



# The English Department at New Mexico State University

## Fall 2016 Undergraduate Course Offerings

**ENGL 111G**

- 41404 Section M01
- 41405 Section M02
- 41406 Section M03
- 41407 Section M04
- 41408 Section M05
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- 46660 Section M33
- 49099 Section M34
- 49100 Section M35
- 49101 Section M36
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- 49106 Section M41
- 49107 Section M42
- 49108 Section M43
- 49109 Section M44
- 49110 Section M45
- 53881 Section M46
- 49112 Section M47
- 49116 Section M70

**RHETORIC AND COMPOSITION**

- MWF: 0930 – 1020
- MWF: 1030 – 1120
- MWF: 1130 – 1220
- MWF: 1130 – 1220
- MWF: 1330 – 1420
- MWF: 1330 – 1420
- TR: 1020 – 1135
- TR: 0855 – 1010
- TR: 0855 – 1010
- MWF: 0830 – 0920
- MWF: 0930 – 1020
- TR: 1020 – 1135
- TR: 1020 – 1135
- TR: 1020 – 1135
- MWF: 0930 – 1020
- MWF: 0930 – 1020
- TR: 1145 – 1300
- TR: 1145 – 1300
- TR: 1145 – 1300
- TR: 1145 – 1300
- MWF: 1030 – 1120
- TR: 1310 – 1425
- MWF: 1030 – 1120
- TR: 1310 – 1425
- TR: 1435 – 1550
- MWF: 1130 – 1220
- MWF: 0830 – 0920
- MWF: 0830 – 0920
- MWF: 0830 – 0920
- MWF: 0830 – 0920
- TR: 1600 – 1715
- TR: 1145 – 1300
- MWF: 0930 – 1020
- MWF: 0930 – 1020
- MWF: 0930 – 1020
- MWF: 0930 – 1020
- MWF: 1030 – 1120
- MWF: 1030 – 1120
- MWF: 1130 – 1220
- TR: 0855 – 1010
- TR: 0855 – 1010
- TR: 1020 – 1135
- MWF: 1030 – 1120
- MWF: 1330 – 1420
- MWF: 1130 – 1220
- TR: 1020 – 1135
- TR: 1020 – 1135
- Online

- Campbell
- Pedroza
- Rosenbluth
- Jones, J
- Faculty
- Taylor, S
- Faculty
- Trujillo
- McCulloh
- Dover
- Jones, J
- Mott
- Faculty
- Faculty
- Faculty
- DesGeorges
- Tkach
- Contreras
- Faculty
- Lavender-Smith, J
- DesGeorges
- Tafoya
- Richards
- Monsivais
- Stockwell
- Faculty
- Faculty
- Faculty
- Faculty
- Klorer
- Lavender-Smith, Y
- Tome
- Faculty
- Faculty
- Faculty
- Faculty
- Faculty
- Faculty
- Tafoya
- Greene
- Pedroza
- Faculty
- Vessel
- Johnston



Skills and methods used in writing university-level essays. Prerequisite(s): ACT standard score in English of 16 or higher or a Compass score 76 or higher; for those scoring 13-15 in English on the ACT or 35-75 on the Compass, successful completion of a developmental writing course; for those scoring 12 or below on the ACT standard score in English or 34 or below on the Compass, successful completion of two developmental writing courses.

ENGL 111GH	RHETORIC AND COMPOSITION	
49117 Section M01	TR: 1020 – 1135	Pearce
49119 Section M03	MWF: 0930 – 1020	Brasher
49120 Section M04	MWF: 1030 – 1120	Granger

Individualized assignments, and independent study. Prerequisite: ACT standard English score of 25 or higher and departmental approval. Satisfies 4 credits of General Education English Composition requirement.

ENGL 116G	PERSPECTIVES ON FILM	
49121 Section M02	MW: 1600 – 1830	Conley

Explores narrative and documentary film and examines significant developments in the story of cinema. Criticism of film as an art form, technical enterprise, business venture, and cultural phenomenon.

ENGL 203G	BUSINESS AND PROFESSIONAL COMMUNICATION	
41435 Section M01	TR: 0855 – 1010	Faculty
41436 Section M02	MWF: 0830 – 0920	Tome
41437 Section M03	TR: 1145 – 1300	Gray
49122 Section M04	MW: 1030 – 1145	Brasher
49123 Section M05	TR: 1435 – 1550	Adelman
49124 Section M06	TR: 1020 – 1135	Dougherty
49125 Section M07	TR: 1310 – 1425	Klinger
53882 Section M08	MWF: 0930 – 1020	Faculty
49128 Section M70	Online	Cannella
49129 Section M71	Online	Howerton
49130 Section M72	Online	Gendron
49126 Section M73	Online	Easley

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 AND SOCIAL SCIENCES	
41440 Section M01	TR: 1310 – 1425	Conley
41441 Section M02	MWF: 1330 -1420	Wilkerson
41442 Section M03	TR: 1600 – 1715	Lisenbee
41443 Section M04	TR: 0855 – 1010	Rader
49132 Section M05	TR: 1020 – 1135	Sparks
49133 Section M06	TR: 1145 – 1300	Randall
49134 Section M07	MWF: 1030 – 1120	Garcia
52476 Section M08	TR: 0110 – 0225	Faculty
49137 Section M10	MWF: 0930 – 1020	Alexander
53883 Section M11	MWF: 0930 – 1020	Faculty
49138 Section M12	TR: 1600 – 1830	Faculty
49139 Section M70	Online	Hoffman
49810 Section M71	Online	LaPorte
52673 Section M72	Online	Johnston

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 AND SCIENTIFIC COMMUNICATION	
41448 Section M01	MWF: 0830 – 0920	Rosenbluth
41449 Section M02	MWF: 0930 – 1020	Granger
49140 Section M03	TR: 0855 – 1010	Diab
41451 Section M04	TR: 1145 – 1300	Rich
41452 Section M05	TR: 1310 – 1425	Al-Khateeb
41453 Section M06	TR: 1310 – 1425	Rich
49141 Section M07	TR: 1020 – 1135	Hastings
49142 Section M08	TR: 1435 – 1550	Hastings
49143 Section M09	MW: 1430 – 1545	Schaub
46703 Section M10	TR: 0855 – 1010	Vessel
52692 Section M12	MW: 1030 – 1135	Retzinger
49144 Section M30	MW: 1435 – 1705	Taylor, S
49145 Section M70	Online	Lanier
49146 Section M71	Online	Lanier
49147 Section M72	Online	Lanier

49148 Section M73	Online	Surya
52693 Section M74	Online	Tierney
Effective writing for courses and careers in sciences, engineering, and agriculture. Strategies for understanding and presenting technical information for various purposes to various audiences.		
ENGL 220G	INTRODUCTION TO CREATIVE WRITING	
41457 Section M01	MWF: 1030 – 1120	Westmor
41458 Section M02	TR: 0855 – 1010	Field Bell
49152 Section M70	Online	Randall
49150 Section M71	Online	Manley
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 220G	INTRODUCTION TO CREATIVE WRITING	
49152 Section M70	TR: 1145 – 1300	Voisine
We will explore three genres of creative writing: poetry, fiction writing, and playwriting. Through reading examples of each genre we will begin to understand some of the basic concepts of strong imaginative writing. Local writers and guest writers will visit the class when possible and students will present their work to each other often. A collaborative, supportive method of workshoping will open up student ability to express themselves and gain skills valuable to every kind of writing.		
HON 239G	MEDIEVAL UNDERSTANDINGS	
53178 Section M01	MW: 0930 – 1020	Schirmer
What were medieval understandings of love and gender, spirituality and theology, politics and society? To address these questions, we will begin in Carthage at the close of the Roman Empire, as the martyr Perpetua and the theologian Augustine sow the seeds of medieval Christian culture. We will then move up through Arabia (the Qu'ran) to Andalusia and Provence, asking how Islamic culture might have influenced the epic poetry of <i>El Cid</i> and the love poetry of the Troubadours. From there, we will explore the development of Scholasticism, mysticism, and the Crusades in the High Middle Ages. We will end with an exploration of authorship and gender in Italy, England, and France, reading Dante's <i>Inferno</i> , Chaucer's <i>Canterbury Tales</i> , AND Christine de Pizan's <i>Book of the City of Ladies</i> . Along the way, we will encounter medieval art, music, and politics as we construct our own understandings of the Middle Ages. To what extent are we, in 21 st-century America, heirs of this medieval world?		
<b>This course substitutes for either ENGL 261 or ENGL 271, and fulfills one of the survey requirements for the English major.</b>		
ENGL 252	SURVEY OF AMERICAN LITERATURE II	
41464 Section M01	TR: 1020 – 1135	Cull
This course surveys American literary history since the Civil War, a period with a chronological brevity (less than a century and a half) that conceals vast cultural changes leading to a re-envisioning of every genre. We will begin by considering the development of various realisms (regional realism, naturalism, psychological realism), before examining the emergence of cultural pluralism and then modernism. After World War II, we turn our attention to various postmodernisms. Some of which extend modernist experimentation, while others rethink realism or reinvent 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 to see through literature how/why American culture became what it is today.		
ENGL 263	HISTORY OF ARGUMENT	
41466 Section M01	TR: 1310 – 1425	Stagliano
Investigates the major figures and movements in rhetoric from the classical period to modern rhetorical theory, examining relations between rhetorical teaching and practice, culture, epistemology, and ideology. Main campus only.		
ENGL 272	SURVEY BRITISH LITERATURE II	
53499 Section M01	MW: 1430 – 1545	Linkin
From the pre-Romantics to the present.		
ENGL 302	THEORY AND CRITICISM: LITERATURE AND CULTURE	
49155 Section M01	TR: 0855 – 1010	Garay
This course, as the title denotes, is a survey: This means that the central objective is for students to acquire knowledge of a broad array of significant and influential ways of thinking about literature, art, culture, and language. We will begin by grappling with central issues and questions and spend the majority of the semester reading, studying, and digesting how various thinkers address these central issues and questions. After briefly situating modern and contemporary theory and criticism with centuries-old traditions, the emphasis of the course will be on theory and criticism of the 20 <sup>th</sup> into the 21 <sup>st</sup> century. As familiarity and knowledge increase over the course of the semester, secondary objectives are to increase student confidence in understanding and applying theory and for students to achieve the capacity to articulate critical positions in relation to established theories coherently and persuasively.		
ENGL 304	CREATIVE WRITING: PROSE	
41471 Section M01	MW: 1430 – 1545	Bradburd
Imaginative writing, chiefly prose narrative. Repeatable for a maximum of 9 credits.		

- ENGL 306 CREATIVE WRITING: POETRY  
53500 Section M01 TR: 1600 – 1715 Voisine  
Guided by close readings of contemporary models, students will write poems and present them for group critique. Experience with writing poems will be helpful but is not necessary since each student will be graded on their individual development. Instruction and reading will focus on the nuts and bolts of writing poetry and the growth of aesthetic judgment. Some of the basic techniques we will explore concern using images, metaphors, similes, personification (and other figures-of-speech), working with rhythms and rhymes and other sound devices that create repetitions of all sorts, using fixed and open forms, working with line breaks, space, and stanzas to create movement, and other means of capturing a voice in dramatic and imaginative writing. A major focus will be on the interplay of figural and literal language and on the union of content and form. In addition we will explore the most common modes of contemporary writing – the lyric poem, the narrative poem, and the prose poem.
- ENGL 310 CRITICAL WRITING  
41491 Section M01 MW: 1200 – 1315 Stolte  
This course will focus on the critical reading and writing that are the core of literary study. Our primary reading will cover poetry, fiction, and drama, and our approaches to these texts will be equally varied. We will begin by developing our skills as close readers, but we will quickly move to incorporate critical, historical, and theoretical sources into the arguments we make; we will learn how to find these sources and how best to put them to use. Along the way, we will also consider the relationship between the smallest literary detail and the larger historical periods in which these texts have been written and read, and we will think about the degree to which literary meaning shifts as texts are taken up by new audiences and put to new purposes. By the end of the course, students will be fully prepared for upper-division literary research, writing, and reading.
- ENGL 311G ADVANCED COMPOSITION  
Subtitle: Lexical Rhetoric  
49160 Section M01 MW: 1200 – 1315 Gray  
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 PROFESSIONAL COMMUNICATION  
49164 Section M70 Online Whitney  
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 328V LITERATURE OF SCIENCE FICTION AND FANTASY  
41497 Section M01 MW: 1430 – 1545 Murrell  
49168 Section M70 Online Murrell  
Survey and critical examination of the development of science fiction and fantasy as literature genres through selected authors and texts.
- ENGL 339V CHICANA/O LITERATURE  
48294 Section M01 TR: 1310 – 1425 Garay  
Introduction to Chicano novels, short stories and selected creative nonfiction.
- ENGL 354 FORM AND TECHNIQUE IN FICTION  
53501 Section M01 MW: 1600 – 1715 Lavender-Smith, E  
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 exercise provided by the instructor. Repeatable for up to 9 credits.
- ENGL 356 FORM AND TECHNIQUE IN POETRY  
53502 Section M01 MW: 1030 – 1145 Smith, C  
Literature course designed for poets, especially those English majors in the Creative Writing emphasis. The course combines the study of published poetry with the study of craft. Some of the assignments will require the student to write original poems based on exercises provided by the instructor. Repeatable for up to 9 credits.
- ENGL 363 LITERATURE FOR CHILDREN AND YOUNG ADULTS  
46476 Section M01 MW: 1030 – 1145 Conley  
49173 Section M02 MW: 1200 – 1315 Murrell  
49175 Section M70 Online Murrell  
A comparative, historical survey of literature for young (K to 12<sup>th</sup> grade) readers. Emphasis on critical evaluation.
- ENGL 380V WOMEN WRITERS  
40597 Section M01 TR: 1145 – 1300 Conley  
Introduction to multicultural women's traditions through intensive study of works by women writers. Crosslisted with: W S 380V
- ENGL 392V MYTHOLOGY  
52454 Section M01 TR: 0855 – 1010 Rourke  
51052 Section M02 TR: 1435 – 1550 Rourke  
Greek and Roman mythology and its impact on European and English literature. Readings in myths, classical plays, and other literature with mythological interest, including nonclassical myths.

ENGL 394V                      SOUTHWESTERN LITERATURE  
53884 Section M70              TBA                                      Faculty  
Introduction to multicultural literature of the Southwest; oral folk literature, literary fiction (classic and contemporary), nonfiction and poetry.

ENGL 408                      SHAKESPEARE I  
41567 Section M01              MW: 1030 – 1145                                      Miller-Tomlinson  
This year marks the 400<sup>th</sup> anniversary of Shakespeare’s death, yet his plays and poems continue to exert an influence on our culture and our language. From the star-crossed loves of Romeo and Juliet to Hamlet’s meditation on whether “to be or not to be,” Shakespeare’s characters and lines are staples of contemporary culture. Even so, his work can surprise us and suggest new ways of seeing the world. This class will focus on the dynamic and experimental plays Shakespeare composed in the first half of his dramatic career. Beginning with *The Comedy of Errors* and ending with *Hamlet*, we will examine how these early comedies, histories, and tragedies represent selfhood and identity, love, gender, personal agency, political authority, justice, and the nation, among other ideas and experiences. In the last segment of the course, we will address the problems and possibilities of Shakespeare in performance.

ENGL 413                      ADVANCED CREATIVE WRITING: PROSE WORKSHOP  
41568 Section M01              TR: 1310 – 1425                                      Gray  
53503 Section M02              W: 1730 – 2000                                      Bradburd  
Imaginative writing, chiefly the narrative. May be repeated up to 12 credits. Prerequisite(s): ENGL 304 or consent of instructor.

ENGL 414                      ADVANCED CREATIVE WRITING: POETRY WORKSHOP  
41570 Section M01              TR: 1145 – 1300                                      Greenfield  
For advanced writers of poetry. Repeatable for a total of 12 credits. Prerequisite(s): ENGL 306 or consent of Instructor.

ENGL 417                      ADVANCED STUDY IN CRITICAL THEORY  
Subtitle: Queer Theory  
53505 Section M01              MW: 1200 – 1315                                      Schirmer  
Queer theory, by its nature, resists definition; the term is used to describe a variety of theoretical approaches that challenge essentialist, binary sex/gender systems and the heteronormative power structures they undergird. While associated with lesbian, gay, bisexual, transgender, and intersex identities (LGBTQI+), queer theory ultimately destabilizes the notion of “identity” itself, raising larger questions about what it means to have/be a body, to live in time, and to experience desire. In this course, we will explore a variety of theories, texts, and practices that challenge heteronormativity. In keeping with the spirit of queer theory, which resists categorical distinctions, we will draw our materials from a variety of genres; from political essays to novels, and from postmodern theories to pre-modern theologies. Each student will be expected to participate actively in the collective work of the seminar through active reading, discussion, and presentations; to write a series of structured response papers; and to develop a substantial individual research project on a text of their own choosing.

ENGL 418                      HISTORY OF RHETORIC  
53506 Section M01              TR: 1600 – 1715                                      Wells  
This course will survey primary texts in the rhetorical tradition from the Classical through Enlightenment periods (likely figures to be covered include Protagoras, Gorgias, Isocrates, Plato, Aristotle, Cicero, Quintilian, Augustine, Pizan, Castiglione, Bacon, Astell, Vico, Hume, Campbell, Blair). In particular, we will trace how rhetoric is repeatedly associated with the powerful and dangerous realm of appearances. With this focus in mind, we will ask how the classical Western canon can inform contemporary rhetorical theory, and to this end we will read secondary scholarship and contemporary theory alongside the classics.

ENGL 422                      ADVANCED STUDY IN A LITERARY FORM OR GENRE  
Subtitle: Memoir  
53508 Section M01              TR: 1020 – 1135                                      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-fictional presumption of truth? What forces affect/effect self-representation and representation of others? What are its ethical boundaries and ramifications? We will swim in this genre in all its complexity, reading primary texts and applying critical and theoretical vantage points to enrich our reading.*

Within this broad focus, we will attend with specificity to representations of the physical body, across genres, in small and big pieces. Why do people write the body as they do? What do they write through/on/about bodies? What bodies get written? How? Why?

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

**Texts under consideration:** Kingston *Woman Warrior*; Yuknavitch *The Chronology of Water*; Slater *Lying*; Greenberg *The Body Broken*; Gay *Hunger*; Straub *Body Counts*; Giraldi *The Hero’s Body*; Weaver *Darkroom*

ENGL 423                      ADVANCED STUDY IN A MAJOR AUTHOR  
Subtitle: Advanced Study in a Major Author: Charles Dickens  
48298 Section M01              MW: 1430 – 1545                                      Stolte  
This course will focus on the career of Charles Dickens, perhaps the most celebrated English novelist of the nineteenth century. From the start, Dickens revolutionized Victorian ideas of the novelist’s place in society. His first published works sold in previously unthinkable



quantities, and Dickens’s fiction was soon read and admired by all classes of English society. Dickens was omnipresent in other ways, too: establishing and editing periodicals, going upon the stage, giving fiery speeches at public gatherings, and conducting international reading tours. He was simultaneously praised by his contemporaries as the “master of all English humourists now alive” (William Makepeace Thackeray) and as important moralist, one who “taught purity of life, nobility of action, and self denial” (Anthony Trollope). In this case, we will seek to account for Dickens’s prolificacy and for his consistent success, for his great good humor and for his dark social vision, as we read a representative selection of his work: novels, journalism, short fiction, and travel writing.

ENGL 424 ADVANCED STUDY IN A MAJOR TEXT  
53511 Section M01 MW: 1730 – 1845 Linkin  
Close study of a major text. Course subtitled in the Schedule of Classes. Repeatable under different subtitles.

ENGL 442 MODERN AND CONTEMPORARY AMERICAN POETRY  
Subtitle: 21<sup>st</sup> Century American Poetry  
51676 Section M01 TR: 1310 – 1425 Cull  
This course explores some of the most exciting developments in poetry written since the turn of the millennium. We’ll discuss work ranging from fairly traditional formal poetry to wildly experimental innovative work. We’ll consider poetry that seeks to address many of the central cultural concerns of the past sixteen years (e.g. the terrorist attacks on 9/11/01, Hurricane Katrina, debates regarding immigration and the US/Mexico border, social/political recognition of LGBT people, etc.). Though the syllabus is not finalized, it will likely include many of the following poets: CA Conrad, Timothy Donnelly, Cathy Park Hong, Ben Lerner, J. Michael Martinez, Thylia Moss, Jennifer Moxley, D. A. Powell, Claudia Rankine, Rodrigo Toscano, and Natasha Trethewey.

ENGL 445 POSTMODERN FICTION  
53515 Section M01 TR: 1145 – 1300 Rourke  
Study of the various forms of formally innovative experimental fiction produced since 1945, with a focus on the relationship between literary history and its sociohistorical contexts. Some texts will be read in translation. Repeatable once under a different subtitle. Study of one or more literary traditions exclusive of those originating in Europe and the United States. Readings will include texts in translation. Repeatable once under a different subtitle.

ENGL 479 COMPUTERS AND WRITING  
M01 TBA Lanier  
New technologies—especially new media technologies—have become a concern for professional communication in both industry and academia, but are perhaps especially important to professional communicators themselves. These course will trace the history and rise of new media technologies in professional communication by looking at the work of important scholars. We will then focus on specific ways new media might be integrated into professional communication. Some approaches to be discussed may be writing with video and images, virtual work spaces, and use the use of blogging and micro-blogging tools. The course will include discussion, student facilitations, and experimentation with technologies. A major project in this course will be the creation of a professional communication project combining technology with professional communication principles.

ENGL 497 INTERNSHIP  
49185 Section M70 Online Wojahn  
This course is an accompaniment to your 10 hour per week (per 3 cr.) internship placement per semester. Its purpose is to provide a forum for learning from your experiences, documenting your activities, and reflecting on your work and workplace. The course will also ideally support you in optimizing the experience in light of your personal, professional, and academic goals. Its purpose is also to support people from our department placed locally and globally as they enter a new setting or return to a previous setting while considering a work experience from different angles and with new perspectives.

## SPCD

SPCD 111M ADVANCED ENGLISH COMPOSITION FOR INTERNATIONAL STUDENTS  
53525 Section M01 MW: 1230 – 0210 Vasconcelos  
53526 Section M02 MW: 0230 - 0410 Brown  
53527 Section M03 TR: 1030 – 1210 Brown

In this required composition course, students will build on prior knowledge of writing in English as a second or additional language by engaging in several genres of reading and writing, including reading responses, discussions posts, formal academic papers (Rhetorical Analysis and Documented Argument), and peer review. Students will also learn to conduct and integrate ethical research into your academic papers and work through writing as a process. Students will become a more fluent and engaging communicator in English by giving and receiving feedback from peers and participating in oral discussions.

Prerequisites(s) for international students. Placement based on English language screening test, and either a minimum TOEFL score of 500 or consent of instructor, or successful completion of SPCD 110. Restricted to: Main campus only.