

New Mexico State University
English Department
Spring 2012 Undergraduate Course Description Guide

SUBJECT TO CHANGE • CHECK ONLINE FOR THE LATEST SCHEDULE

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.

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
 Subtitle: Women Across Media
 23865 Section M11 MW 1600-1715 Conley
 In this class, we will study, explore, and analyze women’s creative contributions to a wide variety of media—for example, film, poetry, art, comedy, and journalism. Traditionally, women’s innovative and important work in these fields has been marginalized. We will study, discuss, and write about women’s valuable creative endeavors while also learning about the historical and cultural contexts in which these artistic productions occurred.

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
 Subtitle: Survive or Perish: Who Lives and Who Dies and Why
 23868 Section M12 MW 1430-1545 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, 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.

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
 Sections M13-M15 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.

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
 Subtitle: Children at Risk
 23872 Section M16 TR 1145-1300 Murrell
 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.

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
 Sections M17-M20 See online schedule for times and locations. Staff
 23877 Section M30 TR 1435-1700 [Mini course – 1st class meets on 3/13/2012] Staff
 Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments will be presented. Course subtitled in the online course schedule.

ENGL 218G TECHNICAL & SCIENTIFIC COMMUNICATION
 Sections M01-M23 See online schedule for times and locations. Staff
 Sections M30-M31 [Mini course – 1st class meets on 3/13/2012] Staff
 This course is designed to introduce and provide experience with written, oral, and visual communication as they are used for technical and professional purposes. Through individual and collaborative projects, you will gain practice in researching, designing, and evaluating appropriate communications for varying rhetorical situations. Using both print- and computer-based technologies, you will develop abilities to create and critically analyze documents so that they engage and inform readers in a variety of circumstances.

ENGL 220G INTRODUCTION TO CREATIVE WRITING
Sections M01-M06 See online schedule for times and locations. 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 TR 1145-1300 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 TR 0855-1010 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 MWF 1030-1120 Cull
This course surveys the development of our nation's literature from its origins in the Age of Exploration through the Civil War era. After reading about the settlement of the new world, we will consider New England Puritanism, the Enlightenment, and Gothicism. The second half of the course will focus on the emergence of a distinctly American literary identity as an extension of (or argument with) Transcendentalism. We will end the course by considering the impact of the Civil War. Much time will be spent considering how and why one movement transitions into the next. In short, this course seeks to offer a series of narratives that begin to help us see (via literature) why American culture became what it is today.

ENGL 252 SURVEY OF AMERICAN LITERATURE II
24033 Section M01 TR 0855-1010 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 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
24327 Section M01

THE WORLD OF CINEMA
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
24346 Section M01

SOUTHWESTERN AND BORDER LITERATURE
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.

New Mexico State University English Department Spring 2012 Graduate Course Descriptions

SUBJECT TO CHANGE • CHECK ONLINE FOR THE MOST RECENT SCHEDULE

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'

understanding and appreciation of traditional versification and contemporary approaches to the sonnet. Reading list includes: *Poetic Rhythm* by Derek Attridge, *The Penguin Book of the Sonnet* by Phillis Levin, *Poetic Closure* by Barbara Herrnstein-Smith, *The Sonnets* by Ted Berrigan, *Nets* by Jen Bervin, *Iteration Nets* by Karla Kelsey, *The Art of the Sonnet* by Stephen Burt and David Mikics.

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 mainly focusing on contemporary instances of this trend (likely including collections by some of the following: Timothy Donnelly, Ben Lerner, Jennifer Moxley, Thylas 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

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.