

# The English Department at New Mexico State University

## Fall 2011 Undergraduate Course Offerings

SUBJECT TO CHANGE – PLEASE CHECK ONLINE FOR THE MOST UP-TO-DATE SCHEDULE

- ENGL 111G                      RHETORIC AND COMPOSITION  
 Sections M01-M56            See online schedule for times and locations.                      Staff  
 Skills and methods used in writing university-level essays.  
 Prerequisite: ACT standard score in English of 16 or higher during regular semester (20 or above during summer) or successful completion of a developmental writing course or the equivalent.
- ENGL 111H                      RHETORIC AND COMPOSITION – HONORS  
 Sections M01, M03-            See online schedule for times and locations.                      Staff  
 M05  
 Prerequisite: ACT standard English score of 25 or higher. This course satisfies 4 credits of General Education English Composition requirement.
- ENGL 115G                      PERSPECTIVES ON LITERATURE  
 41909 Section M01            TR 11:45-1:00                      Cull  
 In this class, we will read works by a wide variety of writers in order to learn the basic conventions, techniques, and terminology of the major literary genres (fiction, poetry, and drama), so that we may be able to appreciate (and enjoy!) literature more deeply. Along the way, we will complete a number of short and long term assignments in order to refine our analytical reading and writing skills.
- ENGL 116G                      PERSPECTIVES ON FILM  
 41910 Section M01            MW 5:30-8:00                      Hagelin  
 The purpose of this course is to introduce students to the study and appreciation of film- narrative and documentary- through screenings, course readings, class discussions, lectures, and written assignments. The primary goal of this course is to help students develop critical viewing, reading, and writing skills. More specifically, students will have the opportunity to become familiar with a wide range of films from a variety of time periods, genres, and national traditions; to learn key formal strategies, technical innovations, and business circumstances that have influenced the aesthetics of film; and to learn basic terminology and techniques of film criticism and interpretation.
- ENGL 200                      INDEPENDENT STUDY  
 41911 Section M01            None                                      Staff  
 Individual work in literature; open to freshmen excused from freshman composition and others. Prerequisite: consent of instructor. Course may be repeated for unlimited credit under different subtitles. Contact the English Department office for more information.
- ENGL 203G                      BUSINESS & PROFESSIONAL COMMUNICATION  
 Sections M02-M11            See online schedule for times and locations.                      Staff  
 This course emphasizes effective writing for courses and careers in business, law, government, and other professions. Strategies for researching and writing correspondence and reports, with an emphasis on understanding and responding to a variety of communication tasks with a strong purpose, clear organization, and vigorous professional style will be presented.
- ENGL 211G                      WRITING IN THE HUMANTIES & SOCIAL SCIENCES  
    Subtitle: TBA  
 Section M01, M04-M08        See online schedule for times and locations.                      Staff

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

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES

Subtitle: Survive or Perish

41961 Section M09

MW 2:30-3:45

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: TBA

Sections M10-M14

See online schedule for times and locations.

Staff

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

ENGL 218G TECHNICAL & SCIENTIFIC COMMUNICATION

41967 Section M01

MWF 8:30-9:20

Staff

This course is designed to introduce and provide experience with written, oral, and visual communication as they are used for technical and professional purposes. Through individual and collaborative projects, you will gain practice in researching, designing, and evaluating appropriate communications for varying rhetorical situations. Using both print- and computer-based technologies, you will develop abilities to create and critically analyze documents so that they engage and inform readers in a variety of circumstances.

ENGL 218G TECHNICAL & SCIENTIFIC COMMUNICATION

Sections M03-M13

See online schedule for times and locations.

Staff

This course is designed to introduce and provide experience with written, oral, and visual communication as they are used for technical and professional purposes. Through individual and collaborative projects, you will gain practice in researching, designing, and evaluating appropriate communications for varying rhetorical situations. Using both print- and computer-based technologies, you will develop abilities to create and critically analyze documents so that they engage and inform readers in a variety of circumstances.

ENGL 220G INTRODUCTION TO CREATIVE WRITING

Sections M03-M05

See online schedule for times and locations.

Staff

We will examine 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 will be presented.

ENGL 243 THE BIBLE AS LITERATURE

41987 Section M01

MW 2:30-3:45

Rourke

In this course, we will study the Hebrew and Christian scriptures as cultural artifacts, using the techniques of 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, scholarly, 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 emphasis will be placed on these literary features and how they have influenced subsequent literature. The primary purpose of this course is to aid students in developing and articulating their own historically informed and textually supported arguments regarding the form and meaning of the Hebrew and Christian scriptures.

ENGL 244G LITERATURE AND CULTURE

47167 Section M01 TR 8:55-10:10

Stolte

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

ENGL 251 SURVEY OF AMERICAN LITERATURE I

41988 Section M01 TR 10:20-11:35

Cull

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

ENGL 252 SURVEY OF AMERICAN LITERATURE II

41989 Section M01 TR 8:55-10:10

Garay

Survey of American Literature II offers students an opportunity to read, discuss and write about major works of American literature from the post-Civil War era to the present, a period in which America emerged as a nation of world importance in the arts, including literature, as well as in economic and political fields. We will carefully consider the multi-ethnic character of American literature. The course includes short stories, longer fictional works and poetry. In addition to reading assignments and short papers, a mid-term and a final will be assigned.

ENGL 263 HISTORY OF ARGUMENT

41990 Section M01 TR 11:45-1:00

Burnham

Argument. Persuasion. Rhetoric. These are the topics we will investigate in this course.

We will ask two questions:

- How do people use language and additional media to convince others to think, feel and act as we want them to? And
- How has the process of arguing and persuading developed and changed over time?

The course has four elements: defining the terms and mapping the universe of argument; reviewing the history of argument in the West; practicing several analytic approaches to argument that allow us to study argumentation; and, finally, constructing effective arguments for various audiences in different contexts.

Evaluation: a mid-term exam, two concise rhetorical analysis exercises, an extended rhetorical analysis essay, and an advocacy project requiring research and multi-media presentation.

ENGL 271 SURVEY OF ENGLISH LITERATURE I

41991 Section M01 MWF 10:30-11:20

Schirmer

This course surveys English literature from the Anglo-Saxon period through the end of 18th century, providing an introduction to English literary history. We will grapple with the major themes, genres, and functions of literature in English, as they developed across the tradition's first millennium (!). For example, we will trace the history of "the hero" from *Beowulf* to Milton to *Gulliver's Travels*; explore ideas about gender and individual agency at play in *The Canterbury Tales* and the *Faerie Queene*; follow the development of English drama from the late Middle Ages through the Restoration; and consider how the Reformation affected lyric poetry. In the process, we will expand our understanding of English literature as an historical tradition, grounded in ever-shifting social, political, religious, and intellectual contexts.

ENGL 272 SURVEY OF ENGLISH LITERATURE II  
41992 Section M01 TR 5:00-6:15 Linkin  
Readings for this course include some of the most highly regarded and influential literary works published in Great Britain from the late 18th through the 20th century. Analysis and discussion of selected literary works will give us opportunities to explore how Romantic, Victorian, and 20th-century writers envision the nature and role of literature and the author, how historical and social circumstances shape those visions, and how literary works help to shape the way in which people understand and grapple with changes in the world around them. The course is designed to provide a broad overview of literary history that prepares students for more advanced study of British literature.

ENGL 302 THEORY AND CRITICISM: LITERATURE AND CULTURE  
41993 Section M01 MW 4:00-5:15 Rourke  
The purpose of this course is to provide students with a thorough introduction to significant and influential ways of thinking about literature, art, culture, and language. We will begin with a close study of the literary and cultural theory of the first half of the twentieth century, followed by a survey of contemporary theory and criticism. The most important goals of the course are 1) to increase students' knowledge of and confidence in using critical theory and 2) to provide an opportunity for students to begin articulating their own cultural judgments and critical positions in theoretically coherent and persuasive terms.

ENGL 304 CREATIVE WRITING: PROSE  
41994 Section M01 MWF 11:30-12:20 Staff  
41995 Section M02 MW 2:30-3:45 Staff  
ENGL 304 covers imaginative writing, chiefly prose narrative. May be repeated for a total of 9 credits.

ENGL 305 CREATIVE WRITING: READING SERIES  
41996 Section M01 Online Voisine  
A one-credit class based on the English Department's literary reading series. The class meets online and at the literary readings.

ENGL 306 CREATIVE WRITING: POETRY  
41997 Section M01 MW 10:30-11:20 Staff  
41998 Section M02 TR 10:20-11:35 Voisine  
ENGL 306 is an introduction to the writing of poetry. May be repeated for a total of 9 credits.

ENGL 307 CREATIVE WRITING: CREATIVE NONFICTION  
41999 Section M01 TR 10:20-11:35 Staff  
Students are introduced to creative nonfiction. Skills emphasized will include the personal voice, powers of observation and reflection, advocacy, argument, and a creative, powerful use of language. May be repeated for a maximum of 9 credits.

ENGL 310 CRITICAL WRITING  
42000 Section M01 MWF 1:30-2:20 Schirmer  
42001 Section M02 TR 11:45-1:00 Hagelin  
Designed with the junior-level English major in mind, this course introduces students to a variety of strategies for reading and writing about literary texts. Operating on the premise that strong reading makes for strong writing, we will spend much of our class time in critical engagement with literary texts drawn from a range of genres and historical periods. Our goal will be to develop skills particular to literary study (but often useful in other contexts as well) through the analysis of texts, the study of relevant critical terminology, the construction of cogent and persuasive arguments about texts, and the evaluation of such critical arguments--our own and those of others. We will also practice research strategies useful for writing about literature as well as conventions of good writing style and documentation of sources. Course requirements will include substantial reading assignments, active participation in class discussion, multiple short writing exercises, and two or three formal papers, one of which will involve library research.

ENGL 311G ADVANCED COMPOSITION

42002 Section M01 MWF 09:30-10:20 Staff  
This course covers writing of nonfiction prose. We will reviews principles of expository and descriptive writing. Instruction will emphasize the argument/persuasion essay with detailed discussion of semantic and rhetorical techniques.

ENGL 311G ADVANCED COMPOSITION  
42003 Section M02 TR 8:55-10:10 Lavender  
This is a hybrid class; part of it will be conducted face-to-face and part online. It will include writing of nonfiction prose. We will review principles of expository and descriptive writing. Instruction will emphasize the argument/persuasion essay with detailed discussion of semantic and rhetorical techniques. To enroll in this course, be sure you have the following computer capabilities: Apple iTunes, Web Browser, PowerPoint, and a DSL or Cable internet connection.

ENGL 318G ADVANCED TECHNICAL AND SCIENTIFIC COMMUNICATION  
42004 Section M01 TR 1:10-2:25 Staff  
42005 Section M02 Online Staff  
Students will learn theory and practice of writing in technical and professional fields, individualized to each student's field. There will be an emphasis of efficient writing processes and effective written products. Prerequisite: junior or above standing, or consent of instructor.

ENGL 326 CULTURAL IDENTITY & REPRESENTATION ACROSS MEDIA  
42006 Section M01 MW 2:30-3:45 Almjeld  
42007 Section M02 MW 4:00-5:15 Almjeld  
This course considers the complex relationships between representation and culture including how images and language shape racial, ethnic, gender, sexual and class identities. We will examine theories from several disciplines regarding ways to critically analyze media and technologies. We will spend the semester considering how we "write" ourselves and our communities and are written by technologies and media around us. We will investigate visual rhetoric as a means for interpreting the world around us and will consider the use of visual and cultural commonplaces within certain technological communities (Facebook, Twitter, Blackboard) for creating individual and group identities. We will also discuss the importance of identification through association (with one another, with media, with brands, etc.) and how such identity via association necessitates critical awareness of the technologies we use.

ENGL 328V LITERATURE OF SCIENCE FICTION AND FANTASY  
42009 Section M02 Online La Torra  
Beginning with a historical survey of the development of science fiction literature, this course will focus mainly on how several contemporary science fiction and fantasy authors have addressed issues of self and society. We will read the works of three major "hard" or "center core" science fiction authors and two fantasy authors, including 2 short story collections and 3 novels. The main focus will be science fiction, with much less time spent on fantasy literature.

ENGL 329 STUDIES IN DRAMA  
Subtitle: Great Theater Companies, Playwrights, and Directors  
42010 Section M01 MW 1:30-2:45 Storm  
The emphasis of the class is on prominent and influential theatre companies such as the Moscow Art Theatre, Berliner Ensemble, and the Group Theatre, and other American companies including the Provincetown Players, Circle Repertory Theatre, and the Yale Rep, with a particular focus on director/writer collaborations such as Constantine Stanislavski/Anton Chekhov, Harold Clurman/Clifford Odets, Marshall Mason/Lanford Wilson, and Lloyd Richards/August Wilson. Reading list will include plays, memoirs, and additional materials that illuminate the writers, artists, and artistic relationships.

ENGL 335V STUDIES IN THE NOVEL  
42011 Section M01 TR 2:35-3:50 Stolte  
According to most histories of the form, the novel is a uniquely modern genre, springing into being (in England, at least) sometime in the eighteenth century. Despite its short history—if these accounts of the form's novelty are to be believed—the novel has achieved a startling popularity in the face of perpetual competition from numerous other (and, in some cases, more novel) modes of edification and entertainment. Even in our electronic age, the novel

seems to be still going strong. In this class, we will read texts by Defoe, Fielding, Austen, Emily Brontë, Woolf, Ishiguro, and others in order to explore the history of the British novel, seeking to discover both the novel's origins and the secret of its perpetual popularity. We will pay attention to some of the major historical shifts British culture has undergone over the past 300 years—the rise of print culture, the spread of universal education, Britain's shifting imperial power—in an attempt to understand which cultural factors might account for the form's initial appearance and subsequent resilience. We will also explore the changing face of the novel during that time: the shifting demographics of those who write and read these works and the changing cultural status attached to the novel over its history. Finally, we will enquire into the cultural work the novel has done—and continues to do—both in British society and throughout the English-speaking world.

ENGL 339V CHICANO/A LITERATURE

42012 Section M01

TR 10:20-11:35

Garay

What is Chicana/o literature? What issues define this literary tradition? Who are its writers and what do they have to say about being Mexican, being American, being both or neither? How does Chicana/o literature converse with broader traditions of U.S., particularly Latino, and Latin American literatures? How do aesthetics, politics, and community intersect? What are its historical roots? What is its future?

This survey course attends to these questions and will undoubtedly provide both a greater understanding of Chicana/o literature and hopefully inspire a desire to learn even more. Focusing primarily on twentieth century Chicana/o narrative, but including a sampling of autobiographical texts, poetry, and theory, we will study major cultural and literary concerns within the Chicana/o literary tradition. In both discussion and writing, students will be encouraged to engage with issues including race, ethnicity, gender, sexuality, immigration, self-representation and hybridity. We will talk about Chicana/o history, its presence in Chicana/o literature and U.S. history. We will talk about Chicana/o nationalism and Aztlán. We will talk about the centrality of religious and cultural icons, Catholicism and indigenous spirituality. We will talk about the politicization of Chicana/o identity, about cultural assimilation and resistance, and about liminality.

This course will be both reading and writing intensive. We will work to hone critical thinking skills and basic techniques of literary analysis in order to better attend to and appreciate the diversity and richness of the works of Chicana/o literature we engage.

ENGL 349V THE SHORT STORY

42013 Section M01

TR 10:20-11:35

Hoang

What is a short story? What are the parameters of story? Is a short story simply a fictional narrative with a certain word count (1000-9000 words)? For many scholars and writers, a short story is defined more by what it isn't (not a novel, not a poem) than what it is. In this course, we will look at short stories and critical theory from the 19-21 centuries to work towards a flexible but firm definition of short story. We will read and examine international fiction and conceptual fiction with the same weight and respect as canonical stories by the like of Proust, Hemingway, Woolf, and Borges. We will also question whether short stories should be confined to the printed (or electronic!) page or if other mediums (such as music) can be considered fiction. This course will be reading intensive and require critical analysis of both the texts and historical/political contexts.

ENGL 354 FORM AND TECHNIQUE IN FICTION

42014 Section M01

MW 2:30-3:45

Bradburd

Literature course designed for fiction writers, especially those English majors in the Creative Writing emphasis. The course will involve the study of contemporary and canonical fiction toward the end of providing the aspiring fiction writer with a better understanding of the mechanics of various fictional forms.

ENGL 356 FORM AND TECHNIQUE IN POETRY

42015 Section M01

TR 1:10-2:25

Voisine

In this class we will read poems across the ages, using them to discuss a variety of formal and theoretical concerns like: how can our poems communicate the large themes of our times, how can we as writers respond to our country and use our poems to interpret the world, revolution, and change?

ENGL 358 FORM AND TECHNIQUE IN PLAYWRITING

42016 Section M01

TR 2:35-3:50

Laporte

This is a literature course for writers. We will study contemporary plays from Tennessee Williams, Samuel Beckett, August Wilson, Harold Pinter, David Mamet, Anna Deveares Smith, Jose Rivera, Mark Medoff, Sarah Ruhl, Yasmina Reza, Pam

Vogel, Ntozake Shange, and others. By examining a variety of stylistic techniques, students will increase their understanding of dramatic possibilities. Formal exercises will encourage writers to explore, try out, and break established













HON 348V

COMPARATIVE MYTHOLOGY: MYTH, RITUAL, AND THE  
LIFE CYCLE

Section M01

TR 10:20-11:35

Churchill

Myths are sacred narratives that answer fundamental questions about the cosmos, the origins of human society, and the position and purpose of human beings in the world. Rituals are rites of passage that reenact sacred narratives and connect a culture's social practices to its cosmological beliefs. In this course, we will explore and compare the myths of several religious traditions, and we will investigate how each, through ritual, has given meaning to key moments in the journey of the individual through life. Using literary and religious texts, art, and film, we will look at and compare how classical Greeks and Romans, early Christians, modern Muslims, Hindus, and Americans conceptualize and celebrate in ritual such key episodes in the life cycle as birth, puberty or coming of age, the quest, marriage, and death.

LAT 111

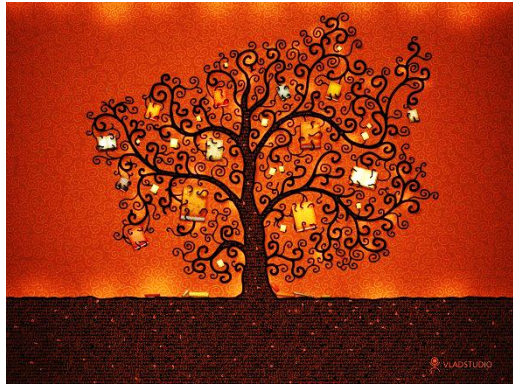
BEGINNING LATIN

Section M01

MW 8:30-9:20 and TR 8:55-9:45

Churchill

This course provides an introduction to the Latin language in social-historical context, with a focus on mastering Latin grammar and syntax, building vocabulary, and developing translation skills. Although the ultimate goal is to read ancient and Medieval Latin texts in the original, understanding English grammar and sentence structure and enhancing English vocabulary will be emphasized. Class meets 4 times per week. Note: this is a 4-credit class



# ENGLISH DEPARTMENT FALL 2011 GRADUATE COURSES

SUBJECT TO CHANGE – CHECK ONLINE FOR CURRENT SCHEDULE

**ENGL 500**                      **SUPERVISED STUDY**  
Sections M01-M22      TBA

Faculty

This course prepares the student for the master's degree examinations by special studies in fields not covered in routine course work. Contact the English department office for more information.

**ENGL 510**                      **PROSEMINAR IN RHETORIC AND PROFESSIONAL  
COMMUNICATION**

42069 Section M01      W 5:30-8:00

Wojahn

English 510 surveys the field of rhetoric and professional communication. As the department's required introduction to graduate studies in Rhetoric and Professional Communication for doctoral students and as an important introductory elective for Rhetoric and Professional Communication Master's students, the course explores readings that represent the range of intellectual and professional issues in the field. It will introduce you to pertinent areas of research, to major journals, and to current issues and trends in relevant academic and organizational settings. This course is also an introduction to our RPC graduate programs. It should help you figure out how to survive and prosper here. The course will introduce you to the program, its faculty, requirements, procedures, and expectations. To help familiarize you with the program and the work that is done here, faculty members and others (including current students) will visit the class to talk about their research, interests, and experiences.

**ENGL 513**                      **CREATIVE WRITING WORKSHOP: FICTION**  
42070 Section M01      TR 1:10-2:25

Hoang

What is fiction? What can it do & why do we want to write it? Whereas I can't actually answer any of these questions myself, this class will work towards creating a loose network of responses to what fiction can be. Over the past few decades, fiction writing, particularly in the academy, has been taught using the metaphorical rubric of "art" or "craft." Usually, these two metaphors are seen as aesthetically opposing. This class offers a little bit of art and a little bit of craft, but mainly, I would like to offer you a new metaphor: conversation across space and time. This means reading, understanding, appreciating, and co-opting everything that has taken place in the past (and potentially in the present and future) and re-molding it as something new. This can include things as simple as using Hemingway's crisp, clean style to something as complex as exploring the edges of... well, anything.

This course will be both reading and writing intensive (obviously). You will submit very short creative assignments weekly, as well as two stories for workshop.

**ENGL 514**                      **CREATIVE WRITING WORKSHOP: POETRY**  
42071 Section M01      TR 2:35-3:50

Greenfield

This course is a creative writing poetry workshop for advanced writers of poetry. Graduate level works for students who are not in the English Department MFA program. May be repeated for a maximum of 12 credits. Taught with ENGL 414 with additional work required at the graduate level.

ENGL 519 GRADUATE STUDY IN MODERN RHETORICAL THEORY

42072 Section M01 M 5:30-8:00

Burnham

Our course will investigate the development of rhetorical theory in the 20th century. We will break the course into roughly three sections. First, we will look at the already established history of rhetoric and rhetorical theory. Second, we will examine a set of rhetorical theorists who prophesied, protested, or theorized the foundation of the new perspectives on language and its use. Finally, we will consider to the Post-Modern turn. In addition to considering Post-Modern standard bearers such as Foucault, Derrida, and Baudrillard, we will also look at bell hooks to represent those who have made a place for themselves through resisting and arguing from margins of culture.

Evaluation: web responses to bi-weekly Question/Answer prompts to enrich class discussion, a professional scholarly book report with presentation, an extended research project with 10-page essay and classroom presentation.

ENGL 532 GOTHIC LITERATURE

Subtitle: Vampire Literature

42073 Section M01 TR 1:10-2:25

Linkin

This course looks at nineteenth- and twentieth-century representations of the vampire in literature and film. We'll begin with the origins of vampiric representation in the early nineteenth century, move to the classic representation of the vampire as Dracula, and shift to the revisionary representation of the vampire in post-Dracula literature and film.

Readings and screenings for the course will include as much of the following as we can manage, without screaming: Part 1/Origins and early manifestations: Samuel Taylor Coleridge ("The Rime of the Ancient Mariner," "Christabel"), John Keats ("Lamia," "La Belle Dame San Merci"), John Polidori ("The Vampyre"), J. Sheridan Le Fanu ("Carmilla"); Part 2/Dracula, the classic imprint: Bram Stoker (*Dracula*), Rudyard Kipling ("The Vampire"), Frank Powell (*A Fool There Was*), F.W. Murnau (*Nosferatu*), Tod Browning (*Dracula*); Part 3/Revisionary visions: Franz Lieber ("The Girl with the Hungry Eyes"), Theodore Sturgeon (*Some of Your Blood*), Richard Matheson (*I Am Legend*), Dan Curtis (*Dark Shadows*), Stephen King (*Salem's Lot*), Anne Rice (*Interview with a Vampire*), Angela Carter ("The Lady of the House of Love"), Suzy McKee Charnas (*The Vampire Tapestry*), Nancy Collins (*Sunglasses After Dark*), Joel Schumacher (*The Lost Boys*), Joss Whedon (*Buffy the Vampire Slayer*), and Tomas Alfredson, *Let the Right One In*.

ENGL 533 VICTORIAN LITERATURE

Subtitle: Work in the Victorian Novel

47169 Section M01 TR 11:45-1:00

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 534 GRADUATE STUDY: FORM AND TECHNIQUE IN FICTION

42074 Section M01 R 5:00-7:30

Hoang

The OuLiPo (trans. Workshop for the Potential in Literature), a group of French writers and mathematicians from the 1950s (to today), believe that writing can reach its truest potential by placing constraints on the writer during the process of writing. For instance, Georges Perec wrote a novel with the letter "e." In French. Then, it was translated into English, also without "e." Italo Calvino wrote a novel following a sine wave. But constrained writing was not invented in the 1950s. Greek plays use constraints, so does most poetry for... well... most of poetry's existence! (See haiku. See sonnet.)

This course will examine a variety of constrained forms. You will be asked to assess whether or not the constraint helped the work achieve its "truest potential" or if the constraint was better in theory than practice. We will use existing constraints as writing exercises, and as a group (or individually), you will be asked to generate your own constraints and apply it to current writing projects. For your final, you will be asked to write a critical analysis of your own writing in relation to constraint.

ENGL 535 GRADUATE STUDY: FORM AND TECHNIQUE IN POETRY  
42075 Section M01 T 5:00-7:30 Smith  
This course will examine the various components of revision in poetic composition: word choice, syntax, mechanics, and global concerns. In addition to weekly writing exercises, each student will work to revise a collection of his/her writing over the duration of the semester. The course will incorporate a WebCT component, as well, affording us the opportunity to carry our conversation about revision beyond the classroom.

ENGL 540 HARLEM RENAISSANCE AND MODERNISM  
42076 Section M01 MW 4:00-5:15 Payne  
We will study the flowering of African American poetry and fiction in the 1920s and 1930s known as the Harlem Renaissance as a significant constituent of literary modernism. In addition to such classic figures as Zora Neale Hurston, Nella Larsen, Langston Hughes, and Jean Toomer, contributions by such forerunner figures as Charles Chesnutt, W. E. B. DuBois, and James Weldon Johnson will be considered. Work of non-African American writers associated with the movement will be included. Special course topics include themes of bi-racialism and "passing" as explored in such works as Charles Chesnutt's *The House Behind the Cedars*, Nella Larsen's *Passing* and James Weldon Johnson's *The Autobiography of an Ex-Colored Man*. An individualized course research paper will be scheduled, as well as frequent short response papers to the readings. Come expecting fascinating readings and lively discussion.

ENGL 545 POSTMODERN FICTION  
Subtitle: Postmodern and Contemporary British Fiction  
42077 Section M01 MW 5:30-6:45 Rourke  
This course examines the prose fiction written in the United Kingdom and the Irish Republic since 1945. Our primary goal will be investigating the relationship between changing literary forms and their socio-cultural and global contexts. While focusing on formal innovation, the readings will cover a broad range of styles and genres, supplemented by prose poems, narrative poetry, film, and television.

ENGL 548 GRADUATE STUDY IN EMPIRICAL RESEARCH  
42078 Section M01 TR 6:30-7:45 Almjeld  
Course provides introduction to multiple research methodologies applicable to rhetoric, composition, and technical communication fields. Will cover variety of studies rooted in various methods including ethnography, textual analysis, teacher-research, interview and survey data, and computer-mediated research. Students will formulate a research project plan and will also discuss Institutional Review Board (IRB) concerns. Course includes discussion and guest speakers who will share approaches to research projects undertaking a variety of methodologies. Students will develop a plan for a proposed research project and will also discuss ways to share their scholarship at conferences and via publications by composing and work shopping abstracts.

ENGL 549 GRADUATE STUDY IN WRITING  
Subtitle: Second Language Writing  
42079 Section M01 TR 11:45-1:00 Thatcher  
This course introduces students to the extensive research and theory of second language (L2) teaching and learning and then grounds this work in L2 writing with the goal of helping researchers and writing instructors understand the unique characteristics and needs of L2 writers. The course examines curriculum development, writing program administration, and institutional policies, especially as related to the needs of L2 writers in academic writing and professional communication courses here at NMSU. Next, the course examines the roles of new communication technologies in L2 writing instruction and research. Finally, it specifically explores issues of Generation 1.5, bilingualism, and Spanish-dominant writers along the U.S.-Mexico Border.

ENGL 550 GRADUATE STUDY IN LITERACY  
Subtitle: Multimedia Literacies  
42080 Section M01 TR 2:35-3:50 Valentine  
This course explores New Literacy Studies (NLS) by investigating the meanings and uses of literacy in a variety of

contexts— social, political, historical, and technological. We'll begin with a general introduction to NLS and then move to a focus on multiliteracies and new media. Throughout the course, we will work to understand literacy not only as the reading and writing of alphabetic text but also as a set of cultural practices involving new forms of media, ways of conveying identity, and uses of social and material resources. Course projects will encourage students to explore multiliteracies praxis through the composition of digital texts.

ENGL 563 GRADUATE STUDY IN ENGLISH LITERATURE  
Subtitle: Sex and the Spirit in Early English Poetry

42081 Section M01 MW 2:30-3:45

Schirmer

In the world of much early English poetry, the phrase "dying for love" might evoke Christ's sacrificial passion—or it might be a euphemism for orgasm. This course explores the intersections of sexuality and religion in English poetry, c.1300-c.1700. How does the language used by poets to speak of sexual love overlap with the language they use to speak of divine love? How are these overlapping languages gendered? What might these poems suggest about the interrelations between spirituality, sexuality, and textual production in late medieval and Early Modern England? After briefly considering some relevant pretexts (the Song of Songs and its commentary tradition, a handful of Troubadour lyrics), we will address questions such as these through detailed close readings of early English lyric and narrative poetry, from the Middle English Harley lyrics to the poems of John Donne, and from Chaucer's *Troilus and Criseyde* to Spenser's *Faerie Queene*. We will attend to literary-historical developments as well as relevant theoretical issues, but our primary interest will always be in the language of the poems at hand. No previous experience with early English literature is expected.

ENGL 568 RHETORIC AND CULTURAL STUDIES

42082 Section M01 TR 1:10-2:25

Torres

Cultural Studies has neither a rigidly defined subject of study nor an imposed methodology. In fact, cultural studies resists the very notion of delimiting itself as a singular field with a unified agenda or method. It is, instead, a "collective" term for a diverse set of multidisciplinary methods that are applied to a range of texts, artifacts, and practices. While we do not have a clearly bound territory to conquer, we do have a set of commitments, a collection of conversations, an array of relationships, and a wide variety of theoretical frameworks that can help us map this intellectual landscape.

In the last decade or two, the field of rhetoric has been deeply influenced by developments in cultural theory and criticism. In this course, we will explore texts that are firmly situated within rhetorical studies but that also engage and/or extend key conversations and ideas within the broad landscape of cultural studies. We will examine critical themes, issues, and debates that have emerged at the intersection of cultural studies and rhetoric including institutional and societal distribution of power; identity, performance, and representation; construction of knowledge within larger cultural systems; as well as the power of rhetoric in political and social intervention.

Textbooks may include: *The Public Work of Rhetoric: Citizen-Scholars and Civic Engagement* (Ackerman and Coogan); *Readings on Rhetoric and Performance* (Gencarella and Pezzullo), *Rhetorics of Display* (Prelli).

ENGL 570 GRADUATE STUDY IN APPROACHES TO COMPOSITION

42083 Section M01 W 4:00-6:30

Nims

Designed primarily to help students become effective, informed, and most importantly, reflective teachers of writing. The class will work together to develop a strong foundation, both theoretical and practical, to support future teaching. The class will introduce current rhetoric/composition and literacy theories and their practical application to the profession of teaching. We will focus particularly on background and theory; instructional methods and course planning; responding to and evaluating student writing, and engaging students in the writing process. Our ultimate goal will be to understand more clearly how writing is done, learned, and taught.

ENGL 571 COMPOSITION PEDAGOGY

42084 Section M01 MW 2:30-3:45

Valentine

English 571 examines the pedagogical implications of contemporary composition theory and research. Students will concentrate on the issues of teaching composition at the college level with a focus on teaching ENGL 111. This course is required of first-year teaching associates in the department. Instructor consent is required.

ENGL 574 WORKSHOP: ADVANCED WRITING: PROSE

42085 Section M01 M 7:30-8:00

Bradburd

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







This course explores New Literacy Studies (NLS) by investigating the meanings and uses of literacy in a variety of contexts— social, political, historical, and technological. We'll begin with a general introduction to NLS and then move to a focus on multiliteracies and new media. Throughout the course, we will work to understand literacy not only as the reading and writing of alphabetic text but also as a set of cultural practices involving new forms of media, ways of conveying identity, and uses of social and material resources. Course projects will encourage students to explore multiliteracies praxis through the composition of digital texts.

ENGL 668                      RHETORIC AND CULTURAL STUDIES

42136 Section M01      TR 1:10-2:25

Torres

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ENGL 699                      RESEARCH PRACTICUM

42137 Section M01      TBA

Faculty

This course is for designing and conducting individual research projects by students engaged in dissertation research.

ENGL 700                      DOCTORAL DISSERTATION

42012 Section M01      TR 10:20-11:35

Faculty

Course is for students writing a dissertation.

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