ENGL 111G  RHETORIC AND COMPOSITION
Sections M01-M23  See online schedule for times and locations.  Staff
Students will learn skills and methods used in writing university-level essays.

ENGL 115G  PERSPECTIVES ON LITERATURE
23776 Section M01  TR 1145-1300  Staff
Students will examine literature by writers from culturally diverse backgrounds and from different cultural and historical contexts. This course explores various strategies of critical reading.

ENGL 116G  PERSPECTIVES ON FILM
23780 Section M01  MW 1600-1830  Staff
Narrative, documentary film, and significant developments in the history of cinema will be examined. We will study criticism of film as an art form, technical enterprise, business venture, and cultural phenomenon.

ENGL 200  INDEPENDENT STUDY
23782 Section M01  None  Staff
Students will undertake individual work in literature. This class is open to freshmen excused from freshman composition and others. Course may be repeated for unlimited credit under different subtitles. Contact the English Department office for more information.

ENGL 203G  BUSINESS & PROFESSIONAL COMMUNICATION
Sections M01-M14  See online schedule for times and locations.  Staff
23827 Section M30  MW 1500-1730 (Mini course – 1st class meets on 3/14/2012)  Staff
Students will learn 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 will be presented.

ENGL 203G  BUSINESS & PROFESSIONAL COMMUNICATION
23827 Section M30  MW 1500-1730 (Mini course – 1st class meets on 3/14/2012)  Staff
Students will learn 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 will be presented.

ENGL 211G  WRITING IN THE HUMANITIES & SOCIAL SCIENCES
Sections M01-M10  See online schedule for times and locations.  Staff
Students will learn theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments will be presented. Refer to the online course schedule for subtitles.
In this class, we will study, explore, and analyze women’s creative contributions to a wide variety of media—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.

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, expertise, physical and mental condition, supplies, 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.

Students will learn theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments will be presented. Refer to the online course schedule for subtitles.

The future of our communities lies in our children, in the extent to which they grow up to be healthy, happy, and productive. And yet many children find themselves blocked more than helped in making this journey. Through discussing works of literature, nonfiction, and film, we will explore some of the challenges children around the world face today—as well as some of the ways they manage to surmount obstacles. Students will write several short papers of reaction and analysis. They will also research a specific challenge, present their findings to the class, and write a 6- to 10-page researched argument on this topic.

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments will be presented. Course subtitled in the online course schedule.

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
Sections M01-M06  Staff
This course is an introduction to three forms of imaginative writing, creative non-fiction, and poetry. We will read and discuss various texts representative of these forms and perform writing exercises to help us learn how to write.

ENGL 243  THE BIBLE AS LITERATURE
24025 Section M01  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.

ENGL 244G  LITERATURE AND CULTURE: LITERARY ODYSSEYS
24027 Section M01  Stolte
The works we will read in this course—which span more than three millennia and numerous continents—all describe odysseys of one sort or another: to the ends of the earth, to the new world, to the next world, or to the future. How might we explain the persistence of this literary trope in so many times and places? Through readings of works by such authors as Homer, Virgil, Dante, Shakespeare, Defoe, H. G. Wells, and Derek Walcott, we will attempt to answer this question by considering the various purposes—political, religious, scientific, etc.—to which the odyssey has been put over the last 3500 years. In so doing, we will raise questions about the connection between literature and other forms of discourse, as well as about the place of the literary in society. That is, while we will read these works in conversation with one another, we will also consider them as products of the specific cultural and historical moments of their origin, inquiring into how the literary might even work to shape those moments. It will be an illuminating and exhilarating journey.

ENGL 251  SURVEY OF AMERICAN LITERATURE I
24030 Section M01  Cull
This course surveys the development of our nation’s literature from its origins in the Age of Exploration through the Civil War era. After reading about the settlement of the new world, we will consider New England Puritanism, the Enlightenment, and Gothicism. The second half of the course will focus on the emergence of a distinctly American literary identity as an extension of (or argument with) Transcendentalism. We will end the course by considering the impact of the Civil War. Much time will be sent considering how and why one movement transitions into the next. In short, this course seeks to offer a series of narratives that begin to help us see (via literature) why American culture became what it is today.

ENGL 252  SURVEY OF AMERICAN LITERATURE II
24033 Section M01  Garay
This course is a survey of U.S. literature spanning a century and half. A survey by its very nature posits an argument about which works of a literary tradition are most important, most foundational. Few works in any literary tradition achieve notoriety. Since this is inarguably the case, why and how have some U.S. 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 a U.S. literary tradition and help to create a definition of nation? As these questions portend, our central focus this semester will be exploring a well-established literary tradition as we also consider issues of canonicity. Other questions that will help us explore the multiplicity and richness of this literary tradition: How is “American” literature defined? How does the tradition represent the voices of the U.S. population? How do U.S. writers and texts influence each other and
how do their texts converse and conflict? What histories and cultural mores and trends impact literary production and how? What literary trends dominate in certain historical periods 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 271 SURVEY OF ENGLISH LITERATURE I
24038 Section M01 TR 1435-1550 Miller-Tomlinson
This introduction to literary history surveys English literature from its beginnings through the end of the 18th century. Students will be introduced to major themes, genres, and socio-historical functions of literature in English as they developed across the tradition’s first millennium. Focused attention will be given to the diverse cultural contexts in which these works were written. In addition to becoming more familiar with literary history and basic literary genres and terms, students will hone their interpretive skills in class discussion and in critical writing assignments.

ENGL 272 SURVEY OF ENGLISH LITERATURE II
24039 Section M01 MW 1430-1545 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 that prepares students for more advanced study of British literature.

ENGL 301 THEORY AND CRITICISM: RHETORIC AND CULTURE
24041 Section M01 MW 1430-1545 Staff
This class will introduce rhetorical criticism with an emphasis on understanding the theoretical and cultural underpinnings for the rhetorical analyses to texts.

ENGL 303 THEORY AND CRITICISM: FILM, MEDIA, AND CULTURE
24042 Section M01 TR 1020-1135 Hagelin
The purpose of this course is to provide students with a thorough introduction to film criticism and theory. We will begin with theories on the language and form of cinema, followed by surveys of genre theory, feminist film theory, and an overview of cultural-studies approaches to film criticism. The goals of this course are 1) to introduce students to the work performed by film theory and place theorists in their intellectual contexts, and 2) encourage students to develop their own ideas about how genre, form, and spectatorship work.

ENGL 304 CREATIVE WRITING: PROSE
24044 Section M01 MW 1430-1545 Staff
24046 Section M02 TR 0855-1010 Staff
This course covers imaginative writing, chiefly prose narrative. This class may be repeated for a maximum of 9 credits.

ENGL 305 CREATIVE WRITING: READING SERIES
24051 Section M01 Online Staff
This is a one credit class based on the English Department’s literary reading series. This class meets online and at the literary readings.
ENGL 306  CREATIVE WRITING: POETRY
24052 Section M01  TR 1020-1135  Staff
This class is an introduction to the writing of poetry.

ENGL 307  CREATIVE WRITING: NONFICTION
Section M01  MWF 1130-1220  Staff
This course introduces students to creative nonfiction. Skills emphasized will include the personal voice, powers of observation and reflection, advocacy, argument, and a creative, powerful use of language.

ENGL 308  CREATIVE WRITING: PLAYWRITING
20100 Section M01  MW 1430-1545  Laporte
By studying plays, completing numerous dramatic writing exercises, participating in group workshops, and ultimately, creating a one-act play, students will learn the basic vocabulary and technique of playing writing.

ENGL 310  CRITICAL WRITING
24053 Section M01  MWF 1130-1220  Cull
24055 Section M02  TR 1310-1425  Schirmer
Designed with the junior-level English major in mind, this course introduces students to a variety of strategies for reading as well as writing about literary texts. Operating on the premise that strong reading makes for strong writing, we will spend most of our class time in critical engagement with literary texts drawn from a range of genres and historical periods. Our goal will be to develop skills particular to literary study (but often useful in other contexts as well) through the analysis of texts, the study of relevant critical terminology, the construction of cogent and persuasive arguments about texts, and the evaluation of such critical arguments-our own and those of others. We will also discuss research strategies useful for writing about literature and culture, as well as the conventional techniques for documentation. Course requirements will include substantial reading assignments, spotless attendance, active participation in class discussion and workshops, several written analytical exercises, and at least two formal papers, including a close reading paper and a significantly longer research paper.

ENGL 311G  ADVANCED COMPOSITION
24057 Section M01  TR 1020-1135  Staff
This course covers writing of nonfiction prose. We will review principles of expository and descriptive writing. Instruction will emphasize the argument/persuasion essay with detailed discussion of semantic and rhetorical techniques.

ENGL 311G  ADVANCED COMPOSITION
24060 Section M02  Online  Lavender
This class will include writing of nonfiction prose. We will review principles of expository and descriptive writing. Instruction will emphasize the argument/persuasion essay with detailed discussion of semantic and rhetorical techniques. To enroll in this course, be sure you have the following computer capabilities: Apple iTunes, PowerPoint, and an internet connection.

ENGL 318G  ADVANCED TECHNICAL AND SCIENTIFIC COMMUNICATION
24063 Section M01  MWF 1030-1120  Staff
Students will learn theory and practice of writing in technical and professional fields, individualized to each of their fields. There will be an emphasis of efficient writing processes and effective written products.
ENGL 318G          ADVANCED TECHNICAL AND SCIENTIFIC COMMUNICATION
24065  Section 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.

ENGL 323          AMERICAN DRAMA
20103  Section M01       MW 1430-1545       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. Considerable focus is placed on select works by Eugene O’Neill, Tennessee Williams, and Arthur Miller.

ENGL 325V          CONTEMPORARY INTERNATIONAL LITERATURE
24068  Section M01       TR 1310-1425       Rourke
The period from the end of World War II to the present is difficult to characterize, in part because we are still living in it. In this course, we will attempt to come to terms with the multiple transformations characteristic of this period in history through reading literature produced around the world. Concentrating primarily on the novel, we will consider the diversity of fiction-writing practices, looking at both the expansion of experimental writing and the attention paid by fiction writers to areas of social and psychological life previously left unexplored. Our main guiding concerns will be the relationships among aesthetic innovation, global and local social changes, and the distinct cultural traditions in transition. We will engage these questions with the techniques of literary analysis and socio-historically informed cultural criticism. Assignments will consist of essays, a written final exam, and a research project. Our work inside and outside of class will be also constructed around practicing and improving writing skills, in particular those relevant to the course material.

ENGL 326          CULTURAL IDENTITY AND REPRESENTATION ACROSS MEDIA
24070  Section M01       TR 1145-1300       Mc Guire
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. This class includes lecture, discussion, and production exercises.

ENGL 328V          LITERATURE OF SCIENCE FICTION AND FANTASY
24071  Section M01       TR 1435-1550       Murrell
Science fiction stretches our imagination by inventing new worlds and possibilities that may seem distant and alien, but it often uses these faraway settings to examine contemporary political, social, psychological, biological, and environmental questions. This class will focus on science fiction written by influential women writers such as Octavia Butler, Ursula Le Guin, and James Tiptree, Jr. (Alice Bradley Sheldon). These feminist authors use alternate realities to 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 novels, short stories, and scholarly criticism; they will share their ideas about the readings in class discussion; and they will research a relevant issue or author. Other assignments include several informal written reading responses and two 5- to 7-page essays.
ENGL 328V  LITERATURE OF SCIENCE FICTION AND FANTASY
24074 Section M02  Online  La Torra
24076 Section M03  Online  Staff
Beginning with a historical survey of the development of science fiction literature, this course will focus 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 two short story collections and three novels. The main focus will be science fiction, with much less time spent on fantasy literature.

ENGL 335V  STUDIES IN THE NOVEL: THE STORY OF THE NOVEL IN BRITAIN
24079 Section M01  TR 1145-1300  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 18th 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 class, we will read texts by Defoe, Fielding, Austen, Emily Brontë, Woolf, Ishiguro, and others in order to explore the history of the British novel, seeking to discover both the novel’s origins and the secret of its perpetual popularity. We will pay attention to some of the major historical shifts British culture has undergone over the past 300 years—the rise of print culture, the spread of universal education, Britain’s shifting imperial power—in an attempt to understand which cultural factors might account for the form’s initial appearance and subsequent resilience. We will also explore the changing face of the novel during that time: the shifting demographics of those who write and read these works and the changing cultural status attached to the novel over its history. Finally, we will enquire into the cultural work the novel has done—and continues to do—both in British society and throughout the English-speaking world.

ENGL 339V  CHICANO/A LITERATURE
24082 Section M01  TR: 1020-1135  Garay
What is Chicano/o literature? What issues define this literary tradition? Who are its writers and what do they have to say about being Mexican, being American, being both or neither? How does Chicano/o literature converse with broader traditions of U.S., particularly Latino, and Latin American Literatures? How do aesthetics, politics, and community intersect? What are its historical roots? What is its future?

ENGL 354  FORM AND TECHNIQUE IN FICTION
24083 Section M01  TR: 1310-1425  Lavender-Smith
Microfiction, nanofiction, flash fiction, hint fiction, sudden fiction, the prose poem, the short short short story: fiction of extreme brevity has been called by many names in recent years. Are there linguistic structures and narratological phenomena specific to the very short form, or are these many designations meant to reference word count alone? This course will focus on a critical examination of brief fiction toward the end of improving students’ ability to create this form themselves. Students will spend approximately half their time reading and critiquing publications of brief fiction and half their time writing their own brief fictions and critiquing those of their classmates. Students will read heavily from several anthologies. Possible single-author texts include The Tunnel, Russell Edson; The Assignment, Joyce Carol Oates: Samuel Johnson Is Indignant, Lydia Davis; Dreamtigers, Jorge Luis Borges; The Voice Imitator, Thomas Bernhard; Palm-of-the-Hand Stories, Yasunari Kawabata; Open Door, Luisa Valenzuela; Cronopios and Famas, Julio Cortazar.

ENGL 356  FORM AND TECHNIQUE IN POETRY: SONNET
24086 Section M01  TR 1435-1550  Greenfield
The sonnet is the most popular traditional form in the history of English-language poetry, and continues to be an important, challenging, and vivacious form for contemporary poets. In the first half of the semester, this craft course provides a historical and theoretical overview of English prosody through the form of the sonnet, encouraging composition in traditional poetic meter. Considerable emphasis will be placed on iambic pentameter (Shakespeare,
Milton, Wordsworth, and Barrett Browning) and the history of sonnet forms (Italian, English, curtail, couplet sonnet, and double sonnet). In the second half of the semester, we will look at modern and contemporary approaches to the sonnet. Weekly written assignments and selective workshops will aim to deepen the participants’ understanding and appreciation of traditional versification and contemporary approaches to the sonnet. Reading List: Poetic Rhythm by Derek Attridge, The Penguin Book of the Sonnet by Phillis Levin, The Art of the Sonnet by Stephen Burt and David Mikics.

ENGL 358 FORM AND TECHNIQUE IN PLAYWRITING
24087 Section M01 TR 1145-1300 Laporte

Literature course is designed for playwrights, especially those English students majoring in the Creative Writing emphasis. The course combines the study of published plays and performances with the study of craft. Some of the assignments will require the student to write original plays based on exercises provided by the instructor. Repeatable up to 9 credits.

ENGL 363 LITERATURE FOR CHILDREN AND YOUNG ADULTS
24092 Section M02 MWF 1030-1120 Murrell
24097 Section M03 MWF 1130-1220 Murrell
24100 Section M04 TR 0855-1010 Staff
24102 Section M05 Online Staff

This course presents a comparative, historical survey of literature for young (K to 12th grade) readers. Emphasis will be placed on critical evaluation.

ENGL 380V WOMEN WRITERS
21735 Section M01 MW 1430-1545 Conley

This course addresses women’s contributions to literature, and, crucially, their ways of doing so, as they utilize literary forms that historically they have been largely excluded. This course will present questions such as: Is it possible to identify a distinctly women’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 and address the issue of women’s roles with 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
24107 Section M01 Online Lavender
24114 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 iTunes lectures. To enroll in this course, be sure you have the following computer capabilities: Apple iTunes, web browser, PowerPoint, and a DSL or cable internet connection. Online learning requires active students who are self-motivated, self-disciplined, and have excellent time management skills. This class requires students to check in during the week.
ENGL 394V  SOUTH WESTERN LITERATURE
24121  Section M02  MWF 1030-1120  Staff
This course introduces students to multicultural literature of the Southwest: oral folk literature, literary fiction (classic and contemporary), nonfiction, and poetry.

ENGL 399  SPECIAL TOPICS
24126  Section M01  None  Staff
This course may be repeated for a maximum of 12 credits and requires instructor consent. Contact department for more information.

ENGL 400  INDEPENDENT STUDY:  UPPER DIVISION
24129  Section M01  None  Staff
This course is for students with demonstrated aptitude for independent work. Approval of instructor required before registration. It may be repeated under different subtitles. Contact the English department office for more information.

ENGL 405  CHAUCER
24136  Section M01  TR 0855-1010  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
24129  Section M01  R 1700-1930  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.

ENGL 413  ADVANCED CREATIVE WRITING:  PROSE WORKSHOP
24138  Section M01  TR 1020-1135  Laporte
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
24141  Section M01  MW 1600-1715  Smith, C
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 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  
24143 Section M01  W 1630-1900  
Simpson  
This course 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 429  BRITISH ROMANTICISM  
Subtitle: The Romantic Poem and the Book  
24145 Section M01  MW: 1730-1845  
Linkin  
This class is designed to provide an in-depth study of the poetry of some of the most prominent writers publishing during the British Romantic era (1770-1830), an 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. We will focus on poetry of writers such as William Blake, William Wordsworth and Samuel Taylor Coleridge, Mary Robinson, Charlotte Smith, Mary Tighe, Lord Byron, Percy Bysshe Shelley, John Keats, and Felicia Hemans because poetry was not only the most highly valued medium of the period, but the primary medium through which the period expressed, explored, critiqued and encoded its values. All these poets published their works in carefully shaped books that were treated as organic compositions by readers and reviewers, an organic composition we lose sight of when we read selected parts of their books in literary anthologies. With that tension in mind, this class is also designed to provide an opportunity to examine the ways 20th- and 21st-century literary anthologies represent the poetry of the British Romantic era. One of the questions we will ask throughout the semester is what happens when anthology editors select particular poems to represent an author, whose self-representation is thus selectively transformed.

ENGL 433  VICTORIAN LITERATURE  
Subtitle: Work in the Victorian Novel  
24147 Section M01  TR 1435-1550  
Stolte  
This course will explore the representation of work in a series of Victorian novels by such authors as Dickens, Charlotte Brontë, Gaskell, Eliot, Hardy, and Stoker. These texts chart the changing face (and place) of labor in the nineteenth century: the centralization of workers in major urban centers, the mechanization of production, the professionalization of several types of intellectual labor. The novels we will read offer a number of perspectives on how individuals are marked by work—variously figuring labor as corrupting, alienating, or redemptive—and each traces the social effects of new forms of employment. These texts also engage with the question of what constituted appropriate work, as well as who was qualified to perform certain types of labor. In considering how these novels represent work, then, we will necessarily confront larger questions about the changing structure and values of Victorian culture.

ENGL 449  ADVANCED STUDY IN WRITING  
Subtitle: Online Publishing  
24151 Section M01  T 1700-1930  
Hoang  
In an increasingly digital world, publishers and writers are expanding expectations for modes appropriate venues for sharing creative and scholarly work. This course will provide a theoretical background for online publishing and design as well as hand-on experience publishing an online literary magazine. The course, team-taught by creative writing and rhetoric faculty, includes production of an online undergraduate fine arts magazine and offers students the opportunity to aid in new media design.
ENGL 451  PRACTICUM IN AMERICAN GRAMMAR
24154 Section M01  TR 1020-1135  Burnham
A systematic and rigorous survey of contemporary American English grammar, this course will improve knowledge of traditional grammar and consider how grammatical knowledge can be applied to improve writing and editing skills. We will use sentence diagramming to understand the basic structure of the English sentence, and we will spend some time considering common stigmatizing errors and ways to avoid them. We will investigate relations between grammatical structure and prose styles. We will examine contemporary linguistic descriptions of grammar, including transformational generative approaches. We will consider effective strategies for teaching grammar both in schools and workplaces. This course does not assume a previous background in grammar beyond recognizing the parts of speech. This course will be useful for any student interested in improving writing, editing, and proofreading skills.

ENGL 469  ADVANCED STUDY IN AMERICAN LITERATURE
Subtitle: American Women’s Fiction
24155 Section M01  W 1730-2000  Hagelin
Tracing an alternative genealogy of American literature and culture from the nineteenth to the twenty-first century, this course examines the work of American women writers in their historical and cultural contexts. We will interrogate canon formation by studying the debates around sentimentalism in the nineteenth century American novel, tracing the development of women’s fictions through regionalism and modernism to the contemporary experimentation Margaret Cho’s I’m the One That I Want. We will read a selection of texts from 1850-present by authors such as Harriet Beecher Stowe, Harriet Jacobs, Fanny Fern, Edith Wharton, Willa Cather, Nella Larsen, Flannery O’Connor, Louise Erdrich, and Toni Morrison.

ENGL 497  INTERNSHIP
24158 Section M01  TBA  Wojahn
This course is an accompaniment to a 10 hour per week (per 3 cr.) internship placement. Its 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, professional, 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.

Other courses meeting English major requirements

HON 229G  THE NEW TESTAMENT AS LITERATURE
24320 Section M01  MW 930-1045  Loy
Students will examine literature of the New Testament from a literary perspective. There will be an emphasis on the translation history of the New Testament, generic features of gospel, epistle and apocalypse, precedent literary models, problems of authorship, and classification of New Testament texts.

HON 234G  THE WORLDS OF ARTHUR
24322 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. This class requires students to check in during the week.
HON 318V          THE WORLD OF CINEMA
24327 Section M01  MW 1330-1445  Hagelin
This course is an appreciation of the art of motion pictures as a worldwide medium specific to national cultures. Refinement of cinematic literacy and critical viewing skills will be covered. Students will learn about historical and thematic overviews that will emphasize the collaborative nature of film medium in various genres from 1895 to the present. Selected films from different periods and different countries will be viewed. This course will require substantial library research projects.

HON 394V          SOUTHWESTERN AND BORDER LITERATURE
24346 Section M01  MW 1130-120 and online (hybrid class)  Laporte
This course is an introduction to the culturally diverse literature of the American Southwest and borderlands region. Students will analyze the evolution of the Southwest concept and consider degrees to which the existence of a borderlands culture is manifest in literature.
ENGL 500  SUPERVISED STUDY
Section M01  None  Faculty
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
24164 Section M01  TR 1145-1300  Schirmer
Why have readers from the early 15th 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-14th 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 513  CREATIVE WRITING WORKSHOP: FICTION
24166 Section M01  TR 1020-1135  Laporte
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
24168 Section M01  MW 1600-1715  Smith, C
This is a creative writing poetry workshop for advanced writers of poetry. This course is designed for graduate students not in the English Department M.F.A. program. The class may be repeated for a maximum of 12 credits.

ENGL 516  GRADUATE STUDY IN APPROACHES TO LITERATURE
24169 Section M01  W 1630-1900  Simpson
This course 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 523  GRADUATE STUDY OF A MAJOR AUTHOR
Subtitle: Toni Morrison
24170 Section M01  TR 1310-1425  Garay
We will survey the multi-genre body of Toni Morrison’s literary accomplishment, from literary essay and children’s fiction to her most renowned form-the novel. As a Nobel prize winner and as part of multiple literary traditions, writing from multiple subject positions, and to/for multiple audiences, Morrison’s work is richly textured by literary acumen and provocative social critique. Swimming through her textual production chronologically, as we will do in this course, we will aim to recognize and appreciate a significant progression of idea and art and the relationships between her philosophies of language and her practices as writer. This course will demand plenty of reading and multiple, varied writing assignments, including two formal critical essays requiring library research.

ENGL 529  BRITISH ROMANTICISM
Subtitle: The Romantic Poem and the Book
24171 Section M01  MW 1730-1845  Linkin
This class is designed to provide an in-depth study of the poetry of some of the most prominent writers publishing during the British Romantic era (1770-1830), an 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. We will focus on poetry of writers such as William Blake, William Wordsworth and Samuel Taylor Coleridge, Mary Robinson, Charlotte Smith, Mary Tighe, Lord Byron, Percy Bysshe Shelley, John Keats and Felicia Hemans because poetry was not only the most highly-valued medium of the period, but the primary medium through which the period expressed, explored, critiqued and encoded its values. All these poets published their works in carefully shaped books that were treated as organic composition by readers and reviewers, an organic composition we lose sight of when we read selected parts of their books in literary anthologies. With that tension in mind, this class is also designed to provide an opportunity to examine the ways 20th- and 21st-century literary anthologies represent the poetry of the British Romantic era. One of the questions we will ask throughout the semester is what happens when anthology editors select particular poems to represent an author, whose self-representation is thus selectively transformed.

ENGL 533  VICTORIAN LITERATURE
Subtitle: Work in the Victorian Novel
24172 Section M01  TR 1435-1550  Stolte
This course will explore the representation of work in a series of Victorian novels by such authors as Dickens, Charlotte Brontë, Gaskell, Eliot, Hardy, and Stoker. These texts chart the changing face (and place) of labor in the 19th century: the centralization of workers in major urban centers, the mechanization of production, the professionalization of several types of intellectual labor. The novels we will read offer a number of perspectives on how individuals are marked by work—variously figuring labor as corrupting, alienating, or redemptive—and each traces the social effects of new forms of employment. These texts also engage with the question of what constituted appropriate work, as well as who was qualified to perform certain types of labor. In considering how these novels represent work, then, we will necessarily confront larger questions about the changing structure and values of Victorian culture.

ENGL 535  FORM AND TECHNIQUE IN POETRY
24173 Section M01  R 1700-1930  Greenfield
The sonnet is the most popular traditional form in the history of English-language poetry, and continues to be an important, challenging, and vivacious form for contemporary poets. This graduate course provides a historical and theoretical overview of prosodic techniques used in the sonnet, encouraging composition in traditional poetic meter with considerable emphasis placed on iambic pentameter (Shakespeare, Milton, Wordsworth, and Barrett Browning) and the sonnet forms (Italian, English, caudated, curtal, couplet sonnet, double sonnet, and terza rima). Students will also use techniques derived from recent innovative deconstruction, transliteration, constraint, and deformation of the sonnet form. Further explorations of variations of poetic closure will cap this advanced overview of the sonnet. Weekly written assignments and selective workshops will aim to deepen the participants’

ENGL 542  MODERN AND CONTEMPORARY AMERICAN POETRY
Subtitle: Contemporary American Poetry
24174 Section M01 MW 1430-1545 Cull
Many poets and critics have struggled over the past decade or so to describe what has become the dominant idiom (or network of related idioms) of contemporary American poetry. But whatever trend (or moniker) one prefers (elliptical, postmodern lyric, post-avant, third way, hybrid, etc.), the contemporary moment seems to be significantly defined by an ambivalent attitude toward how poetry should represent the self, and even what “self” means. On the one hand, many poets are wary of the Romantic tradition of the poetry of “subjective assertion” (to use Virginia Jackson’s term for poetry serving as a vehicle for the projection of a stable, first person speaker’s voice). On the other hand, many of these same poets remain unconvinced by the impersonal or language-oriented or conceptual alternatives proposed during the past century and thus are wary of wholly setting aside the Romantic model of poetic subjectivity. As a result, much poetry from the past decade or so has attempted to hybridize these trends, bringing together elements characteristic of poetry featuring the Romantic model of the self and of poetry rejecting it. Some have argued that such poetry is conceptually incoherent and thus fundamentally flawed; others have argued that this melding of disparate, even opposing, trends is necessary in order to get past the reductive, polarizing binary model (traditional/mainstream vs. experimental/avant garde) that dominated poetry in the eighties and into the nineties.
We’ll consider the status of this debate by considering a few precursors of this hybridism (e.g. John Ashbery, James Merrill) before then focusing on contemporary instances of this trend (likely including collections by some of the following: Timothy Donnelly, Ben Lerner, Jennifer Moxley, Thyliss Moss, Harryette Mullen, D. A. Powell, Rodrigo Toscano, Karen Volkman). We will read a sampling of important contemporary critical voices. And we will try to consider the bigger picture by asking whether contemporary poetic trends may indicate something about the current status of an “American” understanding of selfhood.

ENGL 549  GRADUATE STUDY IN WRITING
Subtitle: Online Publishing
24177 Section M01 T 1700-1930 Almjeld
In an increasingly digital world, publishers and writers are expanding expectations for modes and appropriate venues for sharing creative and scholarly work. This course will provide a theoretical background for online publishing and design as well as hand-on experience publishing an online literary magazine. The course, team-taught by creative writing and rhetoric faculty, includes production of an online undergraduate fine arts magazine and offers graduate students the opportunity to aid in new media design and to foster mentoring relationships with undergraduate students.

ENGL 549  GRADUATE STUDY IN WRITING
Subtitle: Second Language Writing
24178 Section M02 TR 1310-1425 Thatcher
This course introduces students to the extensive research and theory of second language (L2) teaching and learning and then grounds this work in L2 writing with the goal of helping researchers and writing instructors understand the unique characteristics and needs of L2 writers. The course examines curriculum development, writing program administration, and institutional policies, especially as related to the needs of L2 writers in academic writing and professional communication courses here at NMSU. Next, the course examines the roles of new communication technologies in L2 writing instruction and research. Finally, it specifically explores issues of Generation 1.5, bilingualism, and Spanish-dominant writers along the U.S. – Mexico border.

ENGL 551  PRACTICUM IN AMERICAN GRAMMAR
24179 Section M01 TR 1020-1135 Burnham
A systematic and rigorous survey of contemporary American English grammar, this course will improve knowledge of traditional grammar and consider how grammatical knowledge can be applied to improve writing and editing skills. We will use sentence diagramming to understand the basic structure of the English sentence, and we will spend some time considering common stigmatizing errors and ways to avoid them. We will investigate relations between grammatical structure and prose styles. We will examine contemporary linguistic descriptions of grammar, including transformational generative approaches. We will consider effective strategies for teaching grammar in both schools and workplaces. This course does not assume a previous background in grammar beyond recognizing the parts of speech. This course will be useful for any student interested in improving writing, editing, and proofreading skills.

ENGL 555  GRADUATE STUDY IN RHETORIC OF SCIENTIFIC LITERATURE
24180 Section M01  MW 1600-1715  Torres

Historically, we have understood science as grounded on the belief of objectivity and on a corresponding belief in the transparency and neutrality of language. Essentially, we have believed that there is a reality outside of our perception, and that, given the appropriate use of procedure, we can know it and represent it with some accuracy. In the last few decades, however, postmodern and other social constructivist theories have raised some significant questions that challenge our faith in the objectivity and referentiality that have been so central to our understanding of the scientific enterprise. Key to these interrogations is the role that language plays in the production of knowledge, in general, and scientific knowledge, in particular. Scientific knowledge is now understood as rhetorical, as a discursive practice shaped by epistemological assumptions, disciplinary conventions, material conditions, and ideological commitments. While extreme postmodernists might argue that scientific knowledge is fully discursive, this position often ignores the fact that science and the scientific method have had an extraordinary effect on our material lives. Others suggest, on the other hand, that to take scientific discourse at face value is to ignore significant questions of culture, social power, and language in the construction of scientific knowledge and the development of those institutional structures that support it. The rhetorical status of science is contested, to say the least. In this course, we will study the contest.

ENGL 564  HISTORY AND THEORY OF COMPOSITION STUDIES
24181 Section M01  TR 1435-1550  Burnham

This course will examine the origins and history of composition as a discipline. We will ground ourselves in the history of composition by examining the teaching of writing in colleges in the US from the late 19th through the middle of the 20th century. Then we will consider the professionalization of composition within the academy signaled by disputes over taxonomies of writing, especially those of James Kinneavy and James Britton, and related commentary by Richard Fulkerson. Early awareness of composition as a discipline was signaled by disputations concerning meta-analysis of knowledge-making in composition by Stephen North and ideological critiques by James Berlin and others. We will survey the current state of composition using Tate et al’s collection A Guide to Composition Pedagogies, and we will read a recent critique of composition studies, Byron Hawks’ A Counter-History of Composition. Student work will include a book report with oral presentation of a significant historical contribution to composition as a discipline, as well as a project developing a research proposal or a pedagogical application of composition theory.

ENGL 572  TECHNICAL AND PROFESSIONAL COMMUNICATION: THEORY AND PEDAGOGY
24182 Section M01  R 1700-1930  Wojahn

This course will introduce key issues in the field of professional and technical communication, with a particular focus on teaching. Our texts, discussions, and assignments will allow us to see the way theory and pedagogy mutually inform one another. We will examine disciplinary trends in both research and classroom practice. Course assignments will engage scholarship in the discipline, investigate varying pedagogical approaches, and create or supplement curricular materials for current or future teaching in technical and professional communication. As part of daily class activities, you will contribute rhetorical précis and share professional resources. For the major course project, you will review syllabi, texts, and assignments commonly used in undergraduate technical and professional communication courses and develop a detailed, theoretically-backed syllabus for ENGL 218 or 318 (our Technical and Scientific Writing courses).
ENGL 574 WORKSHOP: ADVANCED WRITING PROSE
24183 Section M01 M 1700-1930 Hoang
Students will practice prose writing, primarily fiction, in a workshop environment with peer criticism. This course may be repeated for 15 credits.

ENGL 575 WORKSHOP: ADVANCED WRITING POETRY
24185 Section M01 W 1730-2000 Smith, C
Students will undertake intensive practice in poetry writing in a workshop environment with peer criticism. This class may be repeated for 15 credits.

ENGL 577 WORKSHOP: ADVANCED TECHNICAL AND PROFESSIONAL WRITING
24186 Section M01 TR 1145-1300 Thatcher
The purpose of the course is to help accounting students develop effective writing strategies for their professional communications. Students will first learn the rhetorical nature and major genres of accounting communications. Armed with this knowledge, they will initiate, plan, compose, and evaluate four communication projects that are based in accounting workplace scenarios, thus helping them understand how accounting communications are used to carry out organizational goals and influence social relations. In this process, students will learn to write with a professional style and proper English usage, and they will learn to work with a variety of technical and lay audiences.

ENGL 577 WORKSHOP: ADVANCED TECHNICAL & PROFESSIONAL WRITING
24187 Section M01 M 1730-2000 Churchill
This course assists graduate students in the planning, development, management, and successful completion of a publishable manuscript. 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 585 PREPARING A PROFESSIONAL PORTFOLIO
24188 Section M01 W 1730-2000 Valentine
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 (Ph.D. or M.F.A.) 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 program 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 587 MODERNIST AND EXPERIMENTAL FILM
Subtitle: The Films of David Lynch
24189 Section M01 T 1700-1930 Rourke
This class will be an intensive study of the films of David Lynch, starting from his early short films through to his most recent work. We will pay particular attention to the turn towards experimental narrative that Lynch’s work has taken since Fire Walk with Me. Our primary task will be to work out interpretations of the films and develop an understanding of their cultural significance. We will also spend time placing Lynch’s work in socio-historical context, starting with but not exclusive to the history of film and other visual arts. Readings will include 1) primary sources such as documentaries, screenplays, writings, and interviews by Lynch and others involved in the
production of his films; 2) critical texts on Lynch’s work; 3) studies of relevant historical contexts; and 4) theoretical texts.

ENGL 596  MASTER’S WORKSHOP: FICTION
24191 Section M20  Online  [Mini course – course ends 3/12/2012]  Bradburd
Students will submit a draft of thesis project for workshop critique. Revision of the thesis draft will be submitted to the instructor. Students must be enrolled in M.F.A. penultimate semester. This class is restricted to M.F.A. Creative Writing majors.

ENGL 597  INTERNSHIP IN TECHNICAL AND PROFESSIONAL COMMUNICATION
24194 Section M01  None  Wojahn
This course is an accompaniment to a 10 hour per week (per 3 cr.) internship placement. Its 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, professional, 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.

ENGL 598  MASTER’S ESSAY
Section M01  TBA  Faculty
Students electing the master essay option complete revision of a scholarly essay of 25-30 pages, the approximate length of a journal article, and reformulation of this essay to the 7-8 pages appropriate for presentation at a conference. This option also requires research of appropriate publication venues and a final oral defense of the project. A supervising faculty member will approve the selected essay, guide revision, and help students form an examining committee, which consists of at least two members of the graduate English faculty and one member of the graduate faculty from outside the department. Students are encouraged to undertake the Master Essay process in the first half of their third semester of full time graduate work, or soon after completing 18 hours of course work.
This option is the preferred exam option, particularly for those students who intend to pursue Ph.D. study.

ENGL 599  MASTER’S THESIS
Section M01  TBA  Faculty
This course is limited to students working on their Master’s thesis.

ENGL 600  DOCTORAL RESEARCH
Sections M01-M07  TBA  Faculty
Students receive credit for research performed prior to the doctoral comprehensive examination.

ENGL 601  QUALITATIVE RESEARCH
24197 Section M01  TR 1145-1300  Valentine
Students will learn theory and practice the designing of research studies and of collecting and analyzing data, with emphasis on qualitative methods of research in composition, professional communication, and rhetoric.

ENGL 649  GRADUATE STUDY IN WRITING
Subtitle: Second Language Writing
24200 Section M01  TR 1310-1425  Thatcher
This course introduces students to the extensive research and theory of second language (L2) teaching and learning and then grounds this work in L2 writing with the goal of helping researchers and writing instructors understand the unique characteristics and needs of L2 writers. The course examines curriculum development, writing program administration, and institutional policies, especially as related to the needs of L2 writers in academic writing and
professional communication courses here at NMSU. Next, the course examines the roles of new communication technologies in L2 writing instruction and research. Finally, it specifically explores issues of Generation 1.5, bilingualism, and Spanish-dominant writers along the U.S. – Mexico Border.

ENGL 664        HISTORY AND THEORY OF COMPOSITION STUDIES
24201 Section M01 TR 1435-1550           Burnham
This course will examine the origins and history of composition as a discipline. We will ground ourselves in the history of composition by examining the teaching of writing in colleges in the U.S. from the late 19th through the middle of the 20th century. Then we will consider the professionalization of composition within the academy signaled by disputes over taxonomies of writing, especially those of James Kinneavy and James Britton, and related commentary by Richard Fulkerson. Early awareness of composition as a discipline was signaled by disputations concerning meta-analysis of knowledge-making in composition by Stephen North and ideological critiques by James Berlin and others. We will survey the current state of composition using Tate et al’s collection A Guide to Composition Pedagogies, and we will read a recent critique of composition studies, Byron Hawks’ A Counter-History of Composition. Student work will include a book report with oral presentation of a significant historical contribution to composition as a discipline, as well as a project developing a research proposal or a pedagogical application of composition theory.

ENGL 699        RESEARCH PRACTICUM
24202 Section M01 TBA           Faculty
Class concentration is based on designing and conducting individual research projects for students engaged in dissertation research practicum.

ENGL 700        DOCTORAL DISSERTATION
Sections M01-M07 TBA           Faculty
This course is for students working on their dissertations.