems; as well as the power of rhetoric in political and social interventions.

ENGL 570

GRADUATE STUDY IN APPROACHES TO COMPOSITION

Section M01

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

COMPOSITION PEDAGOGY AND PRACTICUM

41609 Section M01

MW 16:00-17:15

Valentine

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

ENGL 574

WORKSHOP: ADVANCED WRITING PROSE

41610 Section M01

M 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

WORKSHOP: ADVANCED WRITING POETRY

41611 Section M01

T 17:30-20:00

Voisine

In this workshop we will read and write poems. Students will write poems weekly and discuss them with their peers. Revision will be one aspect of these discussions, as well as the themes, aspirations and accomplishments of each other's works.

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ENGL 690	DOCTORALSEMINAR IN RHETORIC	
48314 Section M01	M 17:30-20:00	Sharp-Hoskins

As attested to by a number of recent publications in rhetoric and cultural studies, the field is intrigued by, persuaded by, and committed to rhetorics of movement. From classical articulations of stasis theory—where rhetors are challenged to recognize and *shift* terms of debate—to contemporary feminist and cultural rhetorics articulated in terms of motion, travelling, walking, crossing, bridging, and moving toward a goal or beyond borders, the field evidences a strong valuation of the rhetorical (and often radical) potential of movement. This rhetorical potential of movement, however, is often set against commonplaces about stability as conservative and calcified—an acceptance of an all-too-often hegemonic status quo.

Taking cues from Kenneth Burke, in addition to tracking this pattern of scholarship within the field, in this course we will attempt to “fall on the bias”—cutting across simple oppositional definitions of stability and movement (or in Burke’s terms, *Permanence and Change*) to investigate the complicated relationships between them. The course will center on a rigorous reading schedule, weekly reading responses, and 2 major projects designed to move course concepts *beyond* the boundaries of the course. Major course readings may include the following (or selections from them): *Pedagogies of Crossing*, M. Jacqui Alexander, ed.; *This Bridge We Call Home*, Gloria Anzaldúa & AnaLouise Keating; *Walking and Talking Feminist Rhetorics*, Lindal Buchanan and Kathleen J. Ryan; *Lingua Fracta: Toward a Rhetoric of New Media*, Collin Gifford Brooke; *Permanence and Change*, Kenneth Burke; *Excitable Speech*, Judith Butler; *Toward a Civil Discourse*, Sharon Crowley; *Writing Beyond Race*, bell hooks; *Feminism Without Borders*, Chandra Talpade Mohanty; *Locating Visual-Material Rhetorics*, Amy D. Proven; and *Rhetorica in Motion*, Eileen Schell & KJ Rawson, eds.

ENGL 700	DOCTORAL DISSERTATION	
41620 Section M01	TBA	Almjeld
41889 Section M02	TBA	Burnham
41890 Section M03	TBA	Sheppard
41891 Section M04	TBA	Thatcher
41892 Section M05	TBA	Torres
41893 Section M06	TBA	Valentine
41894 Section M07	TBA	Wojahn
Dissertation		