



The English Department at New Mexico State University Fall 2022 Undergraduate Course Offerings

Please refer to the online course schedule for meeting days and course format

ENGL 1105M	INTENSIVE ESL COMPOSITION GRAMMAR REVIEW (formerly SPCD 110)	
60377 Section M01	MW: 1330 - 1445	TBA
60378 Section M02	MW: 1500 - 1615	TBA
64951 Section M80	MW: 1330 - 1445	TBA
64213 Section M81	MW: 1500 - 1615	TBA

Development of fluent academic writing skills, with an emphasis on grammar review for editing purposes.

Prerequisite(s): Placement based on English language screening test, and either a minimum TOEFL score of 500 or consent of instructor.

ENGL 1110M	COMPOSITION I MULTILINGUAL (formerly SPCD 111G: Advanced ESL Composition)	
53525 Section M01	MW: 1330 – 1510	Marieka Brown
58027 Section M02	TR: 1020 – 1200	Marieka Brown
53527 Section M03	TR: 1330 – 1510	Marieka Brown
61618 Section M80	WEB	Marieka Brown
62538 Section M81	WEB	Marieka Brown
61620 Section M82	WEB	Marieka Brown

In this course, students will read, write, and think about a variety of issues and texts. They will develop reading and writing skills that will help with the writing required in their fields of study and other personal and professional contexts. Students will learn to analyze rhetorical situations in terms of audience, contexts, purpose, mediums, and technologies and apply this knowledge to their reading and writing. They will also gain an understanding of how writing and other modes of communication work together for rhetorical purposes. Students will learn to analyze the rhetorical context of any writing task and compose with purpose, audience, and genre in mind. Students will reflect on their own writing processes, learn to workshop drafts with other writers, and practice techniques for writing, revising, and editing.

Institution Specific Description:

For international and domestic multilingual students. Through this course students will also explore the unique advantages and challenges of being a multilingual writer. Restricted to Las Cruces campus only.

Prerequisite(s):

For domestic students: ACT standard score in English of 16 or higher, or an Accuplacer score of 250 or higher, or an SAT score of 400 or higher, or CCDE 1110 N.

For international students: CBT/PB score of 500, or IBT score of 61, **or** ENGL 1105M, or direct placement from the English Language Placement Test (ELPT), or consent of instructor.

ENGL 1110G	COMPOSITION I	
41404 Section M01	MW: 0900 – 1015	Kellie Sharp-Hoskins
41405 Section M02	MW: 1030 – 1145	Faculty
41407 Section M03	MW: 1200 – 1315	Faculty
41408 Section M04	MW: 1330 – 1445	Faculty
41411 Section M05	TR: 0900 – 1015	Faculty
63350 Section M07	TR: 1030 – 1145	Faculty
63351 Section M08	TR: 1200 – 1315	Faculty
63354 Section M09	TR: 1330 – 1445	Faculty
63355 Section M10	MW: 0900 – 1015	Faculty
63356 Section M11	MW: 1030 – 1145	Faculty
63357 Section M12	TR: 0900 – 1015	Faculty
41412 Section M13	TR: 1030 – 1145	Faculty

ENGL 1110H	COMPOSITION I HONORS	
57280 Section M01	MW: 1030 – 1145	Faculty
59684 Section M02	MW: 0900 – 1015	Faculty

4 Credits (4)

In this course, students will read, write, and think about a variety of issues and texts. They will develop reading and writing skills that will help with the writing required in their fields of study and other personal and professional contexts. Students will learn to analyze rhetorical situations in terms of audience, contexts, purpose, mediums, and technologies and apply this knowledge to their reading and writing. They will also gain an understanding of how writing and other modes of communication work together for rhetorical purposes. Students will learn to analyze the rhetorical context of any writing task and compose with purpose, audience, and genre in mind. Students will reflect on their own writing processes, learn to workshop drafts with other writers, and practice techniques for writing, revising, and editing.

Prerequisite(s): ACT standard score in English of 16 or higher, or an Accuplacer score 250 or higher, or an SAT score of 400 or higher or CCDE 1110 N.

ENGL 1410G	INTRO TO LITERATURE	
64894 Section M02	TR: 0900 – 1015	Faculty

In this course, students will examine a variety of literary genres, including fiction, poetry, and drama. Students will identify common literary elements in each genre, understanding how specific elements influence meaning.

ENGL 1410G	INTRO TO LITERATURE	Ryan Cull
64893 Section M01	MW: 1500 – 1615	

In this class, we will learn the basic conventions of literary genres so that we may be able to understand and enjoy literature more deeply. Since literature is inextricably linked to (and emerges from and engages with) its cultural context, we will focus on three pivotal moments in American history when the prospect of developing a more inclusive democracy was at stake: the 1850s, when unresolved debates centering on slavery foreshadowed a Civil War, the 1910s-20s when debates over imperialism and immigration led to the development of cultural pluralism, and the 1960s-1970s, when a variety of counter-cultural movements highlighted how far America still had to go in order to achieve social equality for all. We'll read fiction, poetry, slave narratives, public speeches, and cultural criticism by a variety of writers, including a few with New Mexico roots. Along the way, we will complete a number of assignments in order to refine our analytical reading and writing skills.

Note: This will be listed as a hybrid course, but, as long as covid permits, we will meet in person on campus. If we face another major covid outbreak in the fall, we may meet on zoom, at least some of the time. In either case, plan to meet twice a week during the assigned time.

ENGL 2130G	ADVANCED COMPOSITION	
64950 Section M70	WEB	Gina Lawrence

This course is for students who are striving for fluency, maturity, clarity and significance in their writing. It is an intermediate writing course that builds on and refines writing skills acquired in previous courses. It focuses on non-fiction writing for the professions, business, science, technical fields, academe and/or the popular press. Short works of master writers are studied for ideas, style and structure.

ENGL 2210G	PROFESSIONAL & TECHNICAL COMMUNICATION	
64895 Section M01	MW: 0900 – 1015	Faculty
64896 Section M02	MW: 1030 – 1145	Faculty
64897 Section M03	MW: 1200 – 1315	Faculty
64898 Section M04	MW: 1330 – 1445	Faculty
64899 Section M05	TR: 0900 – 1015	Faculty
64900 Section M06	TR: 1030 – 1145	Faculty
64901 Section M07	TR: 1200 – 1315	Faculty
64902 Section M08	TR: 1330 – 1445	Faculty
58386 Section M09	MW: 0900 – 1015	Faculty
64903 Section M10	MW: 1030 – 1145	Faculty
62539 Section M11	MW: 1200 – 1315	Faculty
62540 Section M12	MW: 1330 – 1445	Faculty
64904 Section M13	TR: 0900 – 1015	Faculty
64905 Section M14	TR: 1030 – 1145	Faculty
58385 Section M15	TR: 1500 – 1615	Faculty
60956 Section M16	MW: 1500 – 1615	Faculty
64906 Section M17	TR: 1330 – 1445	Faculty
64907 Section M18	MW: 1500 – 1615	Faculty
64908 Section M19	TR: 1500 – 1615	Faculty
64909 Section M40	TR: 1030 – 1145	Michelle N. Granger
64910 Section M41	TR: 1500 – 1615	Michelle N. Granger
62563 Section M70	WEB	Gina Marie Lawrence
62562 Section M71	WEB	Gina Marie Lawrence

62561 Section M72	WEB	Gina Marie Lawrence
55340 Section M74	WEB	Dylan H. Retzinger
58389 Section M75	WEB	Dylan H. Retzinger
59786 Section M76	WEB	Dylan H. Retzinger
64904 Section M90	WEB	Faculty

Professional and Technical Communication will introduce students to the different types of documents and correspondence that they will create in their professional careers. This course emphasizes the importance of audience, document design, and the use of technology in designing, developing, and delivering documents. This course will provide students with experience in professional correspondence and communicating technical information to a non-technical audience.

Prerequisite(s): Grade of C- or better in ENGL 1110G or ENGL 1110H or ENGL 1110M.

ENGL 2210G	PROFESSIONAL AND TECHNICAL COMMUNICATION	Barry Thatcher
59988 Section M77	WEB	

This course helps student improve their writing in technical and professional contexts. Students will learn how to initiate, plan, compose, and evaluate written communication. They will carry out these writing activities in real workplace scenarios, thus helping them understand how writing is used to carry out organizational goals, influence social relations, and develop effective and ethical uses of technology.

ENGL 2210M	PROFESSIONAL & TECHNICAL COMMUNICATION FOR MULTILINGUAL STUDENTS	
64913 Section M01	TR: 1500 – 1615	Dylan Retzinger

3 Credits (3)

Professional and Technical Communication will introduce students to the different types of documents and correspondence that they will create in their professional careers. This course emphasizes the importance of audience, document design, and the use of technology in designing, developing, and delivering documents. This course will provide students with experience in professional correspondence and communicating technical information to a non-technical audience. NMSU specific description: In this course, students will explore the unique advantages and challenges of being multilingual writers. This course is designed for international and domestic multilingual students.

Prerequisite: Grade of C- or better in ENGL 1110G or ENGL 1110H or ENGL 1110M.

ENGL 2221G	WRITING IN THE HUMANITIES AND SOCIAL SCIENCE	
41440 Section M01	MW: 1030 – 1145	Faculty
41441 Section M02	MW: 0900 – 1015	Faculty
64914 Section M03	TR: 1200 – 1315	Faculty
64915 Section M04	TR: 0900 – 1015	Faculty
64916 Section M05	TR: 1030 – 1145	Faculty
64917 Section M06	MW: 1330 – 1445	Faculty
64918 Section M07	MW: 1500 – 1615	Faculty
64919 Section M08	TR: 1330 – 1445	Faculty
64920 Section M09	TR: 1500 – 1615	Faculty

3 Credits (3)

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. May be repeated up to 3 credits.

Prerequisite(s): Grade of C- or better in ENGL 1110G or ENGL 1110H, or ENGL 1110M.

ENGL 2221G	WRITING IN THE HUMANITITES AND SOCIAL SCIENCE	Michelle Granger
61254 Section M70	WEB	

This course is designed to further students understanding of the ways in which effective writing emerges in both rhetoric and composition. Through the lens of foodways discourse (food production, preparation and consumption), we will build on the foundations of research, argumentation documentation and composition.

ENGL 2310G	INTRODUCTION TO CREATIVE WRITING	
41457 Section M01	MW: 1030 – 1145	Faculty
63748 Section M02	TR: 1200 – 1315	Faculty
64921 Section M03	MW: 1200 - 1315	Faculty
64922 Section M04	TR: 1030 – 1145	Faculty
41458 Section M80	TR: 0900 – 1015	Faculty

3 Credits (3)

This course will introduce students to the basic elements of creative writing, including short fiction, poetry, and creative nonfiction. Students will read and study published works as models, but the focus of this "workshop" course is on students revising and reflecting on their own writing. Throughout this course, students will be expected to read poetry, fiction, and nonfiction closely, and analyze the craft features employed. They will be expected to write frequently in each of these genres.

Prerequisite(s): ENGL 1110G or ENGL 1110H or ENGL 1110M.

ENGL 2382 Narrative: Principles of Story
 64923 Section M01 MW: 0900 – 1015 Connie Voisine
 Examines the various strategies of written and visual storytelling: narrative structure and its principle components (plot, theme, character, imagery, symbolism, point of view), with an attempt to connect them to elements of contemporary forms of media expression, including screenwriting, playwriting, writing for documentaries and animation, etc. Crosslisted with: ENGL 2383. Restricted to Las Cruces campus only.

ENGL 2520G FILM AS LITERATURE
 60970 Section M01 MW: 1630 - 1900 Rose Conley
 64924 Section M02 TR: 1330 – 1600 Rose Conley

This course is an introduction to the analysis of film as an art form and as a cultural medium. Drawing primarily from the thriller and horror genres, we will focus on learning the fundamentals of analyzing, interpreting, and evaluating film using the formal and socio-cultural tools of film criticism. Along the way, we will study in depth how various filmmakers have made use of the medium of cinema throughout film history. By the end of the course, you should have all the tools you need to find, develop, articulate, and support your own critical arguments about individual films, the medium as a whole, the institutions in which it is embedded, and how all of these can and do affect an audience. **Required Text:** Bill Nichols. *Engaging Cinema: An introduction to Film Studies* (Norton, 2010)

ENGL 2610 SURVEY OF AMERICAN LITERATURE I
 64925 Section M01 MW: 1030 - 1145 Ryan Cull
 This course surveys the development of American literature up to the Civil War era. After reading about colonization (and Native American resistance to it), we will consider New England Puritanism, the Enlightenment, Gothicism, as well as the debate over an American form of Romanticism called Transcendentalism. Throughout, we will study how these movements intersect with the literatures of slavery and abolitionism. The course will end with the Civil War. Much time will be spent examining how and why movements intersect and transition 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.

Note: This will be listed as a hybrid course, but, as long as covid permits, we will meet in person on campus. If we face another major covid outbreak in the fall, we may meet on zoom, at least some of the time. In either case, plan to meet twice a week during the assigned time.

ENGL 2620 SURVEY OF AMERICAN LITERATURE II
 60351 Section M01 M: 1330 - 1600 Jean-Thomas Tremblay
 This course introduces students to U.S. literary production (fiction, nonfiction, poetry, electronic literature) from the mid-nineteenth century to the present. The course asks: Who are the subjects of American literature? Who have been America's speakers, protagonists, supporting characters, or ghosts? From what standpoints have ideas of America been affirmed or contested? As they familiarize themselves with the notions of subjectivity and personhood fleshed out in U.S. literature, students investigate how authors have negotiated the legacies of slavery and colonialism as well as issues of migration and citizenship. By no means an exhaustive review of the U.S. literature of the past two centuries, this course invites students to develop arguments about literature's relation to America based on evidence derived from particularities in and patterns across texts.

ENGL 2640 LITERARY PRODUCTION FROM 1800 TO THE PRESENT
 63533 Section M01 TR: 1200 - 1315 Tyson 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 303 Theory and Criticism in Film, Media, and Culture: Sensation and Perception
 64926 Section M01 T: 1630 - 1900 Jean-Thomas Tremblay
 Students in this course acquire methods for describing, interpreting, and critiquing film, television, and multimedia art. This course focuses on theories of embodiment, from the representation and transmission of sensation and emotion to categories of perception such as illusion, hallucination, and vertigo. Working from, but moving beyond, what Linda Williams has called “body genres” (wherein the depiction of bodily excess shocks spectators into a reaction), students analyze how responses like aversion, arousal, or saturation relate to systems of domination. Aesthetic works under consideration range from popular cinema and television to avant-garde video production.

ENGL 304

63608 Section M01

CREATIVE WRITING: PROSE

T: 1330 - 1600

Brandon Hobson

In this course, students will explore the fun parts of fiction writing. Students will experiment and complete generative, exploratory ventures into the world of fiction, honing their craft. Readings and discussion will focus on storytelling of events and situations that are exaggerated, surreal, or otherworldly, as well as narratives that present a "realistic" depiction of our world. How are such stories similar, and how are they different? We will read published stories by writers such as Angela Carter, Karen Russell, Jorge Luis Borges, Ottessa Moshfegh, Denis Johnson, Souvankham Thammavongsa, as well as fairy tales and folktales. Special emphasis will be given to individual voices, critically responding to others' work, and the revision of one's own stories. Class sessions will be used for discussion of assigned readings, writing prompts, and work in progress.

ENGL 307

64948 Section M80

Creative Writing: Creative Nonfiction

WEB

TBD

3 Credits (3)

Introduction to creative nonfiction. Skills emphasized will include the personal voice, power of observation and reflection, advocacy, argument, and a creative, powerful use of language. Repeatable for a maximum of 9 credits.

ENGL 310

64927 Section M01

CRITICAL WRITING

MW: 1030 – 1145

Rose Conley

This course has a single central purpose: developing your ability to write effective critical essays on literature. We will explore the writing process in depth, sharpening your skills in crafting effective theses, building logical and persuasive arguments, and using literary evidence. We will concentrate equally on strengthening your reading skills while increasing your understanding of the fundamental characteristics of poetry, prose fiction, and drama. We will also work on learning how to use criticism, perform library research, and employ conventional documentation procedures.

Required Text

Emile Zola. *L'Assommoir* (Oxford World's Classics, 2009)

Maryse Conde. I. *Tituba: Black Witch of Salem* (University of Virginia Press, 2009)

Ai. *Dread: poems*. (W.W. Norton & Company)

Caryl Churchill: *Churchill Plays: 1 Owners; Traps; Vinegar Tom; Light Shinning in Buckinghamshire; Cloud Nine*

(Contemporary Dramatists)

The works of Charlotte Perkins Gilman, Edgar Allan Poe, Robert Browning, and Angela Carter are available online, and links to the websites will be made available via Canvas.

ENGL 326/GNDR 350

64928 Section M01

Cultural Identity and Representation Across the Media

MW: 1030-1145

Kerry Banazek

This interdisciplinary course invites consideration of complex relationships between representation and culture. We'll foreground the slipperiness of identity. Among other things, we'll address questions, histories, and performances related to nationality, race, ethnicity, gender, sexuality, class, dis/ability, and religious affiliation. We'll examine dynamic and static images, soundscapes, and various kinds of language. We'll talk about the cultural function of stereotypes. We'll also talk about specific image production technologies and how the infrastructure of a media industry can support (or hinder) community development. Students should expect the thought work of this class to be supported by regular class discussion, hands-on production exercises, and opportunities to get credit for independent research guided by their own interests. Discussions for this hybrid class will typically be accessible synchronously online (over Zoom). Some media production exercises are scheduled that are easier to complete or enjoy in-person. The instructor is committed to ensuring accessibility of the course; please email kbanazek@nmsu.edu if you have any format questions.

ENGL 327V

64929 Section M01

SHAKESPEARE AROUND THE GLOBE

MW: 0900 – 1015

Tracey Miller-Tomlinson

Many of Shakespeare's plays were first performed at London's Globe Theater four hundred years ago; they remain the most frequently performed plays around the globe today and the most frequently adapted for the silver screen. This course focuses on post-1980 Hollywood movie versions of Shakespeare's plays and prior landmark adaptations around the world. How do these plays continue to speak to us through the media of film? Written for broad audiences in a rapidly changing world, Shakespeare's plays have continued to serve as vehicles of debate and catalysts for change in the modern era, from the use of *The Merchant of Venice* to indict western anti-Semitism before World War II to the use of *Othello* to argue for civil rights in the U.S. and oppose apartheid in South Africa and *Richard III* to explore authoritarianism during the Arab Spring. The course will explore how Shakespeare's plays and their screen adaptations represent race, gender, sexuality, and social injustice across cultures and time periods. Films we will consider range from Akira Kurosawa's *Throne of Blood* (1957) to Joel Coen's *Macbeth* (2021), Grigori Kozintzev's *Hamlet* (1964) to Vishal Bhardwaj's *Haider* (2014). Sustained attention will be given both to the historical and cultural contexts in which these plays were written and to how the films adapting them speak to their own times.

ENGL 328V

62542 Section M01

LIT-SCI FCTN/FANTASY

TR: 1500 – 1615

Tyson Stolte

This class will explore the beginnings of science fiction in English, reading both classic texts and works that are now long forgotten. Beginning in the nineteenth century, we will read stories and novels by such authors as Mary Shelley, Edgar Allan Poe, Jane Webb Loudon, Edward Bulwer-Lytton, H. G. Wells, M. P. Shiel, and Charlotte Perkins Gilman in order to try to understand what factors led to the rise of science fiction, what these works can tell us about the role fiction played in the cultures of the nineteenth and early twentieth centuries, and why science fiction continues to enjoy such vast popularity today.

ENGL 356 FORM AND TECHNIQUE IN POETRY

64930 Section M01

TR: 0900-1015

TBA

This course is an exploration of writing in established, evolving, and invented forms. You will direct language through the "sieves and sleeves" of the haiku and haibun, the sonnet, the prose poem, the ghazal, and the sestina. We will also do a couple of procedural poems, including a walking poem, and experiment with constraints, such as the lipogram. Expect to complicate your notion of what "form" is. These critical, challenging, and energetic forms for contemporary poets provide an opportunity to explore some historical and theoretical overviews of English prosody in traditional poetic meters, syllabic measures, rhyme patterns, or stanzaic patterns. However, we will also look at modern and contemporary updates or innovations made to these forms. Weekly written assignments and selective workshops will deepen your understanding and appreciation of traditional forms. Some of the projects will require you to write original poems based on exercises. Poets we will read include Agha Shahid Ali, John Ashbery, Matsuo Bashō, Charles Baudelaire, Elizabeth Bishop, Gwendolyn Brooks, Anne Carson, Linh Dinh, Cathy Park Hong, Haryette Mullen, D.A. Powell, and Louis Zukofsky, among many others.

ENGL 363 CHILDREN'S AND YOUNG ADULT LITERATURE

46476 Section M01

TR: 1030-1145

Rose Conley

64946 Section M70

TBA

Michelle Nicole Granger

A comparative study of literature for young (K-12) readers. Beginning with historical texts and oral literature we can track the lineage of children's literature while considering the values for reading today. With an emphasis on critical evaluation of contemporary texts, we will look through the lenses of both, literary criticism and pedagogical significance.

ENGL/GNDR 380V WOMEN WRITERS

40597 Section M01

TR: 1330 – 1445

Rose Conley

Course Description and Objectives:

This course addresses women's contributions to literature, and, crucially, their ways of doing so, as they work within a strikingly diverse number of literary forms, styles, and genres. We will explore what it means to approach and attempt to understand a course subject as broad as "women writers."

Our course readings further address diversity among women writers and often focus on representations of issues international in scope, a focus that seeks to enable an understanding of the various factors that, within the 20th and 21st centuries, have worked to create the world we live in: social movements and institutions; historical changes and trends; religious, sexual, domestic, racial, gender, tribal, and international complexities and conflicts.

More generally, this course and its texts address the issue of women's roles within movements of social change. What does it mean when women, as writers and active agents within their own cultures, contribute commentary on and artistic representations of their societies and the events and changes within them?

Course objectives also include strengthening students' writing, reading comprehension, and critical thinking skills.

Required Texts:

Online Text: Charlotte Perkins Gilman, "The Yellow Wallpaper"
 Octavia E. Butler, *Fledgling*, Grand Central Publishing 2005
 Carmen Maria Machado, *In the Dream House: A Memoir*, Graywolf 2019
 Duong Thu Huong, *Novel Without a Name*, Penguin 1995
 Fay Weldon, *The Fat Woman's Joke*, Flamingo 2003
 Shulamith Firestone, *Airless Spaces*, Semiotext(e) 1998
 Buchi Emecheta, *The Joys of Motherhood*, Pearson 2008

ENGL 404 User Experience and Assistance

64945 Section M70

TBA

Suban Nur Cooley

3 Credits (3)

Includes theories and discussions of users, usability, accessibility, disability, design, embodiment, and ethics to prepare students to understand, write for, and collaborate with users and audiences in technical and professional communication contexts.

ENGL 405 CHAUCER

60356 Section M01

TR: 0900-1015

Liz Schirmer

In this course, we will undertake an intensive study of Geoffrey Chaucer's *Canterbury Tales*. Chaucer has long been celebrated as the "Father of English Poetry," and his *Tales* are the foundational work of the English literary canon. That's why his course is a requirement for many English majors. But Chaucer himself, of course, didn't know any of that. He was working in an upstart language in a culturally mixed urban environment, trying to invent a new kind of literary "making". We will find the *Canterbury Tales* invoking and troubling boundaries of all kinds: between male and female, English and French, East and West, author and reader, human and animal, this world and the next. How are these Chaucerian borderlands like, and unlike, our own? To help us think about that question, we will end the semester with *Telling Tales*, Patience Agbabi's 2014 adaptation of the *Canterbury Tales*, as well as with selections from the Gatwick Detainee Welfare Group's collection of *Refugee Tales*.

- ENGL 408/THTR** SHAKESPEARE I
63536 Section M02 **Hybrid:** in-person class meetings on Thursdays, 10:30-11:45, and online activities on Tuesdays Tracey Miller-Tomlinson
- From the star-crossed lovers of *Romeo and Juliet* to Hamlet's meditation on whether "to be or not to be," Shakespeare's plays are staples of modern culture. Even so, his work can surprise us and challenge our understandings of the past. This class focuses on the dynamic and experimental plays Shakespeare wrote in the first half of his dramatic career, including *The Comedy of Errors*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Titus Andronicus*, *Romeo and Juliet*, *Henry V*, and *Hamlet*. We will consider how they reflect the emergence of new ways of thinking about the self and the world and explore tensions at the origins of modernity, such as anxieties about the rise of radical individualism, religious heterodoxy, and shifting views about race, gender, and social class. We will also discuss clips from major film versions of some of these plays to see how directors and actors interpret Shakespeare's work and bring it to life. At the end of the course we will attempt this ourselves by acting out a scene in small groups. Throughout, students will be encouraged to bring their own areas of interest and expertise to bear on our study of Shakespeare and early modern culture.
- ENGL 413** ADVANCED CREATIVE WRITING: FICTION WORKSHOP
41568 Section M01 M: 1330 – 1600 Brandon Hobson
- This class will focus on the craft of fiction writing and its components, elements and process of drafting, revising, and editing a short story. We will read a variety of published stories and discuss voice, structure, pacing, character development, etc., but will also spend time thinking about language and risk. The readings—contemporary as well as classic—will include a variety of styles, but the majority of our time will be dedicated to reading and critiquing student work. Each student will have the chance to workshop twice. Our goal is for each of you to have two stories critiqued by the end of the semester. The final project involves revision/redrafting of a story.
- ENGL 414** ADVANCED CREATIVE WRITING: POETRY WORKSHOP
56393 Section M80 R: 1330-1600 TBA
- 3 Credits (3)**
For advanced writers of poetry. Repeatable for a total of 12 credits.
Prerequisite(s): ENGL 306 or consent of instructor.
- ENGL 422** Advanced Study in a Literary Form of Genre: Trans and Queer Cinema Jean-Thomas Tremblay
64931 Section M01 W: 1330-16-00
- This advanced seminar investigates, from historical and theoretical standpoints, the relation between cinema and nonnormative sexualities. Students track the ways cinema, along with other institutions (social movements, sexology, sociology, policing, and incarceration), has shaped the rubrics of transness and queerness. By probing the emergence of trans and queer cinemas as traditions that have sometimes overlapped but are not isometric, students develop an understanding of the interplay between sexuality, identity, and representation that exceeds a contemporary framework where visibility equals progress. Selected films and texts in film studies bring up questions regarding, among other things, the medium-specific analysis of queerness and transness, cinema's evolution as an anatomical medium and its historical ties to painting and dance, and the surveillance and censorship of sexuality, race, and class.
- ENGL 445** Postmodern Fiction Brian Rourke
64932 Section M01 TR:1330-1445
- The more time goes by, the less anyone knows what postmodernism is, but some of the most radical, challenging, funny, and disturbing fiction written since World War II has been described using this term. In this course, we will try to figure out how writers from the mid twentieth century through the first two decades of this one responded to the ambiguous legacy of modernism, as well as to socio-political pressures that often could silence, co-opt or reduce to irrelevance efforts at radical formal experimentation or symbolic subversion.
- ENGL 470** APPROACHES TO COMPOSITION Jesse Asa Allred
63552 Section M01 M: 1630 – 1900
- 3 Credits (3)**
Theory and practice of teaching writing. Discussion and application of classroom practices, definition of standards, and evaluation of student writing.
- ENGL 471M** SCHOLARLY WRITING FOR INTERNATIONAL GRADUATE STUDENTS
(formerly SPCD 470)
60379 Section M01 TR: 1200 – 1315 TBA
64940 Section M80 TR: 1200 – 1315 TBA
- Instruction and practice in writing major academic genres, including experimental, descriptive, and problem-solution research reports, proposals, and library referenced papers. May be repeated up to 3 credits. Graded: S/U Grading (S/U, Audit).
Prerequisite(s): Placement based on English language screening test or successful completion of **ENGL 1105M**; a minimum TOEFL score of 500 or consent of instructor; and successful completion of SPCD 108/490 where indicated by placement.
- ENGL 478** DOCUMENT DESIGN Clinton Lanier
64939 Section M70 TBA