



New Mexico State University English Department Spring 2013 Undergraduate Course Description Guide

ENGL 111G	RHETORIC AND COMPOSITION	
Sections M01-M05	See online schedule for times and locations.	Faculty
Sections M07-M10	See online schedule for times and locations	Faculty
Sections M12-M23	See online schedule for times and locations	Faculty
Section M70	Online	Faculty
Students will learn skills and methods used in writing university-level essays.		
ENGL 115	PERSPECTIVES ON LITERATURE	
Section M01	TR: 1145-1300	Conley
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 116	PERSPECTIVES ON FILM	
Section M01	TR: 1700-1930	Faculty
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 203G	BUSINESS & PROFESSIONAL COMMUNICATION	
23787 Section M01	MWF: 0830-0920	Faculty
23790 Section M02	MW: 0900-1015	Treon
23793 Section M03	MW: 1030-1145	Treon
23796 Section M04	MWF: 1130-1220	Faculty
Sections M06-M10	See online schedule for times and locations	Faculty
Section M12-M13	See online schedule for times and locations	Faculty
Section M30	MW: 1430-1700 [Mini course – 1 st class meets on 3/13/2013]	Faculty
Section M70-M72	Online	Faculty
This course emphasizes 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	
	Subtitle: Survive or Perish: Who Lives and Who Dies and Why	
23830 Section M01	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 M03-M10 See online schedule for times and locations Faculty
 Sections M13-M18 See online schedule for times and locations Faculty
 Sections M70-M71 See online schedule for times and locations Faculty
 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: "The American South in Literature and Film"
 23868 Section M12 MW: 1430-1545 LaPorte
 Through a variety of readings—slave narratives, historical documents, letters, poems, essays, fiction—and film, this course gives students an overview of important figures in the literature of the American South. Course requirements include 2 short analysis/persuasive essays and an extended research project. Some online work (quizzes and discussion) will be assigned.

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
 Subtitle: Women Across Media
 23876 Section M19 MW: 1200-1315 Conley
 Section M30 [Mini course—1st class meets on 3/13/2013]
 In this class, we will study, explore, and analyze women's creative contributions to a wide variety of media—for example, film, poetry, art, comedy, and journalism. Traditionally, women's innovative and important work in these fields has been marginalized. We will study, discuss, and write about women's valuable creative endeavors while also learning about the historical and cultural contexts in which these artistic productions occurred.

ENGL 218G TECHNICAL & SCIENTIFIC COMMUNICATION
 23878 Section M01 MWF: 0830-0920 La Torra
 Section M02 MWF: 0830-0920 Faculty
 23880 Section M03 MWF: 0930-1020 La Torra
 Sections M04-M06 See Online schedule for times and locations Faculty
 23884 Section M07 MWF: 1130-1220 La Torra
 Section M08 TR: 0855-1010 Faculty
 23886 Section M09 MW: 1600-1715 Treon
 23887 Section M10 TR: 0855-1010 Faculty
 Sections M11-M20 See online schedule for times and locations Faculty
 Sections M70-M72 Online Faculty
 Sections M30-M31 [Mini course – 1st class meets on 3/13/2013] Faculty
 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
 24014 Section M01 MW: 1200-1315 Greenfield
 Sections M02-M05 See online schedule for times and locations Faculty
 Sections M70-M71 Online Faculty
 Examines classic and contemporary literature in three genres. Various forms, terminologies, methods and technical aspects of each genre, and the art and processes of creative writing.

ENGL 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: 1020-1135 Jensen
Intensive reading of and discussion and writing about selected masterpieces of world literature. Emphasizes cultural and historical contexts of readings to help students appreciate literary traditions. Core texts include works by Homer, Dante, and Shakespeare, a classic novel, an important non-Western work, and modern literature.

ENGL 251 SURVEY OF AMERICAN LITERATURE I
24030 Section M01 MW: 1430-1545 Jensen
From the colonial period to the transcendentalists.

ENGL 252 SURVEY OF AMERICAN LITERATURE II
24033 Section M01 TR: 1020-1135 Cull
This course surveys American literary history since the Civil War, a period whose chronological brevity (about a century and a half) conceals vast cultural changes that led to a radical reenvisioning of every genre. We will begin by considering the development of various realisms (regional realism, naturalism, psychological realism), before then examining the emergence of cultural pluralism and then modernism. After World War II, we turn our attention to various postmodernisms, some of which extended modernist experimentation, while others reinvent realism and cultural pluralism (as contemporary multiculturalism). Much time will be spent considering how/why one movement transitions into the next. In short, this course seeks to offer a series of narratives that begin to help us (via literature) why American culture became what it is today.

ENGL 271 SURVEY OF ENGLISH LITERATURE I
24038 Section M01 MW: 1600-1715 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: 1200-1315 Stolte
This course will offer a broad survey of the literature of Britain over the last two centuries. We will explore the ways that these texts are collectively in conversation with one another, shaped by the commenting on both the works that preceded them and the social and historical moment of their own creation. Some portion of our time will therefore be dedicated to studying the historical events of the last two centuries. Because of this focus on the context of these works, we will also spend time thinking about how the major social issues of each age—industrialization, the woman question, imperialism and the British Empire—are reflected in and partially determined the texts we read. More broadly, we will read both the most canonical of works and those written by newly “rediscovered” authors, allowing us to ask questions about the process of canon formation—that is, how certain texts come to be established as works of high art while others are largely forgotten—and how cultures come to agree on what constitutes artistic quality.

ENGL 301 THEORY AND CRITICISM: RHETORIC AND CULTURE
24041 Section M01 TR: 1020-1135 Valentine
This class will introduce rhetorical criticism with an emphasis on understanding the theoretical and cultural underpinnings for the rhetorical analyses to texts.

ENGL 302 THEORY AND CRITICISM: LITERATURE AND CULTURE
28472 Section M01 TR: 1310-1425 Garay
The purpose of this course is to provide students with a thorough introduction to significant and influential ways of thinking about literature, art, culture, and language. We will begin with a close study of the literary and cultural theory of the first half of the twentieth century, followed by a survey of contemporary theory and criticism. The most important goals of the course are 1) to increase students' knowledge of and confidence in using critical theory and 2) to provide an opportunity for students to begin articulating their own cultural judgments and critical positions in theoretically coherent and persuasive terms.

ENGL 303 THEORY AND CRITICISM: FILM, MEDIA AND CULTURE
Section M01 TR: 1020-1135 Faculty
Surveys classical and contemporary film theory. Explores the relationship of theory to textual analysis and filmmaking practices. Includes auteurism semiotics, psychoanalysis, and other theories, as well as theories of other media.

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

ENGL 305 READING SERIES
24051 Section M70 Online Voisine
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 MW: 1430-1545 Greenfield
Introduction to the writing of poetry. Repeatable for a total of 9 credits.

ENGL 307 CREATIVE WRITING: CREATIVE NONFICTION
26818 Section M01 MWF: 1130-1220 Faculty
Introduction to creative nonfiction. Skills emphasized will include the personal voice, powers of observation and reflection, advocacy, argument, and a creative, powerful use of language. Repeatable for a maximum of 9 credits.

ENGL 308 CREATIVE WRITING: PLAYWRITING
20100 Section M01 MW: 0930-1045 Smith
By studying plays, completing numerous dramatic writing exercises, participating in group workshop, and ultimately, creating a one-act play, students will learn the basic vocabulary and technique of playing writing. This course is cross listed with THTR 308.

ENGL 310 CRITICAL WRITING
24053 Section M01 TR: 1435-1550 Cull
24055 Section M02 MW: 0900-1015 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, active participation in class discussion, several written analytical exercises, and at least two formal papers, one of which will involve library research.

ENGL 311G ADVANCED COMPOSITION
24057 Section M01 MW: 1030-1145 Burnham

This course is a writing workshop designed to strengthen your ability to write in various contexts, for various purposes, and for various audiences. As workshop, we will spend a great deal of time working with each others' writing in whole-class sessions, in small writing groups, and in editing pairs. We will work on developing a flexible *writing process* that can adapted to various situations. We will work on *invention*, the process of discovering and developing ideas on a topic. We will work on *arrangement*, examining models and discussing different ways to organize an essay. We will work on *style* not only so you can write correct sentences but also forceful sentences to accomplish particular writerly objectives. We will work on *voice*, the ability to find language that reflects your experience and identity and truly communicates your ideas. We will have *argument and persuasion* as our particular themes this semester, introducing you to a range of strategies for constructing arguments that move an audience to think and/or act as you would have them act. We will complete five projects including a Writer's Journal, a Personal Essay, a Critical Review, a Researched Advocacy Argument, and a Portfolio.

ENGL 311G ADVANCED COMPOSITION
24060 Section M02 TR: 1020-1135 LaPorte

Course covers writing of nonfiction prose. Through numerous formal and informal exercises, students will explore rhetorical techniques in descriptive, expository, and persuasive writing. Some online work (quizzes and discussion) will be required.

ENGL 318G ADVANCED TECHNICAL AND SCIENTIFIC COMMUNICATION
24063 Section M01 MWF: 1030-1120 Faculty
Section M70 Online Faculty

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 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: 1435-1550 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 ACROSS MEDIA
24070 Section M01 TR: 1310-1425 Almjeld
Section M02 TR: 1435-1550 Almjeld

This course considers the complex relationships between representation and culture including how images and language shape racial, ethnic, gender, sexual and class identities. We will examine theories from several disciplines regarding ways to critically analyze media and technologies. We will spend the semester considering how we "write" ourselves and our communities and are written by technologies and media around us. We will investigate

visual rhetoric as a means for interpreting the world around us and will consider the use of visual and cultural commonplaces within certain technological communities (Pinterest, Twitter, Canvas, online dating) for creating individual and group identities. We will also discuss the importance of identification through association (with one another, with media, with brands, etc.) and how such identity via association necessitates critical awareness of the technologies we use.

ENGL 328V LITERATURE OF SCIENCE FICTION AND FANTASY
24071 Section M01 MW: 1430-1545 Murrell
Science fiction expands the reader’s imagination by presenting new worlds and possibilities, alien settings that can be used to examine contemporary political, social, psychological, biological, and environmental questions. This class will focus on science fiction written by influential women writers such as Margaret Atwood, Octavia Butler, Ursula Le Guin, Sheri S. Tepper, and James Tiptree, Jr. (Alice Bradley Sheldon). These feminist authors explore the formation of individual and social identities as well as the power dynamics of our relationships with each other and with the physical world. Students will read 4 novels as well as a number of short stories and articles of scholarly criticism. They will share their ideas about the readings in class discussion and research a relevant issue or author. Writing assignments include informal 2- to 3-page reading responses, occasional online discussion posts, and one 5- to 8-page analytical essay.

ENGL 328V LITERATURE OF SCIENCE FICTION AND FANTASY
24074 Section M02 Online La Torra
This is not a survey course. This course is centered on “hard” or center-core science fiction, with special emphasis on some contemporary leading-edge examples. The course also examines certain aspects of fantasy that are philosophical (and sometimes funny) but without the swords and sorcery” so often associated with the genre. There will be PowerPoint presentations and weekly discussions, as well one five-page paper on some aspect of science fiction or fantasy.

ENGL 329 STUDIES IN DRAMA
 Subtitle: How Characters Think
28250 Section M01 TR: 1310-1425 Storm
Emphasis on a group of related works of European or American drama; topics will vary. Crosslisted with: THTR329 and CMI 329.

ENGL 336 STUDIES IN FILM
Section M01 TR: 1600-1830 Kane
Explores the conventions of cinematic representation; the strategies involved in writing about and reading film; and/or the adaptation of literary texts to film. Repeatable under different subtitles.

ENGL 339V CHICANO/A LITERATURE
24082 Section M01 TR: 0855-1010 Garay
What is Chicana/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 Chicana/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 341V AMERICAN INDIAN LITERATURE
28479 Section M01 TR: 1145-1300 Jensen
Forms and themes of Native American oral literary traditions; Native American writing in English, especially novels, short fiction, and poetry.

ENGL 354 FORM AND TECHNIQUE IN FICTION
24083 Section M01 TR: 1600-1715 TBA
Literature course designed for fiction writers, especially those English majors in the Creative Writing emphasis. The course combines the study of published fiction with the study of craft. Some of the assignments will require the student to write original fiction based on exercises provided by the instructor. Repeatable for up to 9 credits.

ENGL 356 FORM AND TECHNIQUE IN POETRY

24086 Section M01 TR: 1145-1300 Voisine

The big four fundamentals of poetry writing will be the work of the semester; syntax (the order of words), music (rhythm and sound), image (symbols, metaphors, similies), and diction (different kinds of speech, connotation/denotation). We will explore these fundamentals through (mostly) contemporary world poetry—from Mexico, France, Germany, and beyond. Since most of the work we read will be in translation, a consideration of the complexities of translating will add to our thinking about these four fundamentals. The class structure will be a unit on each of the fundamentals above—essays about these elements, examples from literature, and exercises generated by the instructor. It is my hope that by the end of class, students will feel confident about their skills and they will have expanded their notion of how poems are made and what a poem can be about. The last three weeks of class, students will workshop each other's portfolio of poems from the semester. This class satisfies the requirements of the creative writing track within the English department. Poets and prose writers are welcome.

ENGL 363 LITERATURE FOR CHILDREN AND YOUNG ADULTS

24092 Section M02 MW: 1030-1145 Murrell

24097 Section M03 TR: 1310-1425 Conley

24100 Section M04 MW: 1200-1315 Murrell

24092 Section M70 Online Murrell

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

28480 Section M01 TR: 1310-1425 Linkin

In Jane Austen's *Persuasion* Anne Elliott cautions Captain Harville against making assumptions about women and men based on his readings because those readings were written by men: "Men have every advantage of us in telling their own story. Education has been theirs in so much higher a degree; the pen has been in their hands." What happens when women take up the pen to tell their own stories? How do women writers explore female characters, situations, and concerns? In this course we will read a series of classic works by women writers that range from the early nineteenth century through the late twentieth century to consider how women represent and rewrite their own literary history. Readings will include many (but not all!) of the following: Austen's *Persuasion*, Bontë's *Jane Eyre*, Eliot's *The Mill on the Floss*, Gilman's *The Yellow Wallpaper*, Copin's *The Awakening*, Hurston's *Their Eyes Were Watching God*, Rhys's *Wide Sargasso Sea*, Morrison's *Sula*, Kingston's *The Woman Warrior*, Carter's *The Bloody Chamber*, Walker's *The Color Purple*, and Tan's *The Joy Luck Club*.

ENGL 392V MYTHOLOGY

24107 Section M01 TR: 1310-1425 Churchill

In this course we will focus on the myths of ancient Greece and Rome. We will read primary and secondary texts, and study visual interpretations of mythological figures and scenes, and archaeological evidence. To enhance our understanding and interpretation, we will also study ancient and contemporary approaches to myth. Within this context, we will explore the insights that myths provide into the ancient cultures that created them and their relevance for contemporary life. This course satisfies the Viewing a Wider World requirement.

ENGL 394V SOUTHWESTERN LITERATURE

24121 Section M70 Online LaPorte

This course introduces students to literature of the Southwest. Students will read 7-10 novels, view 2 films, take weekly content quizzes, participate in online discussions, compose numerous short essays, research one of the novels, and collaborate with others to create a researched informational presentation.

ENGL 405 CHAUCER

24136 Section M01 MW: 1200-1315 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
20129 Section M01 MW: 1430-1545 Miller-Tomlinson
The second half of Shakespeare’s dramatic career was a period of remarkable creativity and experimentation. In these years, Shakespeare followed *Hamlet* with the series of tragedies that many consider his greatest—*Othello*, *King Lear*, and *Macbeth*. A tragic vision darkens even the late comedies and romances he wrote during the period, plays such as *Measure for Measure* and *The Winter’s Tale*. While we will develop a range of interpretations of these plays, sustained attention will be devoted to discovering how these plays comment on the purposes and limits of drama and other forms of art. Along the way, we will consider how Shakespeare’s late plays represent topics of enduring debate such as radical individualism, what we might call the psychology of evil, and the social significance of race, gender, and rank or class. We will discuss clips from major film versions of some of these plays to understand how directors and actors interpret Shakespeare’s work and bring it to life. In the last segment of the course, we will experiment with different ways of acting out scenes of students’ choosing.

ENGL 412 WRITING IN THE WORKPLACE
28473 Section M01 TR: 0855-1010 Thatcher
This course introduces students to workplace communication in all its variety, emphasizing both theory and practice. Students will first explore major rhetorical issues through key readings; each student then selects a field of study or genre in a workplace setting and carries out independent research, documenting the genre of writing in this area. Students will also practice professional communication, writing a variety of workplace documents including a collaborative proposal, web-based instructional materials, resume/cover letters, and policies/procedures documents. Student will learn how to initiate, plan, compose, and evaluate these written communications 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 413 ADVANCED CREATIVE WRITING: PROSE WORKSHOP
24138 Section M01 F: 1330-1600 TBA
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 TR: 1310-1425 Voisine
Through a series of readings in contemporary poetry and through class exercises students will compose a chapbook of their work. The class will involve, in equal parts, reading, writing, and workshop.

ENGL 416 APPROACHES TO LITERATURE
Section M01 W: 1630-1900 Faculty
Understanding, appreciation, techniques of instruction in the high school. Requirements include independent directed research. Prerequisite: at least 6 credits in upper-division English courses.

ENGL 421 ADVANCED STUDY IN A LITERARY PERIOD OR MOVEMENT
Subtitle: AMERICAN POETIC MODERNISM
28474 Section M01 TR: 1145-1300 Cull
This course considers American poetry from roughly 1900-1950, from the so-called fireside poets of the turn-of-the-century to post-World War II poets writing in a nuclear age. The course will focus on the poetic modernism of the teens and twenties, a period when more poets asked more intense questions about what a poem should be and what a poem should do than at any other time in the twentieth and now twenty-first centuries (a case could be made that most contemporary debates about poetry have their roots in modernist debates). After asking what factors initiated this revolution in poetry, we will consider (among other topics) the way that T. S. Eliots, *The Waste Land* catalyzed a remarkable sequence of major works by many of his peers (e.g. Marianne Moore, Hart Crane, William Carlos Williams, Ezra Pound, etc.), the development of various gendered modernisms (Gertrude Stein, Edna St. Vincent Millay, Mina Loy, etc.), and the emergence of African American poetic voices in the Harlem Renaissance (Langston

Hughes, Sterling Brown, Claude McKay, etc.). Along the way we will read a wide range of poetic idioms, from traditional forms to wildly experimental collages.

ENGL 422 ADVANCED STUDY-LITERARY FORM AND GENRE
Subtitle: VICTORIAN POETRY AND POETICS

28476 Section M01 MW: 1600-1715 Stolte

Long overshadowed by the novel and by the poetry of the literary-historical periods that preceded and followed Victoria's reign, Victorian poetry has enjoyed a resurgence in the last few years. How might we explain both this long neglect and Victorian poetry's recent improved fortunes? In this class, we will attempt to answer this question by reading a wealth of Victorian poems—written by both the most and least canonical of poets—alongside a series of nineteenth-century essays on poetics, focusing on the Victorians' own efforts to define what poetry was, what it could do, and where it fit in a culture that thought of itself as decidedly "modern." We will pay attention to Victorian poetry's changing relationship to the marketplace, exploring the major new modes of publication for poetry in the century (the periodical, for instance); we will examine this poetry's major formal innovations (the dramatic monologue, sprung rhythm); and we will chart the interrelations between poetry and other rapidly changing forms of nineteenth-century discourse (the political, the economic, the scientific).

ENGL 422 ADVANCED STUDY IN A LITERARY FORM OR GENRE
Subtitle: Gender and Graphic Narrative Literature

Section M70 Online Jonet

This course focuses on graphic narratives written over the last 30 years that claim historical significance for survivors of historical traumas, and for the often unaccounted for experiences of women, queers, and people of color in graphic literary form. Each text in this course will engage with what Jennifer Lemberg calls "the power of graphic narrative as witness," as well as with the complex visualizations of comics literature that require us to reconsider our ideas about unspeakability, invisibility, and the inaudibility of personal experience and historical/social traumas. As Hillary Chute argues, "whether or not the exploration [...] takes place on a world-historical stage [...], or on a stage understood as the private sphere [...] we understand these graphic narratives as political." Some of the texts we will read are categorized as memoirs, comics journalism, and coming-of-age stories, while others are experimental in their visual and literary representations. Study will also include graphic narratives in film. Class work includes regular discussion, short papers, and a seminar paper.

ENGL 430 ONLINE PUBLISHING
28482 Section M01 W: 1730-2000

Smith/Almjeld

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 432 GOTHIC LITERATURE
Subtitle: Vampire Literature

28477 Section M01 TR: 1600-1715 Linkin

This course looks at nineteenth- and twentieth-century representations of the vampire in literature and film. We'll begin with the origins of vampiric representation in the early nineteenth century, move to the classic representation of the vampire as Dracula, and shift to the revisionary representation of the vampire in post-Dracula literature and film. Readings and screenings for the course will include as much of the following as we can manage, without screaming: Part 1/Origins and early manifestations: Samuel Taylor Coleridge ("The Rime of the Ancient Mariner," "Christabel"), John Keats ("Lamia," "La Belle Dame San Merci"), John Polidori ("The Vampyre"), J. Sheridan Le Fanu ("Carmilla"); Part 2/Dracula, the classic imprint: Bram Stoker (*Dracula*), Rudyard Kipling ("The Vampire"), Frank Powell (A Fool There Was), F.W. Murnau (*Nosferatu*), Tod Browning (*Dracula*); Part 3/Revisionary visions: Franz Lieber ("The Girl with the Hungry Eyes"), Theodore Sturgeon (*Some of Your Blood*), Richard Matheson (*I Am Legend*), Dan Curtis (*Dark Shadows*), Stephen King (*Salem's Lot*), Anne Rice (*Interview with a Vampire*), Angela Carter ("The Lady of the House of Love"), Suzy McKee Charnas (*The Vampire Tapestry*), Nancy Collins (*Sunglasses After Dark*), Joss Whendon (*Buffy the Vampire Slayer*), Octavia Butler (*Fledgling*) and John Lindqvist (*Let the Right One In*).

ENGL 438 LITERATURE OF THE AMERICAN RENAISSANCE
28478 Section M01 TR: 1435-1550 Jenson
Intensive study of topics critical to the development of nineteenth century American literature before and during the Civil War, and the work of authors such as Emerson, Thoreau, Poe, Hawthorne, Melville, Whitman and Dickinson. Repeatable once under a different subtitle.

ENGL 449 ADVANCED STUDY IN WRITING
 Subtitle: Digital Literacies
24151 Section M01 MW: 1200-1315 Sheppard
This course is designed to investigate composing practices in new media environments. Through readings, in-class activities, and assignments, we will explore how rhetoric functions in and through multimedia/multimodal texts. We will examine how meaning is conveyed through the use of images, sounds, words, layouts, and elements of design. While this is a computer-intensive class, you do not have to be an expert with any specific hardware or software. We will work together to learn to use relevant applications in order to create rhetorically savvy multimodal texts. Throughout the course, our focus will be on examining how texts in a variety of media work persuasively and successfully for particular audiences and situations.
***Please note that there are three sections of ENGL 449. Make sure to use the correct CRN when you register.**

ENGL 449 ADVANCED STUDY WRITING
 Subtitle: Nonfiction Workshop
28481 Section M02 W: 1730-2000 TBA
Close study of a topic in composition, rhetoric and/or technical and professional communication. Repeatable for a maximum of 6 credits with permission of department.
***Please note that there are three sections of ENGL 449. Make sure to use the correct CRN when you register.**

ENGL 449 ADVANCED STUDY IN WRITING
 Subtitle: Theory/Practice of Interdisciplinary
Section M03 TBA Smith
An interdisciplinary studio course exploring the creation of co-authored art and literary works informed by historical precedents in collaborative art across a wide variety of media, the course will consider performance theory; affect theory, and speech-act theory as a means to explore ‘the voice’ as both personal and social. Students are encouraged to consider the relationship of the verbal and the visual but especially as parallel narratives that emerge together. The course will also explore various aesthetic movements engaged in collaborative practices (Dadasim, Surrealism and Futurism) as well as canonical works of collaboration such as Sonia Delaunay and Blaise Cendrars’s “Prose of the Trans-Siberian and of Little Jehanne of France,” and works of collaboration by New York School Poets and painters.
***Please note that there are three sections of ENGL 449. Make sure to use the correct CRN when you register.**

ENGL 451 PRACTICUM IN GRAMMAR
24154 Section M01 TR: 1020-1135 Faculty
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 462 INTERDISCIPLINARY, CLIENT BASED PROJECT PRACTICUM
Section M01 MW: 1530-1830 Faculty
Hands-on experience in designing projects within interdisciplinary teams for organizational clients. Taught with ENGL 562.

ENGL 489

CULTURAL STUDIES: LITERATURE AND THEORY

Subtitle: British Cultural Studies in Context

28483 Section M01

TR: 1730-1845

Rourke

What does “cultural studies” mean, aside from simply studying culture, however defined, using any framework and language one likes? Historically cultural studies begin in Britain as a radically innovative interdisciplinary program of theoretical, methodological, and empirical research that would combine social science research and humanities scholarship and explore cultural activity previously deemed not worthy of serious study. The early practitioners of cultural studies saw their work to transform humanities teaching and research within the education system as having been made possible by organized politics, specifically the social transformations resulting from the radical democratic, socialist, and trade union movements’ struggles. They in turn envisioned cultural studies contributing to those movements. Against the academic advocacy of detachment from social life, they rejected absolute claims of neutrality and objectivity to be neither achievable nor desirable, instead tracing their social roots to the aspirations of academically trained experts to greater political power and the state bureaucracy’s need to give its practices scientific legitimacy. At the same time, they refused to subordinate scholarly and scientific standards of theoretical self-consciousness and empirical rigor to the programmatic demands of political parties and social movements, even ones they to which they belonged. While early cultural studies research originally focused on class and regional politics, scholars in the seventies and eighties increasingly focused on gender, race, ethnicity, and sexuality, recognizing the need for a multi-dimensional understanding of social identity, cultural practice, and politics—one that included not only social movements but also everything from global politics to what Dick Hebdige called “subcultures” in his ground-breaking work on the subject. In this course, we will focus on the development of cultural studies in the UK from the 1950s and 60s—starting with the work of Raymond Williams, Richard Hoggard, E. P. Hoggard, E. P. Thompson, and Christopher Hill, Carolyn Steedman, Alan Sinfield, Paul Gilroy, and Gauri Viswanathan—to the social movements that shape contemporary politics and the wide range of cultural practices—from pub life to punk rock—whose early study they championed. While most of our reading will be theoretical, we will also study a few relevant literary works, films, television programs, and songs.

ENGL 497

INTERNSHIP

24158 Section M01

Online

Churchill

This course is an accompaniment to a 10-hour per week (per 3 cr.) internship placement. If you have found or want to find a position that will allow you to try out something you might want to pursue upon graduation, then this course is for you. The course purpose is to provide a forum for learning from your experiences, documenting your activities, and reflecting on your work and workplace. The course will also support you in optimizing the experience in light of your personal and academic goals. This is an online-only course in which you will share information with other interns. You will work with me to choose your own book, one that will be optimal for informing you in the tasks you will be undertaking in the internship. Some people choose a book on strategies for making the most of an internship; others choose books relevant to their tasks such as web design, client interactions, newsletter design, editing. The possibilities are endless! Please contact me if you are—or think you might be interested. Contact ljchurch@nmsu.edu for more information.



New Mexico State University English Department Spring 2013 Graduate Course Descriptions

ENGL 500 SUPERVISED STUDY

26819 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

28151 Section M01

MW: 1200-1315

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 512 GRADUATE STUDY WRITING IN THE WORKPLACE

28484 Section M01

TR: 1435-1550

Thatcher

This course introduces students to workplace communication in all its variety, emphasizing both theory and practice. Students will first explore major rhetorical issues through key readings; each student then selects a field of study or genre in a workplace setting and carries out independent research, documenting the genre of writing in this area. A field, for example, can be medical writing, environmental writing, online tutorials, instructional materials, policies and procedures, decision-making reports, web writing, technical specifications, grant writing, risk assessment, translation and localization, sales communication, proposals, legal writing, political writing, and many others. In addition, I would like to involve five or six students to help me carry out a research project documenting the differences of professional communication genres around the world. We will seek to jointly publish this research.

ENGL 513 CREATIVE WRITING WORKSHOP: FICTION

24166 Section M01

F: 1330-1600

TBA

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

TR: 1310-1425

Voisine

Through a series of readings in contemporary poetry and through class exercises students will compose a chapbook of their work. The class will involve, in equal parts, reading, writing, and workshop.

ENGL 516 GRADUATE STUDY: APPROACHES TO LITERATURE
Section M01 W: 1630-1900 Faculty
Understanding, appreciation, techniques of instruction in the high school. Requirements include independent directed research. Prerequisite: at least 6 credits in upper-division English courses.

ENGL 521 GRADUATE STUDY IN A LITERATURE PER OR MOVEMENT
Subtitle: American Poetic Modernism
28485 Section M01 TR: 1145-1300 Cull
This course considers American poetry from roughly 1900-1950, from the so-called fireside poets of the turn-of-the-century to post-World War II poets writing in a nuclear age. The course will focus on the poetic modernism of the teens and twenties, a period when more poets asked more intense questions about what a poem should be and what a poem should do than at any other time in the twentieth and now twenty-first centuries (a case could be made that most contemporary debates about poetry have their roots in modernist debates). After asking what factors initiated this revolution in poetry, we will consider (among other topics) the way that T. S. Eliot's, *The Waste Land* catalyzed a remarkable sequence of major works by many of his peers (e.g. Marianne Moore, Hart Crane, William Carlos Williams, Ezra Pound, etc.), the development of various gendered modernisms (Gertrude Stein, Edna St. Vincent Millay, Mina Loy, etc.), and the emergence of African American poetic voices in the Harlem Renaissance (Langston Hughes, Sterling Brown, Claude McKay, etc.). Along the way we will read a wide range of poetic idioms, from traditional forms to wildly experimental collages.

ENGL 522 GRADUATE STUDY IN A LITERARY FORM OR GENRE
Subtitle: Victorian Poetry and Poetics
28486 Section M01 MW: 1600-1715 Stolte
Long overshadowed by the novel and by the poetry of the literary-historical periods that preceded and followed Victoria's reign, Victorian poetry has enjoyed a resurgence in the last few years. How might we explain both this long neglect and Victorian poetry's recent improved fortunes? In this class, we will attempt to answer this question by reading a wealth of Victorian poems—written by both the most and least canonical of poets—alongside a series of nineteenth-century essays on poetics, focusing on the Victorians' own efforts to define what poetry was, what it could do, and where it fit in a culture that thought of itself as decidedly "modern." We will pay attention to Victorian poetry's changing relationship to the marketplace, exploring the major new modes of publication for poetry in the century (the periodical, for instance); we will examine this poetry's major formal innovations (the dramatic monologue, sprung rhythm); and we will chart the interrelations between poetry and other rapidly changing forms of nineteenth-century discourse (the political, the economic, the scientific).

ENGL 522 ADVANCED STUDY IN A LITERARY FORM AND GENRE
Subtitle: Gender and Graphic Narrative Literature
Section M70 Online Jonet
This course focuses on graphic narratives written over the last 30 years that claim historical significance for survivors of historical traumas, and for the often unaccounted for experiences of women, queers, and people of color in graphic literary form. Each text in this course will engage with what Jennifer Lemberg calls "the power of graphic narrative as witness," as well as with the complex visualizations of comics literature that require us to reconsider our ideas about unspeakability, invisibility, and the inaudibility of personal experience and historical/social traumas. As Hillary Chute argues, "whether or not the exploration [...] takes place on a world-historical stage [...], or on a stage understood as the private sphere [...] we understand these graphic narratives as political." Some of the texts we will read are categorized as memoirs, comics journalism, and coming-of-age stories, while others are experimental in their visual and literary representations. Study will also include graphic narratives in film. Class work includes regular discussion, short papers, and a seminar paper.

ENGL 532 GOTHIC LITERATURE
Subtitle: Vampire Literature
28487 Section M01 TR: 1600-1715 Linkin
This course looks at nineteenth- and twentieth-century representations of the vampire in literature and film. We'll begin with the origins of vampiric representation in the early nineteenth century, move to the classic representation of the vampire as Dracula, and shift to the revisionary representation of the vampire in post-Dracula literature and film. Readings and screenings for the course will include as much of the following as we can manage, without screaming: Part I/Origins and early manifestations: Samuel Taylor Coleridge ("The Rime of the Ancient Mariner,"

“Christabel”), John Keats (“Lamia, “La Belle Dame San Merci”), John Polidori (“The Vampyre”), J. Sheridan Le Fanu (“Carmilla”); Part 2/Dracula, the classic imprint: Bram Stoker (*Dracula*), Rudyard Kipling (“The Vampire”), Frank Powell (*A Fool There Was*), F.W. Murnau (*Nosferatu*), Tod Browning (*Dracula*); Part 3/Revisionary visions: Franz Lieber (“The Girl with the Hungry Eyes”), Theodore Sturgeon (*Some of Your Blood*), Richard Matheson (*I Am Legend*), Dan Curtis (*Dark Shadows*), Stephen King (*Salem’s Lot*), Anne Rice (*Interview with a Vampire*), Angela Carter (“The Lady of the House of Love”), Suzy McKee Charnas (*The Vampire Tapestry*), Nancy Collins (*Sunglasses After Dark*), Joss Whendon (*Buffy the Vampire Slayer*), Octavia Butler (*Fledgling*) and John Lindqvist (*Let the Right One In*).

ENGL 534 GRADUATE STUDY: FORM AND TECHNIQUE

Subtitle: Reading Outside of Fiction

28488 Section M01

MW: 1200-1315

Hoang

As writers, it’s important that we gather inspiration from a wide variety of sources. In this course, we will be reading texts from disciplines outside of English/Creative Writing, such as architecture, history and philosophy of science, ethics, art, and psychology. We will then use these texts to generate new prose.

ENGL 549 GRADUATE STUDY IN WRITING

Subtitle: Online Publishing

24177 Section M01

W: 1730-2000

Almjeld/Smith

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 551 PRACTICUM IN GRAMMAR

Section M01

TR: 1020-1135

Faculty

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 559 BLACK LITERATURE AND CULTURE IN THE US

28490 Section M01

TR: 1020-1135

Garay

The focus of this course will be the most contemporary black U.S. literature—nothing published before 2000. By concentrating focus on 21st century production, questions of how this literary tradition is continuing to evolve in conversation with longstanding black and U.S. literary traditions promises to yield evocative thought and discussion: What *is* black literature in the 21st century? How do different writers navigate what many mainstream folk deem a post-everything (-modernist, -structuralist, -feminist, -racial, -identity politics) milieu and how does this navigation manifest in texts themselves? How do writers attend to contemporary political, academic, and social tensions?

ENGL 562 INTERDISCIPLINARY, CLIENT BASED PROJECT PRACTICUM

Section M01

MW 1530-1830

Lanier

Have you wondered how you can apply the theory, research, and practical information and abilities you’ve been acquiring in the English Department? Are you willing to try something new? Then this unique multidisciplinary class could be for you! Most everyone who takes this class says it should be required of those wanting to write in workplaces or organizations. The overriding objective of this class is for you to participate fully in a multidisciplinary, team-oriented design project. The class teams industrial engineering students, mechanical engineering students and English students to work on a specific design project sponsored by a client. It also provides space for you to synthesize the various tools, information, and approaches you have learned over the course of your college careers, and then to apply these tools and skills in planning and designing a product sponsored by a corporation or other organization. By the semester’s end, you’ll have among other things a substantial,

impressive report (useful for interviewing) that documents in words and images the process and product that you create for a client such as NASA or a local company—an organization needing something designed.

ENGL 566 ONLINE PEDAGOGY

28491 Section M01

MW: 1600-1715

Sheppard

This course will explore key issues related to teaching and learning in online environments, with a particular emphasis on writing and communication pedagogy. Our readings and discussions will examine digital classroom practices and the theories that inform them. Course assignments will engage scholarship from relevant disciplines (including computers and composition, rhetoric, technical/professional communication, and educational technology), investigate varying pedagogical approaches, and evaluate current technological possibilities. Students will also have an opportunity to create or supplement curricular materials for current or future online teaching.

ENGL 573 WRITING ASSESSMENT AND EVALUATION

28492 Section M01

MW: 1430-1545

Burnham

This course will examine the theory and practice of writing evaluation, classroom assessment, and program assessment. We will consider pedagogical, political, legal, and policy issues involved in assessment. We will review basic assessment and evaluation concepts and terminology such as goals, objectives, and outcomes; summative and formative assessment; quantitative and qualitative evaluation; and authentic assessment. We will focus on responsive assessment, focusing on how assessment can improve student learning, teacher effectiveness, and curriculum and program development. We will actively engage Teacher Inquiry as a means of completing classroom based assessment. The course will be relevant to practitioners at various levels, from public school teachers interested in professional development to university faculty and administrators interested in outcomes assessment. Course evaluation will involve student responses study/discussion questions, a professional book review with oral presentation, and a culminating project in which students develop and present an assessment plan for an academic course or curricular program.

ENGL 574 WORKSHOP: ADVANCED PROSE WRITING

24183 Section M01

W: 1730-2000

Hoang

Students will practice prose writing, primarily fiction, in a workshop environment with peer criticism. This course may be repeated for a total of 15 credits. Instructor consent is required.

ENGL 575 WORKSHOP: ADVANCED WRITING POETRY

24185 Section M01

M: 1730-2000

Greenfield

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

ENGL 577 TECHNICAL AND PROFESSIONAL COMMUNICATION FOR ACCOUNTANTS

Subtitle: Accounting Writing

24186 Section M01

TR: 1145-1300

Thatcher

This course helps 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 projects that are based on accounting workplace scenarios, thus helping them understand how 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 to work with a variety of technical and lay audiences.

ENGL 580 GRADUATE PROBLEMS IN CREATIVE WRITING

Section M03

TBA

Smith

An interdisciplinary studio course exploring the creation of co-authored art and literary works informed by historical precedents in collaborative art across a wide variety of media, the course will consider performance theory; affect theory, and speech-act theory as a means to explore ‘the voice’ as both personal and social. Students are encouraged to consider the relationship of the verbal and the visual but especially as parallel narratives that emerge together. This course will also explore various aesthetic movements engaged in collaborative practices (Dadaism, Surrealism and Futurism) as well as canonical works of collaboration such as Sonia Delaunay and Blaise Cendrars’ “Prose of the Trans-Siberian and of Little Jehanne of France,” and works of collaboration by New York School Poets and painters.

ENGL 589

CULTURAL STUDIES: LITERATURE AND THEORY

Subtitle: British Cultural Studies in Context

28493 Section M01

TR: 1730-1845

Rourke

What does “cultural studies” mean, aside from simply studying culture, however defined, using any framework and language ones likes? Historically cultural studies began in Britain as a radically innovative interdisciplinary program of theoretical, methodological, and empirical research that would combine social science research and humanities scholarship and explore cultural activity previously deemed not worthy of serious study. The early practitioners of cultural studies saw their work to transform humanities teaching and research within the education system as having been made possible by organized politics, specifically the social transformations resulting from the radical democratic, socialist, and trade union movements’ struggles. They in turn envisioned cultural studies contributing to those movements. Against the academic advocacy of detachment from social life, they rejected absolute claims of neutrality and objectivity to be neither achievable nor desirable, instead tracing their social roots to the aspirations of academically trained experts to greater political power and the state bureaucracy’s need to give practices scientific legitimacy. At the same time, they refused to subordinate scholarly and scientific standards of theoretical self-consciousness and empirical rigor to the programmatic demands of political parties and social movements, even ones they to which they belonged. While early cultural studies research originally focused on class and regional politics, scholars in the seventies and eighties increasingly focused on gender, race, ethnicity, and sexuality, recognizing the need for multi-dimensional understanding of social identity, cultural practice, and politics—one that included not only social movements but also everything from global politics to what Dick Hebdige called “subcultures” in his ground-breaking work on the subject. In this course, we will focus on the development of cultural studies in the UK from the 1950s and 60s—starting with the work of Raymond Williams, Richard Hoggard, E. P. Thompson, and Christopher Hill—through the present, focusing on the contributions of more recent cultural studies scholars—in particular Christopher Hill, Carolyn Steeman, Alan Sinfield, Paul Gilroy, and Gauri Viswanathan—to the social movements that shape contemporary politics and the wide range of cultural practices—from pub life to punk rock—whose early study they championed. While most of our reading will be theoretical, we will also study a few relevant literary works, films, television programs, and songs.

ENGL 591

GRADUATE SCREENWRITING

28494 Section M01

MW: 1430-1700

Medoff

This class will entail writing a 20-30 minutes screenplay. After Spring Break, one of the screenplays will be prepped, shot, edited into a short film with the intent of getting the movie into some film festivals. Students will hear their work read by their classmates on a regular rotation, with feedback from students, the professor, and invited professionals in the movie business.

ENGL 596

MASTER’S WORKSHOP: FICTION

24191 Section M01

M: 1730-2000

Hoang

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

ENGL 597

INTERNSHIP IN TECHNICAL AND PROFESSIONAL COMMUNICATION

24194 Section M01

None

Churchill

This course is an accompaniment to a 10-hour per week (per 3 cr.) internship placement. If you have found or want to find a position that will allow you to try out something you might want to pursue upon graduation, then this course is for you. The course purpose is to provide a forum for learning from your experiences, documenting your activities, and reflecting on your work and workplace. The course will also ideally support you in optimizing the experience in light of your personal and academic goals. This is an online-only course in which you will share information with other interns. You will work with me to choose your own book, one that will be optimal for informing you in the tasks you will be undertaking in the internship. Some people choose a book on strategies for making the most of an internship; others choose books relevant to their tasks such as web design, client interactions, newsletter design, editing. The possibilities are endless! Please contact me if you are—or think you might be—interested. Contact ljchurch@nmsu.edu for more information.

ENGL 598	MASTER'S ESSAY	
26820 Section M01	TBA	Faculty
27866 Section M02	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 600	DOCTORAL RESEARCH	
Sections M01-M07	TBA	Faculty

Instructor will assign credit for research performed prior to the doctoral comprehensive examination.

ENGL 602	QUANTITATIVE RESEARCH	
28495 Section M01	T: 1730-2000	Wojahn

This course will address standard empirical research designs and help you develop some statistical literacy along with the ability to read and critique quantitative studies—useful whether or not you decide to pursue empirical studies in dissertation or advanced research. At an equally important level, the course projects will largely involve you in planning if not launching studies of your own, whether or not the studies are quantitative in nature. This course can usefully complement a series of courses that includes Research in Written Composition (ENGL 548), Qualitative Research (ENGL 601), and Rhetorical Criticism (603) in our own department as well as research methods courses in related departments. Moreover, the course can help satisfy our department's requirements as a "methods" tool. Intended primarily for students engaged in or contemplating dissertation or thesis research, the course concentrates on issues relevant to analyzing, designing, conducting, and publishing empirical research. We will address such issues as controlled and naturalistic studies designed to look at questions in such areas as rhetoric, interaction, or communication; usability; or the possible impact of specific interventions, training, or teaching activities.

ENGL 603	RHETORICAL CRITICISM	
28496 Section M01	TR: 1600-1715	Torres

We live in a world where people make powerful attempts on a daily basis to influence our ideas and actions. These attempts come in many forms, both scholarly and popular—written arguments, public speeches, government documents, scientific reports, journal articles, course textbooks and syllabi, as well as the "texts" of popular culture. How, then, are we to negotiate a world where we are surrounded by signs, symbols, messages, and arguments? This course, graduate-level study in rhetorical criticism, is designed to enhance our ability to function as effective consumers and critics of public and discourse. More specific to our location in the academy, we will explore rhetorical criticism as a method for answering research questions in rhetoric and professional communication. The focus of the course will be to study a variety of rhetorical approaches and use them as tools to critically engage a range of texts and artifacts.

ENGL 700	DOCTORAL DISSERTATION	
Sections M01-M07	TBA	Faculty

Students will work on their dissertation.