ENGL 111G      RHETORIC AND COMPOSITION
23712 Section M01 MWF: 0830-0920  Faculty
23714 Section M02 MWF: 0830-0920  Faculty
23718 Section M03 MWF: 0930-1020  Faculty
23721 Section M04 MWF: 0930-1020  Faculty
23733 Section M05 MWF: 1030-1120  Faculty
23734 Section M06 MWF: 1030-1120  Faculty
23745 Section M07 MWF: 1130-1220  Faculty
23749 Section M08 TR: 1600-1715  Faculty
23752 Section M09 TR: 0855-1010  Faculty
23754 Section M10 MWF: 1130-1220  Faculty
23760 Section M11 MWF: 1230-1320  Faculty
23762 Section M12 MW: 1430-1545  Faculty
29539 Section M13 TR: 0855-1010  Faculty
29540 Section M14 TR: 1020-1135  Faculty
29541 Section M15 TR: 1020-1135  Faculty
29542 Section M16 TR: 1145-1300  Faculty
29543 Section M17 TR: 1145-1300  Gray
29062 Section M70 Online  Faculty
Skills and methods used in writing university-level essays. Prerequisite(s): ACT standard score in English of 16 or higher or a Compass score 76 or higher; for those scoring 13-15 in English on the ACT or 35-75 on the Compass, successful completion of a developmental writing course; for those scoring 12 or below on the ACT standard score in English or 34 or below on the Compass, successful completion of two developmental writing courses

ENGL 115      PERSPECTIVES ON LITERATURE
Subtitle: Culture and Transformation
29544 Section M01 TR: 0855-1010  Jensen
This course examines short stories, poetry, film, and drama composed by authors from a variety of diverse backgrounds. The focus of the course is transformation, whether it is of a culture, of a group of people, or of an individual. Some writers that we will read include Sherman Alexie, Isabel Allende, Gabriel Garcia Marquez, William Shakespeare, Marianne Moore, Ernest Hemingway, and Jhumpa Lahiri.

ENGL 116      PERSPECTIVES ON FILM
29545 Section M01 TR: 1600-1830  Conley
29675 Section M02 MW: 1630-1900  Muir
Explores narrative and documentary film and examines significant developments in the history of cinema. Criticism of film as an art form, technical enterprise, business venture, and cultural phenomenon.
ENGL 203G  BUSINESS & PROFESSIONAL COMMUNICATION
23787 Section M01  MWF: 0830-0920  Faculty
23790 Section M02  MW: 0900-1015  Treon
23793 Section M03  MW: 1030-1145  Treon
23798 Section M04  TR: 1020-1135  Faculty
23800 Section M05  MWF: 1330-1420  Faculty
23806 Section M06  TR: 0855-1010  Faculty
29546 Section M07  MW: 1200-1315  Gray
23818 Section M08  TR: 1310-1425  Gray
29547 Section M30  TR: 1600-1830 (Mini course – 1st class meets on 3/11/2014)  Faculty
28557 Section M70  Online  Faculty
28558 Section M71  Online  Faculty
28559 Section M72  Online  Faculty
23796 Section M73  Online  Faculty
23803 Section M74  Online  Faculty
23814 Section M75  Online  Faculty
Effective writing for courses and careers in business, law, government, and other professions. Strategies for researching and writing correspondence and reports, with an emphasis on understanding and responding to a variety of communication tasks with a strong purpose, clear organization, and vigorous professional style.

ENGL 211G  WRITING IN THE HUMANITIES & SOCIAL SCIENCES
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 and expertise, physical and mental condition, supplies and equipment, and even luck—all play a role in survival. Finally, we will explore the survival value of Positive Mental Attitude or “inner strength” – whatever its source – and we will consider just how prepared we are as individuals ourselves to survive a sudden, worst case scenario.

ENGL 211G  WRITING IN THE HUMANITIES & SOCIAL SCIENCES
Subtitle: Women Across Media
23837 Section M02  MW: 1430-1545  Conley
23848 Section M03  MW: 1600-1715  Conley
Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments. Course subtitled in the Schedule of Classes

ENGL 211G  WRITING IN THE HUMANITIES & SOCIAL SCIENCES
23851 Section M04  MWF: 1030-1120  Faculty
23853 Section M05  MWF: 1030-1120  Faculty
23856 Section M06  MWF: 1130-1220  Faculty
23859 Section M07  MWF: 1230-1320  Faculty
23861 Section M08  MWF: 1330-1420  Faculty
23863 Section M09  TR: 0855-1010  Faculty
23868 Section M10  MWF: 1430-1520  Faculty
23869 Section M11  TR: 0855-1010  Faculty
23870 Section M12  TR: 1020-1135  Faculty
23871 Section M13  TR: 1020-1135  Faculty
23872 Section M14  TR: 1145-1300  Faculty
<table>
<thead>
<tr>
<th>Section</th>
<th>TR/Time</th>
<th>Format</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>M15</td>
<td>TR: 1145-1300</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M16</td>
<td>TR: 1310-1425</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M30</td>
<td>TR: 1435-1705</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M70</td>
<td>Online</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M71</td>
<td>Online</td>
<td>Faculty</td>
<td></td>
</tr>
</tbody>
</table>

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

**ENGL 218G**  **TECHNICAL & SCIENTIFIC COMMUNICATION**

<table>
<thead>
<tr>
<th>Section</th>
<th>TR/Time</th>
<th>Format</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>M01</td>
<td>MWF: 0830-0920</td>
<td>La Torra</td>
<td></td>
</tr>
<tr>
<td>M02</td>
<td>MW: 1600-1715</td>
<td>Treon</td>
<td></td>
</tr>
<tr>
<td>M03</td>
<td>MWF: 0930-1020</td>
<td>La Torra</td>
<td></td>
</tr>
<tr>
<td>M04</td>
<td>MWF: 0930-1020</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M05</td>
<td>MWF: 1030-1120</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M06</td>
<td>MWF: 1330-1420</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M07</td>
<td>MWF: 1130-1220</td>
<td>La Torra</td>
<td></td>
</tr>
<tr>
<td>M08</td>
<td>TR: 0855-1010</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M09</td>
<td>MWF: 1430-1520</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M10</td>
<td>MWF: 1230-1320</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M11</td>
<td>TR: 0855-1010</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M12</td>
<td>TR: 1020-1135</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M13</td>
<td>TR: 1020-1135</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M14</td>
<td>TR: 1145-1300</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M15</td>
<td>TR: 1145-1300</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M16</td>
<td>TR: 1310-1425</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M17</td>
<td>TR: 1310-1425</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M18</td>
<td>TR: 1435-1550</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M30</td>
<td>TR: 1435-1705</td>
<td>Faculty</td>
<td></td>
</tr>
</tbody>
</table>

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**

<table>
<thead>
<tr>
<th>Section</th>
<th>TR/Time</th>
<th>Format</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>M01</td>
<td>MWF: 1330-1420</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M02</td>
<td>MWF: 1130-1220</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M03</td>
<td>TR: 0855-1010</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M04</td>
<td>TR: 1020-1135</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M05</td>
<td>TR: 1310-1425</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M70</td>
<td>Online</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M71</td>
<td>Online</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M72</td>
<td>Online</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M73</td>
<td>Online</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M74</td>
<td>Online</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>M75</td>
<td>Online</td>
<td>Faculty</td>
<td></td>
</tr>
</tbody>
</table>

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.
Examin...and the art and processes of creative writing.

ENGL 220G  INTRODUCTION TO CREATIVE WRITING
28594  Section M71  Online  LaPorte
In this fully online creative writing workshop, students will read samples from the three genres—memoir, fiction, drama; take weekly content quizzes; complete short writing exercises; and contribute to the course blog and/or discussion board. They will then compose and submit their own essays, stories, and plays for peer review and respond to the work of their classmates.

HON 239G  MEDIEVAL UNDERSTANDING
30346  Section M01  MW: 09:00-10:15  Schirmer
What were medieval understandings of love and gender relations, spirituality and theology, politics and society? We will consider questions like these through an intensive, interdisciplinary investigation of the cultures of the Middle Ages, with an emphasis on medieval Europe. This is not a survey course; rather, it is a collective investigation into how (some) medieval peoples understood and interacted with the world around them. Consequently, the bulk of our time will be spent reading and discussing a wide range of medieval texts: from Confessions of St. Augustine to the Qu’ran; from the anonymous Spanish epic Poem of the Cid to the love poems of the Troubadours; from the theology of the Scholastics to the autobiographical Book of Margery Kemp; from Dante’s Inferno to Chaucer’s Canterbury Tales. While the course will be heavily skewed towards literary analysis, we will also engage with medieval art, music and politics as we construct our own understandings of the Middle Ages. To What extent are we, in 21st-century America, heirs of this medieval world?

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 251  SURVEY OF AMERICAN LITERATURE I
24030  Section M01  TR: 1435-1550  Jensen
This course investigates nearly four hundred years of North American literature. The authors that we will read hail from diverse origins: Native American, Spanish, English, African American, and French, among others. They are the women and men, poor and well-to-do, who were the great observers and thinkers of colonial times to the Civil War. Topics that we will investigate include exploration and imperialism, religious freedom and persecution, revolution and nation-building, and early struggles over gender, cultural, class, and ethnic disparities. We will explore genres such as the travel journal, Native American storytelling, the slave narrative, the sentimental narrative, the Gothic, and others. Many of the themes of this historical period—freedom, independence, conquest, and self-definition—continue in our current literature and culture.
ENGL 252  SURVEY OF AMERICAN LITERATURE II
24033 Section M01  TR: 1020-1135  Garay
From Whitman to the present

ENGL 271  SURVEY OF ENGLISH LITERATURE I
24038 Section M01  TR: 1310-1425  Miller-Tomlinson
Dive into Grendel’s mere, ride with the knights of medieval romance, and seize the day with the poets of the Renaissance! 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  LITERARY PRODUCTION FROM 1800 TO THE PRESENT
24039 Section M01  MW: 0900-1015  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: 1310-1425  Sharp-Hoskins
This course introduces students to rhetoric as simultaneously theoretical and practical, intellectual and heuristic, a discrete discipline and trans-disciplinary. These simultaneous functions invite us to both study rhetoric in its complexity and apply it with specificity. Moreover, in this course we will use rhetoric to investigate cultural texts and contexts as well as the relationships between rhetoric and culture.

ENGL 304  CREATIVE WRITING: PROSE
24044 Section M01  TR: 0855-1010  Pearce
Imaginative writing, chiefly prose narrative. Repeatable for a maximum of 9 credits.

ENGL 306  CREATIVE WRITING: POETRY
24052 Section M01  MWF: 1130-1220  Terry
Introduction to the writing of poetry. Repeatable for a total of 9 credits.

ENGL 307  CREATIVE WRITING: CREATIVE NONFICTION
26818 Section M01  TR: 1020-1135  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 310  CRITICAL WRITING
24053 Section M01  TR: 1020-1135  Rourke
This course has a single central purpose: developing your ability to write effective critical essays on literature, film, and other cultural artifacts. We will explore the writing process in depth, sharpening your skills in crafting effective theses, building logical and persuasive arguments, and using literary and cinematic evidence. We will concentrate equally on perfecting your reading and viewing skills while increasing your understanding of the fundamental characteristics of poetry, prose fiction, drama, and film. We will also work on learning how to use criticism, perform library research, and employ conventional documentation procedures.

ENGL 310  CRITICAL WRITING
24055 Section M02  TR: 1435-1550  Conley
A course in critical reading, writing, and research designed to prepare English majors for upper-division courses.

ENGL 311G  ADVANCED COMPOSITION
24057 Section M01  MW: 1430-1545  Murrell
Writing of nonfiction prose. Reviews principles of expository and descriptive writing. Emphasizes the argument/persuasion essay with detailed discussion of semantic and rhetorical techniques. Prerequisite: junior or senior standing, or consent of instructor.

ENGL 318G  ADVANCED TECHNICAL AND SCIENTIFIC COMMUNICATION
28597 Section M70  Online  Faculty
Theory and practice of writing in technical and professional fields, individualized to each student’s field. Emphasizes efficient writing processes and effective written products. Prerequisite: junior or above standing, or consent of instructor.

ENGL 323  AMERICAN DRAMA
20103 Section M01  TR: 1310-1425  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 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.
This course 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. We will read the works of several major “hard” or “center core” science fiction authors and two fantasy authors, including several short story collections and 3 novels. There will be PowerPoint presentations and weekly discussions, as well one five-page paper on some aspect of science fiction or fantasy.

This course explores short stories, films, and novels of speculative fiction with a focus on these works’ cultural implications. We will begin with a look at three foundational novels of science fiction and dystopia: Mary Shelly’s Frankenstein, Jules Verne’s The Time Machine and Aldus Huxley’s Brave New World. These works, like others, lead us to question how technology can push the boundaries of what it means to be human or post-human. Cultural imperialism—literal and metaphorical—lies within the novels’ subtexts. The course next explores issues of gender, ethnicity, and sexuality in stories by Ursula K LeGuinn, Octavia Butler, and several others, along with the film, Enemy Mine and at least one other film to be decided. Questions we will contemplate include how we human cultures projected onto alien worlds in these texts? How do these stories blur or challenge the limits of human identity? How does speculative fiction function to lead us to a greater understanding of ourselves as humans, or of imagined potential human futures?

Introduction to Chicano novels, short stories and selected creative nonfiction.

In this fully online course, we will explore writing, events, and issues important to Chicano culture. Students will read 7-10 texts (novels, story collections, play collections, etc); view films; take weekly content quizzes; participate in online discussions; compose numerous short essays; research one of the novels; and create a researched, informational presentation.

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.

This course is designed for writers, especially English majors in the Creative Writing emphasis. It focuses on the study of craft in dramatic literature. Students will read and in some cases, act out, scenes from a variety of plays, which may include The Glass Menagerie, How I learned to Drive, Children of a Lesser God, The Hexagram, Anna in the Tropics, and others. Students will then write short pieces inspired by the readings. A performed, revised scene will serve as final exam for the course. The course
is designed as a hybrid: a mixture of face-to-face and online. We will meet in class for approximately half of the semester. The other half, students will take online quizzes, participate in online discussions, and submit assignments online. The schedule will be roughly this: in class, face to face, for 4 weeks at the beginning of the semester, 6-7 weeks of online work, and then approximately 4 weeks in class at semester’s end. Repeatable for up to 9 credits.

ENGL 363 LITERATURE FOR CHILDREN AND YOUNG ADULTS
24092 Section M01 MW: 1200-1315 Murrell
28599 Section M70 Online Murrell
24100 Section M71 Online Murrell
24097 Section M72 Online Smith

A comparative, historical survey of literature for young (K to 12th grade) readers. Emphasis on critical evaluation. Prerequisite: junior or above standing.

HON 366V GOTHIC IMAGINATION
Section TR: 14:35-15:50 Linkin

Set in Haunted castles, neglected ruins, wild landscapes, and graveyards, gothic literature explores the fantastic, supernatural, and macabre in external reality and human nature. This course focuses primarily on nineteenth-century gothic novels to examine the cultural, historical, and artistic frameworks that govern the emergence of the gothic, as well as the ways in which the gothic explores and questions psychological, religious, social, and family values. Readings will include definitive works such as Walpole’s *The Castle of Otranto*, Radcliffe’s *The Romance of the Forest*, Lewis’s *The Monk*, Dacre’s *Zofloya*, Shelley’s *Frankenstein*, Hogg’s *The Private Memoirs and Confessions of a Justified Sinner*, Poe’s *The Fall of the House of Usher*, LeFanu’s *Carmilla*, Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*, Wilde’s *The Picture of Dorian Gray*, Gilman’s *The Yellow Wallpaper*, Stoker’s *Dracula*, Du Maurier’s *Rebecca*, Jackson’s *The Haunting of Hill House*, and King’s *The Shining*.

ENGL 380V WOMEN WRITERS
28480 Section M70 Online LaPorte

In this fully-online course, students will deepen their understanding of one of our most important literary traditions—that of the American south—through its women writers. The texts will be presented in chronological order to reveal the effects of history and culture on the writer. We’ll hear from a wide variety of voices—women of different social classes, races, and time periods. Students will read 7-10 texts (novels, memoirs, story collections), take weekly content quizzes, participate in online discussions, compose numerous short essays, research one of the authors, and collaborate with others to create an informational presentation.

ENGL 392V MYTHOLOGY
24107 Section M70 Online Lavender
29696 Section M71 Online Lavender

This online only course will begin with various theories that address the origin, structure, and meaning of mythology. We will discuss the theories of Frazer, Harrison, Malinowski, Eliade, Freud, Jung, Lévi-Strauss, Campbell, and others. We will attempt to apply these theories as we intensively study Greek mythology. Additionally, we will investigate other mythologies in close geography proximity with Greece, such as Mesopotamia, Babylon, Syria, Egypt, and Rome. We will also visit other mythologies, such as Norse, Japanese, Maya, Aztec, Hindu, sections of Africa, and Navajo and other southwestern cultures. As we analyze the divine narratives and legends of these cultures, we will address the following archetypes: Creation, Flood/Cosmic Disaster, Origin of Humans, Mother Goddess, Dying & Resurrection, Afterlife, Trickster, and Hero. Assignments include online discussions, papers, exams, quizzes, PowerPoint presentations, and iTunesU lectures. To enroll in this course, be sure you have the following computer capabilities: Apple iTunes, Web Browser, PowerPoint, and a DSL or Cable internet
connection. Online learning requires active students who are self-motivated, self-disciplined, and have excellent time management skills. Also, be aware that this class requires students to check in during the week.

ENGL 394V SOUTHWESTERN LITERATURE
29107 Section M70 Online Faculty
Introduction to multicultural literature of the Southwest: oral folk literature, literary fiction (classic and contemporary), nonfiction and poetry.

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 TR: 1020-1135 Miller-Tomlinson
The second half of Shakespeare’s dramatic career was a period of remarkable creativity and experimentation. In these years, Shakespeare produced a series of tragedies that many consider his greatest, including Hamlet, Othello, King Lear, and Macbeth. A tragic vision darkens even late comedies and romances 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, the origins of evil, and the social significance of race, gender, and (what we might call) class. We will also 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. Students will complete a close reading exercise and write a research paper on a topic of critical interest. In the last segment of the course, groups will act out a scene we have studied to gain a better sense of the problems and possibilities of performance.

ENGL 413 ADVANCED CREATIVEWRITING: PROSE WORKSHOP
24138 Section M01 MW: 1430-1545 Gray
Imaginative writing, chiefly the narrative. May be repeated up to 12 credits. Prerequisite(s): ENGL 304 or consent of instructor.

ENGL 414 ADVANCED CREATIVEWRITING: POETRY WORKSHOP
24141 Section M01 T: 1600-1830 Greenfield
For advanced writers of poetry. Repeatable for a total of 12 credits. Prerequisite(s): ENGL 306 or consent of instructor.

ENGL 415 ADVANCED CREATIVEWRITING: PLAYWRITING WORKSHOP
Section M01 MW: 1430-1700 Medoff
Technique of full-length playwriting, and analysis of dramatic structure. Consent of instructor required. Prerequisite(s): ENGL 308. Crosslisted with: THTR 309 and CMI 309.
ENGL 416  APPOACHES TO LITERATURE
29564 Section M01  W: 1630-1900  Simpson
Understanding, appreciation, techniques of instruction in the high school.  Prerequisite: at least 6 credits in upper-division English courses.

ENGL 422  ADVANCED STUDY-LITERARY FORM AND GENRE
Subtitle:  U.S. Memoir
28476 Section M01  MW: 1030-1145  Garay
The focus of this course is the historical and contemporary presence, multiple and shifting functions, and literary and cultural impact of memoir within the United States.  We will attempt to define the slippery genre of memoir:  What is it?  Can it be defined?  We will work to differentiate memoir from other forms of life writing:  What is its relationship to autobiography?  How does the autobiographical as mode fit/not fit memoir as genre?  We will attend to and interrogate its conventions:  How do memory and construction of persona shape the non-fictive presumption of truth?  What forces affect/effect self-representation and representation of others?  What are its ethical boundaries and ramifications?  We will survey the history of the emergence and development of memoir as genre:  How has the genre changed over time?  Who were/are its voices?  We will swim in this genre in all its complexity, reading primary texts and applying critical and theoretical vantage points to enrich our reading.

This course will demand plenty of reading and multiple, varied writing assignments.

Texts under consideration:  Kingston Woman Warrior;  Flynn Another Bullshit Night;  Strayed Wild;  Yuknavitch The Chronology of Water;  Bechdel Fun Home;  Slater Lying.

ENGL 423  ADVANCED STUDY IN A MAJOR AUTHOR:  THE MAD BAD SHELLEY CIRCLE
30942 Section M01  TR:  16:30-17:45  Linkin
When Lady Caroline Lamb first met Lord Byron in 1812 she famously called him “mad, bad, and dangerous to know” before embarking on a wild affair with him (that did not end well).  Those words could apply to the entire Shelley circle, whose most famous member, Mary Wollstonecraft Godwin Shelley, captured the essence of the circle’s complex literary, social, and familial relations in her novel Frankenstein.  We will use Frankenstein as a centerpiece for a semester-long exploration of the interactive writings of the extended Shelley circle, dubbed “England’s first family of writers” by literary critic Julie Carlson.  We will read works by Shelley’s parents, William Godwin and Mary Wollstonecraft, whose writings influenced Shelley and her friends (notably Caleb Williams, Mary, Maria, and Godwin’s devastating Memoir of Wollstonecraft).  Shelley herself (Frankenstein, Matilda, and The Man, which address the complications of familial, social, and literary relations), and Shelley’s peers, Percy Bysshe Shelley, Lord Byron, Caroline Lamb (whose best-selling novel Glenarvon took revenge on Byron), and John Polidori (who also wrote a revenge novel about Byron).  If we have time we will look at some of the “hideous progeny” Shelley’s Frankenstein inspired:  contemporary novels that extend Frankenstein and the parameters of the Shelley circle.

ENGL 430  ONLINE PUBLISHING
29609 Section M01  TR: 1435-1550  Greenfield
This three-credit course provides a theoretical background for online publishing and design as well as hands on experience publishing an online arts magazine.
ENGL 431  TECHNICAL EDITING  
30944 Section M01  MW:  1730-1845  Wojahn  
Uses workshops, readings, hands-on projects, and discussion to improve skills in gathering, writing, designing, and editing technical information. For students interested in technical communication as well as students interested in developing strengths in communicating in scientific and technical fields.

ENGL 433  VICTORIAN LITERATURE  
30945 Section M01  MW:  1430-1545  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 446  ADVANCED CREATIVE WRITING: NONFICTION PROSE  
30947 Section M01  MW:  1200-1315  Bradburd  
This workshop-format class for advanced writers will examine the many varieties of Creative Nonfiction. Students should be prepared for a rigorous reading load of published nonfiction and student submissions. Because of the workshop format, every student is expected to contribute extensively to every class, both in printed form and oral comments. Taught with ENGL 546. May be repeated up to 12 credits. Prerequisite(s): ENGL 307 or consent of instructor.

ENGL 460  PROPOSAL WRITING  
Section M01  MW:  1600-1715  Lanier  
Developing proposals and grants in a workshop setting.

ENGL 469  ADVANCED STUDY IN AMERICAN LITERATURE: REVOLUTIONS AND RESISTANCE  
30949 Section M01  TR:  1145-1300  Jensen  
What different factors lead to a revolution? How and why do revolutions begin? What do different types of revolutions or insurrections have in common? Along with these questions, this course examines revolution in different contexts, both real and imagined, and interrogates the varying origins of revolutionary and subversive impulses. Revolutions often challenge power structures, but they can also challenge ideas, beliefs, or ideologies. The novels, poetry, and short fiction this course investigates span from the late eighteenth century to the twentieth century, and contemporary revolutions around may also be discussed in relation to those of the past. Authors we will likely read include Phyllis Wheatley, H.D. Thoreau, Herman Melville, Helena Maria Viramontes, Jack London, Linda Hogan, Ishmael Reed, and Gayl Jones. The class will also consider how factors like race, gender, culture, religion, and sexuality relate to revolutionary dynamics. Inquiries about power and class by Marx, Spivak, Foucault, Althusser and other critical theorists will aid us in contemplating the nature and spirit of resistance. Is power illusory? Are revolutions inevitable? Is American society progressing or devolving?

ENGL 481  WOMEN’S LITERATURE  
31513 Section M01  T:  1435-1705  Williams  
Intensive study of literature by women, in particular historical, aesthetic, cultural, or intellectual contexts. Repeatable under different subtitles. Cross listed with W S 484
ENGL 489  CULTURAL STUDIES: LITERATURE AND THEORY
28483  Section M01   TR: 1435-1550  Rourke
This course offers an intensive introduction to socio-historical theories of art, with a particular emphasis on literature. Our central concern will be to explore how texts and are shaped by and affect historical circumstances and processes of change. We will begin with the emergence of early social theory out of philosophy during the 19th and early 20th centuries, and explore various efforts to combine social research, aesthetics, and politics from the 1930s to our time. Important themes of the course will include: the theory of ideology, the sociology of religion, race and racism, the relationship between theory and practice, imperialism, sexual, politics, the social role of intellectuals, political actions, the relationship between social movements and scholarship, and the subversive potential of art. In a course of this kind, readings will necessarily be interdisciplinary, crossing borders between literary criticism, philosophy, history, sociology, economics, and linguistics.

ENGL 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 provides a forum for learning from your on-site experiences, documenting your activities, and reflecting on your work and workplace. The course will help you optimize the intern experience in light of your personal, professional, 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 and/or other readings related to your specific placement. Some interns choose readings on strategies for making the most of an internship; others choose readings relevant to their tasks such as web design, client interactions, newsletter design, editing. The possibilities are endless! Throughout the year, internship placements for English majors are distributed through the graduate and undergraduate student department listserv. Some course work related to workplace writing and editing are recommended to prepare for an interning. Consent of instructor. Please contact me at ljchurch@nmsu.edu, if you are—or think you might be—interested.
New Mexico State University
English Department
Spring 2014
Graduate Course Descriptions

ENGL 500  SUPERVISED STUDY
26819 Section M01  None  Miller-Tomlinson
29841 Section M02  None  Bradburd
29858 Section M03  None  Wojahn
29908 Section M04  None  Sheppard
30040 Section M05  None  Voisine
To prepare the student for the master’s degree examinations by special studies in fields not
covered in routine course work.

ENGL 501  ONLINE PUBLISHING
24177 Section M01  TR: 1435-1550  Greenfield
This three-credit course provides a theoretical background for online publishing and design as
well as hands-on experience publishing an online arts magazine.

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 509  SHAKESPEARE II
Section M01  TR: 1020-1135  Miller-Tomlinson
The second half of Shakespeare’s dramatic career was a period of remarkable creativity and
experimentation. In these years, Shakespeare produced a series of tragedies that many consider
his greatest, including Hamlet, Othello, King Lear, and Macbeth. A tragic vision darkens even
late comedies and romances 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, the origins of evil, and the social significance of race,
gender, and (what we might call) class. We will also 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. Students will complete a close reading exercise and write a research paper on a 
topic of critical interest. In the last segment of the course, groups will act out a scene we have 
studied to gain a better sense of the problems and possibilities of performance.

ENGL 513  CREATIVE WRITING WORKSHOP: FICTION  
24166 Section M01  MW: 1430-1545  Gray  
Advanced creative writing prose workshop. Imaginative writing, chiefly the narrative. Graduate 
level workshop for students who are not in the English Department MFA program. May be 
repeated for a maximum of 12 credits. Taught with ENGL 413 with additional work required at 
the graduate level.

ENGL 514  CREATIVE WRITING WORKSHOP: POETRY  
24168 Section M01  T: 1600-1830  Greenfield  
Creative writing poetry workshop for advanced writers of poetry. Graduate level works for 
students who are not in the English Department MFA program. Repeatable for a maximum of 
12 credits. Taught with ENGL 414 with additional work required at the graduate level.

ENGL 516  GRADUATE STUDY: APPROACHES TO LITERATURE  
29565 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 522  GRADUATE STUDY IN A LITERARY FORM OR GENRE  
28486 Section M01  MW: 1030-1145  Garay  
The focus of this course is the historical and contemporary presence, multiple and shifting 
functions, and literary and cultural impact of memoir within the United States. We will attempt 
to define the slippery genre of memoir: What is it? Can it be defined? We will work to 
differentiate memoir from other forms of life writing: What is its relationship to autobiography? 
How does the autobiographical as mode fit/not fit memoir as genre? We will attend to and 
test and question it conventions: How do memory and construction of persona shape the non-fictive 
 presumption of truth? What forces affect/effect self-representation and representation of others? 
What are its ethical boundaries and ramifications? We will survey the history of the emergence 
and development of memoir as genre: How has the genre changed over time? Who were/are its 
 voices? We will swim in this genre in all its complexity, reading primary texts and applying 
critical and theoretical vantage points to enrich our reading.

This course will demand plenty of reading and multiple, varied writing assignments.

Texts under consideration: Kingston Woman Warrior; Flynn Another Bullshit Night; Strayed 
Wild; Yuknavitch The Chronology of Water; Bechdel Fun Home; Slater Lying
When Lady Caroline Lamb first met Lord Byron in 1812 she famously called him “mad, bad, and dangerous to know” before embarking on a wild affair with him (that did not end well). Those words could apply to the entire Shelley circle, whose most famous member, Mary Wollstonecraft Godwin Shelley, captured the essence of the circle’s complex literary, social, and familial relations in novel *Frankenstein*. We will use *Frankenstein* as a centerpiece for a semester-long exploration of the interactive writings of the extended Shelley circle, dubbed “England’s first family of writers” by literary critic Julie Carlson. We will read works by Shelley’s parents, William Godwin and Mary Wollstonecraft, whose Writings influenced Shelley and her friends (notably *Caleb Williams, Mary, Maria*, and Godwin’s devastating *Memoir of Wollstonecraft*), Shelley herself (*Frankenstein, Matilda*, and *The Last Man*, which address the complications of familial, social, and literary relations), and Shelley’s peers, Percy Bysshe Shelley, Lord Byron, Caroline Lamb (whose best-selling novel *Glenarvon* took revenge on Byron), and John Polidori (who also wrote a revenge novel about Byron). If we have time we will look at some of the “hideous progeny” Shelley’s *Frankenstein* inspired: contemporary novels that extend *Frankenstein* and the parameters of the Shelley circle.

Uses workshops, readings, hands-on projects, and discussion to improve skills in gathering, writing, designing, and editing technical information. For students interested in technical communication as well as students interested in developing strengths in communicating in scientific and technical fields.

This course will explore the representation of work in a series of Victorian novels by such authors as Dickens, Charlotte Bronte, 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 professionalism 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 redemption—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  GRADUATE FORM AND TECHNIQUE IN POETRY
30952 Section M01  T: 1435-1705  Voisine
This class will explore narrative in poetry. The reading list will include some critical writing on
narrative poetry, plenty of examples of narrative poetry and poetry/prose/narrative hybrids. We
will work to define narrative in poems and see how it differs from narrative prose; therefore
fiction writers are welcome. Each student will write a narrative poem of at least 15 pages,
according to his or her own notions of narrative, and supply an annotated bibliography.

ENGL 546  ADVANCED CREATIVE WRITING: NONFICTION PROSE
30948 Section M01  MW: 1200-1315  Bradburd
This graduate level workshop will examine the many varieties of Creative Nonfiction. Students
should be prepared for a rigorous reading load of published nonfiction and student submissions.
Because of the workshop format, every student is expected to contribute extensively to every
class, both in printed form and oral comments. Taught with ENGL 446 with additional work
required at the graduate level. May be repeated up to 12 credits. Prerequisite(s): ENGL 307 or
consent of instructor.

ENGL 549  GRADUATE STUDY IN WRITING
Subtitle: Second Language Writing
30954 Section M02  TR: 1435-1550  Thatcher
This course introduces students to the extensive research, theory, and pedagogy of second
language (L2) learning and teaching 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
university-level writers. The course examines curriculum development, writing program
administration, and institutional policies, especially as related to the needs of L2 writers. 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. The course will be a requirement for those Gas
seeking to teach experimental sections of first-year multilingual composition.

In the course, we will explore questions such as:
1. In what ways do L2 writers compare to L1 (first language) writers? What unique
   strengths and competencies do L2 writers bring to regular writing classes? What
   weaknesses?
2. What are the cultural, socio-cognitive, and institutional reasons for these differences and
   similarities between L1 and L2 writers?
3. How do L1 and L2 writing differences show up in different expectations about literacy?
   How are these differences mediated by communication technologies (orality, writing, e-
   mail, e-communications)?
4. How should L1 teaching methods, materials, and assessment be adapted to meet the
   needs of L2 writers? How might this adaptation be carried out for NMSU writing
courses?
5. What competencies and knowledge do writing instructors need in order to deal ethically
   and effectively with L2 writers?
6. What are common characteristics of Spanish dominant, bilingual, and Generation 1.5
   writers along the U.S.-Mexico border?
7. What do the theories consider as *teachable* in L2 writing versus *acquired*? What pedagogies are best suited for this definition?

8. How is *communicative competence* defined and operationalized in both academic and non-academic contexts?

9. How do the reasons or *purposes* for learning and writing compare in the L2 theories and pedagogies? How is writing purpose situated across rhetorical and cultural traditions?

10. How is *audience* defined and operationalized in the L2 theories and pedagogies? What is the relationship among audience, discourse community, writer, and genre? How is audience analysis taught? How is audience analysis situated across rhetorical and cultural traditions?

11. What *information* (content) is valorized in the L2 theories and pedagogies? How is information situated across rhetorical and cultural traditions?

12. How is style defined and operationalized in the L2 theories and pedagogies? In other words, what is the relationship between form and content? What logocentric, ethnocentric, objective, romantic, or deconstructive tenets does each definition of style assume? How is writing style situated across rhetorical and cultural traditions?

In the course, students will carry out a major curriculum development project and research a specific area of L2 writing not covered in course readings.

ENGL 560 PROPOSAL AND GRANT WRITING
Section M01 MW: 1600-1715 Lanier
Developing proposals and grants in a workshop setting.

ENGL 564 THE HISTORY AND THEORY OF COMPOSITION STUDIES
30956 Section M01 T: 1730-2000 Sharp-Hoskins
This course is predicated on the idea that discourses of composition—its subjects and objects, its theories and commonplaces—emerge and become sayable within specific historical narratives: the stories we tell about our past, the stories we tell as we represent the present, the stories we tell as we imagine disciplinary futures. Thus understand, “the history and theory of composition studies” will include readings and assignments that track disciplinary conversations and debates that give the field diverse, even competing, commitments, projects, and touchstones. Students should expect to consider and engage composition studies as both theoretically and practically rich and challenging.

ENGL 569 ADVANCED STUDY IN AMERICAN LITERATURE REVOLUTIONS AND RESISTANCE
30950 Section M01 TR: 1145-1300 Jensen
What different factors lead to a revolution? How and why do revolutions begin? What do different types of revolutions or insurrections have in common? Along with these questions, this course examines revolution in different contexts, both real and imagined, and interrogates the varying origins revolutionary and subversive impulses. Revolutions often challenge power structures, but they can also challenge ideas, beliefs, or ideologies. The novels, poetry, and short fiction this course investigates span from the late eighteenth century to the twentieth century, and contemporary revolutions around may be discussed in relation to those of the past. Authors we will likely read include Phyllis Wheatley, H.D. Thoreau, Herman Melville, Helena Maria Viramontes, Jack London, Linda Hogan, Ishmael Reed, and Gayl Jones. The class will also
consider how factors like race, gender, culture, religion, and sexuality relate to revolutionary dynamics. Inquiries about power and class by Marx, Spivak, Foucault, Althusser and other critical theorists will aid us in contemplating the nature and spirit of resistance. Is power illusory? Are revolutions inevitable? Is American society progressing or devolving?

ENGL 572  TECHNICAL AND PROFESSIONAL COMMUNICATION
30958 Section M01  TR: 1600-1715  Sheppard
Topics in teaching business, technical and scientific communication in academic and workplace contexts. Prerequisite: graduate standing.

ENGL 574  WORKSHOP: ADVANCED WRITING PROSE
24183 Section M01  T: 1730-2000  Hoang
This will be an intensive graduate workshop. I am working with a different model, one that emphasizes both generative practices and revision. You will be required to write three new stories very quickly (during the first nine weeks of class), which we will workshop, then we’ll spend the last five weeks of class workshopping one revision. It doesn’t take a mathematician to realize that we will be “flying” through the stories in the first part in order to focus our time on the revision.

ENGL 575  WORKSHOP: ADVANCED WRITING POETRY
24185 Section M01  R: 1730-2000  Smith
Intensive practice in poetry writing in a workshop environment with peer criticism. Repeatable for a total of 15 credits. Consent of instructor required.

ENGL 576  WORKSHOP: ADVANCED WRITING PLAYWRITING
31212 Section M01  MW: 1430-1700  Medoff
Intensive practice in dramatic writing in a workshop environment with peer criticism. Repeatable for a total of 9 credits. Consent of instructor required.

ENGL 581  WOMEN’S LITERATURE
31514 Section M01  T 1435-1705  Williams
Intensive study of literature by women, in particular historical, aesthetic, cultural, or intellectual contexts. Repeatable under different subtitles. Crosslisted with: WS 584

ENGL 585  ADVANCED WRITING WORKSHOP: RPC CAPSTONE
30959 Section M01  W: 1430-1700  Churchill
This course provides an intensive workshop environment for developing and revising students’ chosen Master’s program capstone project (a portfolio, thesis or master essay). The course will guide students in assessing and strategizing about the genre conventions for their specific project type. The course structure provides students with ample feedback on their work-in-progress from their peers and the instructor. Students also present their drafts to the class as a whole for review. Additionally, the course helps students situate their work both within larger Rhetoric and Professional Communication (RPC) disciplinary conversations and the contexts of their professional and/or academic futures.
ENGL 589  CULTURAL STUDIES: LITERATURE AND THEORY
28493 Section M01  TR: 1435-1550  Rourke
This course offers an intensive introduction to socio-historical theories of art, with a particular emphasis on literature. Our central concern will be to explore how texts and are shaped by and affect historical circumstances and processes of change. We will begin with the emergence of early social theory out of philosophy during of the 19th and early 20th centuries, and explore various efforts to combine social research, aesthetics, and politics from the 1930s to our time. Important themes of the course will include: the theory of ideology, the sociology of religion, race and racism, the relationship between theory and practice, imperialism, sexual politics, the social role of intellectuals, political actions, the relationship between social movements and scholarship, and the subversive potential of art. In a course of this kind, readings will necessarily be interdisciplinary, crossing borders between literary criticism, philosophy, history, sociology, economics, and linguistics.

ENGL 595  MASTER’S WORKSHOP: POETRY
30960 Section M01  R: 1730-2000  Greenfield
Students will submit a draft of thesis project for workshop critique. Revision of the thesis draft submitted to the instructor  Prerequisites(s): Enrolled in MFA penultimate semester. Restricted to MFA CW majors.

ENGL 596  MASTER’S WORKSHOP: FICTION
24191 Section M01  M: 1730-2000  Hoang
The focus of this final, third-year MFA fiction course is for the prose manuscript as a whole. While we will be thinking about revisions to individual stories/works, we are thinking about those revisions also in terms of how they serve the larger book. Manuscripts will be work shopped and students will complete endnotes or “guided comments.” When you register for the class, please take into consideration that you will need to choose between 3 and 6 credit hours. The creative writing faculty recommends taking the course for 6 credits, as the “extra work” will be very beneficial to the development of your manuscript, your curriculum vitae, or to future publication. The extra work for this course includes completion of a reading list (proposed by both instructor and student) and annotated bibliography, or drafting and revision of the introduction to the thesis.

ENGL 597  INTERNSHIP IN TECHNICAL AND PROFESSIONAL COMMUNICATION
24194 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 provides a forum for learning from your on-site experiences, documenting your activities, and reflecting on your work and workplace. The course will help you optimize the intern experience in light of your personal, professional, 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 and/or other readings related to your specific placement. Some interns choose readings on strategies for making the most of an internship; others choose readings relevant to their tasks such as web design, client interactions, newsletter design, editing. The possibilities are endless! Throughout
the year, internship placements for English majors are distributed through the graduate and undergraduate student department listserv. Some course work related to workplace writing and editing are recommended to prepare for an interning. Consent of instructor. Please contact me at ljchurc@nmsu.edu, if you are—or think you might be—interested.

**ENGL 598**
**MASTER’S ESSAY**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Section</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>26820</td>
<td>M01</td>
<td>TBA</td>
</tr>
</tbody>
</table>

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

**ENGL 599**
**MASTER’S THESIS**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Section</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>26821</td>
<td>M01</td>
<td>TBA</td>
</tr>
<tr>
<td>27176</td>
<td>M02</td>
<td>TBA</td>
</tr>
<tr>
<td>27177</td>
<td>M03</td>
<td>TBA</td>
</tr>
<tr>
<td>27178</td>
<td>M04</td>
<td>TBA</td>
</tr>
<tr>
<td>30017</td>
<td>M05</td>
<td>TBA</td>
</tr>
</tbody>
</table>

Thesis

**ENGL 600**
**DOCTORAL RESEARCH**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Section</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>26823</td>
<td>M01</td>
<td>TBA</td>
</tr>
<tr>
<td>26824</td>
<td>M02</td>
<td>TBA</td>
</tr>
<tr>
<td>26825</td>
<td>M03</td>
<td>TBA</td>
</tr>
<tr>
<td>26827</td>
<td>M04</td>
<td>TBA</td>
</tr>
<tr>
<td>26828</td>
<td>M05</td>
<td>TBA</td>
</tr>
</tbody>
</table>

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

**ENGL 601**
**QUALITATIVE RESEARCH**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Section</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>30961</td>
<td>M01</td>
<td>MW: 1030-1145</td>
</tr>
</tbody>
</table>

Students will learn theory and practice the designing of research studies and of collecting and analyzing data, with emphasis on qualitative methods of research in composition, professional communication, and rhetoric.

**ENGL 649**
**GRADUATE STUDY IN WRITING**

Subtitle: Second Language Writing

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Section</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>30955</td>
<td>M01</td>
<td>TR: 1435-1550</td>
</tr>
</tbody>
</table>

This course introduces students to the extensive research, theory, and pedagogy of second language (L2) learning and teaching 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 university-level writers. The course examines curriculum development, writing program administration, and institutional policies, especially as related to the needs of L2 writers. 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. The course will be a requirement for those Gas seeking to teach experimental sections of first-year multilingual composition.

In the course, we will explore questions such as:

13. In what ways do L2 writers compare to L1 (first language) writers? What unique strengths and competencies do L2 writers bring to regular writing classes? What weaknesses?
14. What are the cultural, socio-cognitive, and institutional reasons for these differences and similarities between L1 and L2 writers?
15. How do L1 and L2 writing differences show up in different expectations about literacy? How are these differences mediated by communication technologies (orality, writing, e-mail, e-communications)?
16. How should L1 teaching methods, materials, and assessment be adapted to meet the needs of L2 writers? How might this adaptation be carried out for NMSU writing courses?
17. What competencies and knowledge do writing instructors need in order to deal ethically and effectively with L2 writers?
18. What are common characteristics of Spanish dominant, bilingual, and Generation 1.5 writers along the U.S.-Mexico border?
19. What do the theories consider as teachable in L2 writing versus acquired? What pedagogies are best suited for this definition?
20. How is communicative competence defined and operationalized in both academic and non-academic contexts?
21. How do the reasons or purposes for learning and writing compare in the L2 theories and pedagogies? How is writing purpose situated across rhetorical and cultural traditions?
22. How is audience defined and operationalized in the L2 theories and pedagogies? What is the relationship among audience, discourse community, writer, and genre? How is audience analysis taught? How is audience analysis situated across rhetorical and cultural traditions?
23. What information (content) is valorized in the L2 theories and pedagogies? How is information situated across rhetorical and cultural traditions?
24. How is style defined and operationalized in the L2 theories and pedagogies? In other words, what is the relationship between form and content? What logocentric, ethnocentric, objective, romantic, or deconstructive tenets does each definition of style assume? How is writing style situated across rhetorical and cultural traditions?

In the course, students will carry out a major curriculum development project and research a specific area of L2 writing not covered in course readings.

ENGL 664 HISTORY AND THEORY OF COMPOSITION STUDIES
30957 Section M01 T: 1730-2000 Sharp-Hoskins
This course is predicated on the idea that discourses of composition—its subjects and objects, its theories and commonplaces—emerge and become sayable within specific historical narratives:
the stories we tell about our past, the stories we tell as we represent the present, the stories we tell as we imagine disciplinary futures. Thus understand, “the history and theory of composition studies” will include readings and assignments that track disciplinary conversations and debates that give the field diverse, even competing, commitments, projects, and touchstones. Students should expect to consider and engage composition studies as both theoretically and practically rich and challenging.

ENGL 700  DOCTORAL DISSERTATION
26830 Section M01  TBA  Burnham
26831 Section M02  TBA  Sheppard
26832 Section M03  TBA  Thatcher
26834 Section M04  TBA  Valentine
26835 Section M05  TBA  Wojahn
Students will work on their dissertation.