The English Department at New Mexico State University  
Fall 2017 Undergraduate Course Offerings

<table>
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<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>ENGL 111M</td>
<td>RHETORIC/COMPOSITION MULTILING</td>
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<td>Thatcher</td>
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<tr>
<td>53525 Section M01</td>
<td>TR: 08:30 – 10:10</td>
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<tr>
<td>53526 Section M02</td>
<td>TR: 10:20 – 12:00</td>
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<td>53527 Section M03</td>
<td>TR: 12:45 – 22:00</td>
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<td>53931 Section M04</td>
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**ENGLISH (ENGL) 111M Rhetoric and Composition for Multilingual Writers – 4 credit hours** (formerly SPCD 111G Advanced ESL Composition)

For international and multilingual students. Rhetoric and Composition for Multilingual Writers is a required general education course that uses rhetorical concepts to help students study and practice writing. The course emphasizes revision and multiple drafting as students develop an understanding of how critical reflection, analysis, and research can aid them in responding to writing situations. The concepts and ideas introduced in this course will prepare students to ask questions about writing, strategize responses, and use writing processes to make their writing persuasive and polished. Prerequisites: placement into ENGL 111M determined by English language Placement Test (ELPT), or SPCD 110, or approval by Writing Program Administrator. Restricted to Las Cruces campus only.

**Important: this course meets the same requirements as ENGL 111G**

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<th>Course Code</th>
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<tr>
<td>ENGL 111G</td>
<td>RHETORIC AND COMPOSITION</td>
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Rhetoric and Composition is a required general education course that uses rhetorical concepts to help students study and practice writing. The course emphasizes revision and multiple drafting as students develop an understanding of how critical reflection, analysis, and research can aid them in responding to writing situations. The concepts and ideas introduced in this course will prepare students to ask questions about writing, strategize responses, and use writing processes to make their writing persuasive and polished. ENGL 111G requires students to participate in 3-face-to-face hours and 1-web hour per week.

Special sections of ENGL 111 are offered for students in Engineering, Animal Sciences, and in the College Assistance Migrant Program (CAMP).

**ENGL 111G  RHETORIC AND COMPOSITION - HONORS**

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<th>Section</th>
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<tr>
<td>49117 M01</td>
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<td>49120 M04</td>
<td>MWF: 10:30 – 11:20</td>
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Students who received an ACT standard English score of 25 or higher may choose to enroll in an honors section of English 111. ENGL 111H fulfills the same requirement as ENGL 111G.

**ENGL 116G  PERSPECTIVES ON FILM**

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<tr>
<td>49121 M02</td>
<td>MW: 16:00 – 18:30</td>
<td>Conley</td>
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Explores narrative and documentary film and examine 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**

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<td>41436 M02</td>
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<td>49123 M05</td>
<td>MW: 16:00 – 18:30</td>
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<td>55145 M06</td>
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<td>55146 M07</td>
<td>MW: 10:30 – 11:45</td>
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<td>55147 M08</td>
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<td>55149 M10</td>
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<td>49129 M71</td>
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<td>49130 M72</td>
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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.

**ENGL 211G  WRITING IN THE HUMANITIES AND SOCIAL SCIENCES**

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<td>49133 M06</td>
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<td>49134 M07</td>
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<td>52476 M08</td>
<td>TR: 13:10 – 14:25</td>
<td>Palacio-Ornelas</td>
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<td>55151 M11</td>
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<td>55152 M12</td>
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Introduces students to reading, writing, and research practices and processes used in the humanities and social sciences. Students practice strategies for researching, evaluating, constructing, and composing within the humanities and social sciences. Most ENGL 211 classes focus on a them to study and practice research and writing in specific disciplines.
The following assignments, we will seek to answer the questions: 1.) how and why do we persuade effectively? 2.) how do we turn ideas into action? And 3.) how can we, as writers, enact change through our reading, writing, and thinking? We will examine these questions through the rhetorical lens of persuasion. Revolution, from the Latin for “to turn around,” hinges on the capability for positive change and ultimately relies on argument. This class will be centered on our NMSU community. We will examine rhetorical elements and strategies in various texts in order to analyze how the ideas within them might find their material expression. As citizens of a community, why do we write? As members of the Social Sciences and Humanities community, why do we write? Ultimately, we might consider all writing and speaking a type of persuasion. Whether we want a later curfew or to enact environmental changes in our community, we rely on persuasive speech or writing. This class will begin with an overview of Aristotle’s classical rhetoric and end with the 2016 Presidential Election in order to examine how methods of persuasion have evolved.

Overview of Writing Projects: During the course of this ENGL 211 class, students will closely study a famous speech of their choosing and then model (write and perform) a persuasive speech of their own to present in front of the class (30%). The purpose of this assignment is to have students observe and analyze the strategies they deem effective and practice them on their own. Students will also write a persuasive essay (15%) on a topic related to the University. The purpose of this assignment is to have students engaging with their community in a politically-activated way and to research an issue they feel passionately about. Smaller assignments will include a Twitter rhetorical analysis, a reading journal, and a group presentation (30%). These smaller assignments will encourage critical thinking, collaboration, and experimentation with genre.

Writing Assignments: 75%
Participation: 15%
Attendance: 10%

Scope of Reading & Materials:
Students will be exposed to a variety of texts ranging in genre and period, diverse social theory surrounding the idea of persuasion and revolution, texts from their home disciplines, as well as current media from sites like Twitter and Facebook. For this reason, there will be no textbooks assigned for this class. Instead, I will cultivate an amalgamation of texts (pdf form) online to expose students to various ideas.

Assignments
Minor assignments: Students will write 5 in-depth reading responses that grapple with the course readings and their social and academic contexts and 5 corresponding mini-revisions. Mini-revisions, an assignment I’ve used often in the past, ask students to revise 2-3 sentences of their reading responses and explain these revision choices. Each week, we will workshop 2-3 students’ reading responses and/or mini-revisions in class.

Major assignments: There will be 2 major projects. The first will be a 6-8 page argumentative essay that critically contextualizes one of the class texts in both social and academic settings. While a course texts can serve as the genesis idea for this project, students will be able to branch off to focus more on and/or write for their own respective disciplines. The second major project will be a multi-modal project that rhetorically combines text and image to explore how censorship either affects or is talked about in students’ own field of study.

Possible Texts
(No more than 3 will be used, most likely the 3 listed with **)

**Fun Home by Alison Bechdel
Persepolis by Marjane Satrapi
**The Devils Highway by Luis Alberto Urrea – (While not listed as a challenged book by the ALA, it was removed from schools Tucson’s elimination of Ethnic Studies programs)
I Know Why the Caged Bird Sings by Maya Angelou
Possible Issues
I have taught a version of this course before with great success. Given the course texts and their contexts, I expect that students will participate in controversial conversations that make them uncomfortable. However, I believe these discussions are important to students' development as critical thinkers. To alleviate some of the tensions and trigger scenarios, I scaffold discussions from the beginning of the semester to maintain a community of respect.

ENGL 211G
WRITING IN THE HUMANITIES AND SOCIAL SCIENCES
Subtitle: The Rhetoric of Fairytales
49132 Section M05
TR: 10:20 – 11:35
Palacio Ornelas

ENGL 211G
WRITING IN THE HUMANITIES AND SOCIAL SCIENCES
Subtitle: The Rhetoric of Fairytales
49132 Section M08
TR: 13:00 – 14:25
Oestreich

English 211 is a course that emphasizes the study and practice of writing and research across the social sciences and humanities. In this course, you can expect to spend time paying attention to (or studying) the ways that disciplinary writing takes the forms that it does based on its purpose, audience, and function within a discipline. You can also expect to practice research-based writing that draws on discipline-specific thinking to advance nuanced, developed arguments.

For this specific course, we will carefully analyze various primary texts, media, and academic articles that pertain to the theme of fairy tales. Such media may include film, literature, social media, etc. that provide its audience with various representations of the traditional fairy tale. Student analysis will not only incorporate a rhetorical perspective but should be seen through various social lenses—especially those within your field of study. Therefore, supplemental readings will be supplied that will guide your interests and further your understanding of your field of study, whether they be historical, sociological, psychological, economical, philosophical, etc.

Although we are relating these readings with our own concepts and claims, we will also study how these genres display their arguments in means of rhetorical appeals, rhetorical context, exigence, organization, language, and overall effectiveness. As stated above, this is a class that studies the various genres of writing so that you may become more knowledgeable and confident in your own writing styles. Not only will we be reading and discussing this material, you will also be forming your own arguments and supporting them in means of critical writing within coursework which consists of online discussions, reading responses, reflections and reviews, group activities, and two formal writing assignments. The first assignment will be a Rhetorical Analysis on one particular primary text and its socio-historical development, which will lead to a more researched and revised Critical Essay that displays a coherent and well-supported argument, pulling individualized research from your chosen field of study and/or interests.

ENGL 211G
WRITING IN THE HUMANITIES AND SOCIAL SCIENCES
Subtitle: From Voltaire to Colbert: The Rhetoric of Satire
55150 Section M10
TR: 10:20 – 11:35
Bond

Satire, utilizing wit for the purposes of social criticism, is a genre capable of provoking strong reactions in its audience—laughter, rage, punishment, change. What is the rhetorical value of satire? What makes a satire effective? How might it be misunderstood? How can we determine when a text is satirical? What does it mean to be included or excluded by the joke? In this course, we will study satire as a rhetorical strategy. Texts we will engage with include historical and literary works such as Machiavelli’s The Prince, Jonathan Swift’s “A Modest Proposal,” and George Orwell’s Animal Farm, as well as modern examples of satire such as Bret Easton Ellis’ American Psycho, “The Onion,” and “The Colbert Report.”

Writing assignments will focus on both analyzing and producing satirical works. Students will write several short rhetorical analyses of satirical texts, focusing strongly on such rhetorical decisions as audience, tone, diction, purpose, and effectiveness in order to determine what makes a work satirical. They will also have the opportunity to explore isolating these rhetorical elements by rewriting satirical texts as works done in earnest, as well as rewriting news stories and essays as satire. Each of these rewrites will be accompanied by a written analysis in which the student will consider how the turn to or from satire may alter such elements as the intended audience, the appeals utilized, and the effectiveness of the work in fulfilling the author’s purpose. A final project will have the student writing a satirical work of her own in which she performs a social critique on the topic of her choosing.

ENGL 218G
TECHNICAL AND SCIENTIFIC COMMUNICATION
41448 Section M01
TR: 10:20 – 11:35
Hastings

41449 Section M02
TR: 11:45 – 13:00
Hastings

49140 Section M03
TR: 14:35 – 15:50
Hastings

41451 Section M04
TR: 13:10 – 14:25
Faculty

41452 Section M05
TR: 13:10 – 14:25
Faculty

41453 Section M06
TR: 13:10 – 14:25
Faculty

49141 Section M07
TR: 10:20 – 11:35
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55153 Section M14
MWF: 09:30 – 10:20
Faculty

55154 Section M15
TR: 08:55 – 10:10
Faculty

55155 Section M16
TR: 11:45 – 13:00
Faculty

55156 Section M17
TR: 13:10 – 14:25
Faculty
Students become familiar with writing situations in the sciences, engineering, and agriculture as they develop strategies for understanding and presenting technical information for various purposes and audiences. ENGL 218G students develop a professional writing style, hone research skills, understand what constitutes effective document design, and recognize the importance of ethical considerations in technical and scientific communication.

ENGL 220G  INTRODUCTION TO CREATIVE WRITING
41457 Section M01  MWF: 10:30 – 11:20  Stockwell
41458 Section M02  TR: 08:55 – 10:10  Wilkerson
41459 Section M03  TR: 11:45 – 13:00  Richards
54152 Section M04  MWF: 13:30 – 14:20  Campbell
55338 Section M05  TR: 14:35 – 15:50  Rader
55357 Section M06  TR: 10:20 – 11:35  Tkach

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.

HON 234G  THE WORLDS OF ARTHUR
Online  Lavender, G

This online only “Worlds of Arthur” will investigate the various renditions of the legends of King Arthur and the Knights of the Round Table. As we witness the evolution of this great story through time, we will see not only a historical evolution, but a psychological, social, cultural, religious, and mythic progression as well. We will also consider Arthur in film, visual art, and popular culture. We will read and discuss the works of Geoffrey of Monmouth, Thomas Malory, Chretien de Troyes, Mary Stewart, Alfred Lord Tennyson, T.H. White, and others.

Assignments include active online discussions, papers, quizzes, and a researched PowerPoint presentation. Online learning requires active students who are self-motivated, self-disciplined, and have time—management skills.

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. Also, be aware that this class requires students to check in during the week.

Professor Lavender’s research and teaching interests are in the areas of mythology, Arthurian literature, and creative nonfiction.

ENGL 251  SURVEY OF AMERICAN LITERATURE I
54727 Section M01  MWF: 10:30 – 11:20  Faculty

This course will survey American Literature from its beginnings to the Civil War, moving from the literature of Contact, through the Colonial period, Revolutionary America, the Early Republic, and the Antebellum period. We will cover both canonical and non-canonical authors so as to construct a broad and representative understanding of who was writing within the territory that by 1865 was considered the United State. We will examine the various voices and genres that comprised early American Literature and we will discuss issues at stake in constructing an “American” literary canon.

ENGL 252  SURVEY OF AMERICAN LITERATURE II
41464 Section M01  TR: 10:20 – 11:35  Garay

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 historical 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: 13:10 – 14:25  Sharp-Hoskins

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 271  SURVEY-ENGLISH LITERATURE I
54730 Section M01  MW: 12:00 – 13:10  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.

ENGL 272  LITERARY PRODUCTION FROM 1800 TO THE PRESENT
53499 Section M01  TR: 08:55 – 10:10  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 and 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 302
INTRODUCTION TO CRITICAL THEORY
Subtitle: Undisciplining Literary Studies
49155 Section M01
TR: 16:00 – 17:15
Shon
The study of literature at the university setting has formed around the question of “the text” and its relationship to meaning. This course traces the theories and critical conversations that have limned and continue to engage with this questions and also reframes the question as one about the relationships among culture, cultural production (of literature, film, and art), and the production of knowledge. The course will historicize the English discipline’s approach to language as form and medium in the writings of New Criticism—writings that established the discipline. However, most of the course will be devoted to understanding theories that have aimed to politicize from, medium, culture, and meaning-making— theories that have aimed to “undiscipline” literary studies. Marxist theory and poststructuralist theory are the touchstones for this approach to literary studies called "cultural studies." We will explore feminist theory, critical race theory, and queer theory within Marxist and poststructuralist analytic traditions. We will become familiar with a range of social and political questions related particularly to cultural studies methodologies, including theories of race, gender, sexuality, and class.

Our study of theory will involve a close, intensive reading of dense philosophical texts and a commitment to experimenting with their ideas in our class discussions and in weekly independent writing assignments. Over the semester we will also engage four works of fiction—two filmic and two literary. We will consider how our understanding of each of these works are shaped by the theoretical frameworks that the course explores, and how each, in turn, may be used to reveal in (in)adequacy of these theories.

ENGL 304
CREATIVE WRITING: PROSE
41471 Section M01
MW: 14:30 – 15:45
Alexander
Imaginative writing, chiefly prose narrative. Repeatable for a maximum of 9 credits.

ENGL 306
CREATIVE WRITING: POETRY
53500 Section M01
MW: 10:30 – 11:45
Smith
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 307
CREATIVE NONFICTION
54717 Section M01
MW: 14:30 – 15:45
Smith
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. May be repeated for a maximum of 9 credits.

ENGL 310
CRITICAL WRITING
41491 Section M01
TR: 14:35 – 15:50
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: Empowering Responsibility for a Deliberative Democratic World
49160 Section M01
MW: 12:00 – 13:15
Tierney
As students, workers, sister/brothers, children, parents, and friends we are often asked to adopt responsible positions in relation to others and the larger world we reside in. But what does it mean to take up (or embody and enact) a responsible position: to others, the larger world, and even to ourselves? What inspires us to act in responsible ways? And how does our emotional and neuroscientific human makeup effect our ability to enact these responsible positions? How do our socio-political systems both empower and constrain our ability to act as responsible people (and rhetors) who deliberate democratically within these systems? Finally, how does our human makeup and how do the socio-political systems we reside in affect our cooperative ability to construct and contribute to a truly sustainable and ethical democratic world where all rhetors (as responsible agents) have a direct-participating role to play in that world? You will be asked to explore these critical questions within a 16-week reading and writing intensive course. We will draw upon concepts and readings from:
rhetoric and composition, critical pedagogy of liberation and empowerment, ethical and economic Marxian political philosophy, cultural studies, neuroscientific psychology and new materialisms, and spiritual philosophy with regard to mindfulness practices. Assignments will consist of short essay responses, exploratory-researcher and reflective writing assignments, and a written final project and presentation that is organized democratically, empowering all members to embody and enact cooperative direct-participating roles toward a more sustainable and ethical/responsible democratic world.

ENGL 318G ADVANCED TECHNICAL AND PROFESSIONAL COMMUNICATION
49164 Section M70 Online Al-Khateeb
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 THE CRITICAL RACE THEORY OF SPECULATIVE AND SCIENCE FICTION
41497 Section M01 MW: 14:30 – 15:45 Shon
55159 Section M02 MW: 16:00 – 17:15 Shon
This course examines speculative and science fictions that engage with the idea of race. Since the 19th century, the genres of speculative and science fiction have used monsters, vampires, ghosts, robots, and aliens as racial figures, from Mary Shelley's *Frankenstein* (1818) to H.G. Wells’ *The Island of Dr. Moreau* (1896) to the HBO TV series *Westworld* (2016). The genres have also been approached in visionary ways to challenge racism, sexism, homophobia, and class formation; for example, W.E.B. DuBois, Pauline Hopkins, and Samuel Delaney explores the genres to question how ideologies of race and its intersections with sex and gender constitute modern life. In this course we will examine how the genres developed alongside racialized, gendered, and sexed categories of the modern “human.” We will also examine how speculative and sci fi texts radically reimagine humanity and the politics of living human life. This course situates speculative and science fictions within the contexts of racial capitalism, U.S. imperial expansion, Jim Crow, mass immigration (following the *Immigration Act of 1924* and the *Immigration Act of 1965*), the world wars, the mass incarceration and murders of people of color, and the reconfiguring of state-sanctioned violence against women, people of color, and LGBTQ people in the Trump era.

Besides the texts named above, the course may include novels and short stories from 1789 to the present by Olaudah Equiano, Bram Stoker, Stephen Crane, Jack London, George Schuyler, Octavia Butler, Sherman Alexie, Kazuo Ishiguro, Derrick Bell, Ted Chiang, Suzanne Collins, and Junot Díaz as well as films such as *Metropolis* (1927), *Night of the Living Dead* (1968), *Blade Runner* (1982), *Strange Days* (1995), *Avatar* (2011), *Snowpiercer* (2013), and *Get Out* (2017). Secondary texts will include literary criticism, genre theory, and media theory. Students will have the opportunity to participate in an Octavia Butler art project and exhibition in conjunction with this course.

ENGL 328V LITERATURE OF SCIENCE FICTION AND FANTASY
55160 Section M03 MW: 10:30 – 11:45 Murrrell
49168 Section M70 Online Murrrell
Survey and critical examination of the development of science fiction and fantasy as literature genres through selected authors and texts.

ENGL 354 FORM AND TECHNIQUE IN FICTION
53501 Section M01 TR: 14:35 – 15:50 Bradburd
This class will closely examine the craft of writing fiction. We will study contemporary novels and short stories and discuss them from the viewpoint of the writer. The constant question that will be asked is, "What is the writer up to here?"

The reading load will be moderate and consistent. Students will complete weekly writing assignments based on the assigned reading. Students will become fluent in the language and creative process of writers. They will examine elements of craft such as point of view, scene, dialogue, setting, character development, and structure.

ENGL 363 LITERATURE FOR CHILDREN AND YOUNG ADULTS
46476 Section M01 MW: 10:30 – 11:45 Conley
49173 Section M02 MW: 12:00 – 13:15 Murrrell
49175 Section M70 Online Murrrell
A comparative, historical survey of literature for young (K to 12th grade) readers. Emphasis on critical evaluation.

ENGL 380V WOMEN WRITERS
40597 Section M01 TR: 11:45 – 13:00 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 MW: 12:00 – 13:15 Rourke
51052 Section M02 MW: 09:00 – 10:15 Rourke
Course explores mythological texts, primarily ancient, from various cultural traditions, both within their own historical contexts and comparatively. Formal, stylistic, and ideological understanding of these texts will be one of the main goals of the course. At the same time, our second goal will be working towards an understanding of myth as an ongoing human historical activity predating, encompassing, and making possible any single textual record. To do so we will explore the relations myth has with belief, performance, social relations, language, ecology, history, time, and space.

ENGL 394V SOUTHWESTERN LITERATURE
53884 Section M01 T: 08:55 – 10:10 Garay
ENGL 407 MILTON
54726 Section M01 MW: 10:30 – 11:45 Miller-Tomlinson
This class examines the radical poetry, prose, and politics of the 17th-century writer John Milton. Milton’s writing has exerted a lasting influence on Anglophone literature, from the visionary poetics of Romanticism to contemporary epic and even the apocalyptic fantasies of modern cinema. The course will focus on Paradise Lost, the first English epic and a sweeping retelling of the Genesis story of the fall of humankind. We read Paradise Lost alongside Milton’s shorter poetry and essays that intervene in and reflect on the mid-century political revolution, in which Milton played a part, that sought to overturn the English monarchy and launch a democratic republic. Throughout the course, we will consider how Milton engages with literary traditions such as the sonnet, epic, and closet drama, as time permits. Attention will also be given to the ways in which Milton’s writing has helped to shape modern understandings of marriage, gender, political authority, and freedom—and even conditions our thinking about good, evil, and what it means to inhabit a fallen world.

ENGL 408 SHAKESPEARE I
41567 Section M01 R: 17:30 – 20:00 Miller-Tomlinson
Last year marked the 400th 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 to 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: 10:20 – 11:35 Gray
Imaginative writing, chiefly the narrative. May be repeated up to 12 credits. Prerequisite(s): ENGL 304 or consent of instructor.

ENGL 417 BLACK AND CHICANA FEMINISMS: POLITICS, PHILOSOPHY, AESTHETICS
54723 Section M01 TR: 13:10 – 14:25 Shon/Garay
This experimental, two-instructor course explores the political, philosophical, and aesthetic significance of black and Chicana feminisms. While black and Chicana feminisms certainly emerged alongside and contributed to the “waves” of feminism, Women of Color feminism, and Third World Feminism, this course challenges the categorization of black and Chicana feminisms exclusively within these paradigms. Instead, this course situates black and Chicana feminisms as overlapping and distinct poststructuralist projects fundamentally committed to understanding how racism, sexism, homophobia, and class formation constitute western modernity. Thus black and Chicana feminist writings of the 80s and 90s remain the primary source today for intersectional feminist practices and queer of color critique. This course focuses on the distinct formations of black feminism and Chicana feminism. We will locate black feminism as an intellectual project that explicitly places racial capitalism and liberal thought (specifically, the Enlightenment frameworks we have inherited for philosophizing the human) as co-developments. We will locate Chicana feminism as the innovative language developed for theorizing borders, the homeland, the nation, spirituality, and indigeneity.

Because black and Chicana feminisms theorize cultural production by black women and Chicanas as centerpiece for feminist practices, this course will integrate texts of various genres including fiction, film, poetry, and visual art alongside theoretical prose. Probable texts of focus include those by Gloria Anzaldú and Cherrie Moraga, Audre Lorde, bell hooks, Hortense Spillers, Angela Davis, Kimberlé Crenshaw, Wahnema Lubiano, Grace Hong and Roderick Ferguson, Sara Ahmed, #BlackLivesMatter, Coco Fusco, Julie Dash, and Octavia Butler.

ENGL 419 MODERN RHETORICAL THEORY
54734 Section M01 R: 17:30 – 20:00 Sharp-Hoskins
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 433 VICTORIAN REALISMS
54729 Section M01 TR: 11:45-13:00 Stolte
The Victorian Period represented the high-water mark of realism as a narrative mode. As England’s empire expanded to the edges of the earth, and as technological developments and scientific discoveries radically altered how the Victorians thought about their world, the novel became a key technology in efforts to conceptualize and visualize the age. In this class, we will consider the varieties of Victorian realism—including high-realist, multi-pol novels; novels-in-veres like Aurora Leigh; sensation fiction; and late-century science fiction—trying to account for the profusion of details within the realist novel, the profusion of novels in the marketplace, and the profusion of readers eager to consume the latest fictions. We will read novels by such authors as Dickens, Eliot, Braddon, Hardy, and Wells alongside a series of Victorian essays that attempted to theorize the novel, in order to try to understand how these long, unwieldy texts (“loose baggy monsters,” as Henry James put it) came to acquire such popularity and such cultural centrality in the period—and why people still read these texts today.
ENGL 442 MODERN AND CONTEMPORARY AMERICAN POETRY
Subtitle: Emily Dickinson and Modern American Poetry
51676 Section M01 TR: 14:35 – 15:50 Cull
Emily Dickinson often has been unfairly portrayed in popular culture as an eccentric recluse who wrote depressing poetry. We will see that she is one of our country’s most relentlessly probing thinkers in any discursive form. Her work is exemplary in how it uses daring explorations of literary, socio-political, religious, and ecological concerns (sometimes all at once) to expand the boundaries of what a lyric poem could be and could do. After studying Dickinson for the first half of the semester, we will consider a sequence of poets influenced by Dickinson, including, among others, Hart Crane, Adrienne Rich, Susan Howe, and Rae Armantrout.

ENGL 446 ADVANCED CREATIVE WRITING: NONFICTION PROSE
54736 Section M01 T: 14:30 – 17:00 Lavender-Smith, E
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 449 ADVANCED STUDY IN WRITING: VISUAL RHETORIC
54718 Section M01 TR: 16:00 – 17:15 Banazek
Visual media are shaped by material, social forces that operate across disciplinary boundaries. Where acts of looking are socially constructed, they are also constrained by biological factors and technologies of vision. In this course, we'll engage visual rhetoric as a subfield of rhetorical studies that relies on insights and methodologies developed by communications' experts. But we'll also study ways in which the unruly nature of vision troubles conventional, disciplinary notions of expertise. We'll engage photographs, GIFs, concrete poetry, print advertisements, sneakers, hairstyles, typefaces, monuments, and landscapes as visual media. We'll turn to writings from art history, design studies, cultural studies, science and technology studies, and the philosophy of media as well as rhetorical theory. We'll contextualize aesthetic criticisms by studying audience activities, distribution infrastructures, and tools used to create visual media. In addition to historical examples, we will engage samples drawn from real-time news media. Foundational texts may include selections from Lester Olson, Cara Finnega, and Diane Hope's Visual Rhetoric reader, Joanna Drucker's Graphesis: Visual Forms of knowledge Production, and/or Nick Mirzoeff's The Right to Look: A Counterhistory of Visuality. A major research project will be required; students may opt to develop this project in a creative form.

ENGL 449 RESEARCH IN WRITING
MW: 16:00 – 17:15 Wojahn
This course highlights issues of analyzing, designing, and conducting studies of writing/composing. It is intended for students engaged in writing-related fields. The emphasis is on providing students
1. Strategies for reading, interpreting, analyzing, and critiquing research studies on composing;
2. Space for identifying and developing their own valuable research questions; and
3. Tools for investigating those questions and conducting their own studies.

For undergraduate and graduate students, this course covers a range of foundational as well as quite recent studies that provide insight into writing processes and written products. Those wishing to improve their own writing or help others to do so can benefit from seeing what published studies have to say about what has tended to work well or less successfully for students and other writers. The course can allow students to set the stage for launching of an undergraduate honor’s or a graduate thesis.

For English RPC graduate students, this course can provide a background to and complement a series of research courses that includes Qualitative Research (601), Quantitative Research (602), Rhetorical Criticism (603), or Digital Research Methods (604)—all courses designed to support your own studies. Moreover, it satisfies one requirement for “research methods.”

ENGL 470 APPROACHES TO COMPOSITION
54718 Section M01 W: 16:30 – 19:00 Zimmerman
Theory and practice of teaching writing. Discussion and application of classroom practices, definition of standards, and evaluation of student writing.

ENGL 497 INTERNSHIP
49185 Section M70 Online Faculty
Open to undergraduate and graduate students in any field (e.g., Literature, Rhetoric and Professional Communication, Creative Writing, etc.), in this course you will complete an internship with a business, nonprofit, or university entity that helps you professionalize in your chosen career path or field of study. All variety of internships involving communication are supported, and internships may be paid or unpaid. To help make for a full learning and professionalization experience, enrolled students participate in an online course with brief weekly assignments tailored to their internship, and a final project. Internship opportunities are regularly advertised on the student listservs. Students interested in completing an internship should contact Dr. Justine Wells (jwbells@nmsu.edu) as soon as possible, to discuss available internships or how to design your own. Ideally, you will arrange for your fall internship before the end of the spring semester. You may combine work on a summer internship with participation in the fall internship course; contact Dr. Wells for details.