



addresses. Using contemporary texts and media, the various uses and forms of humor to address social issues associated with politics, family, race, gender, and religion will be explored.

**ENGL 211G**

**WRITING IN THE HUMANITIES & SOCIAL SCIENCES**

*Subtitles: The American Political Film: Rhetoric and Analysis*

**11469 Section M02 MWF 9:30-10:20**

**WILHOYTE**

Film, being such a powerful cultural force and medium, has the capacity to entertain, amuse, but also to inform and instruct either through obvious propagandistic techniques or through more subtle cinematic means. A viewer has a passive interaction with a visual image, and especially if that visual image is being used to convey a political message, the image takes on the role of teacher, leader, and prophet all at once. The viewer can't actively engage with the image until after the film is over, and that's where discussion, analysis, and reflection begin, resulting in an endorsement/critique of the film's content. A student of rhetoric goes one step further and begins to analyze not just the content, but the modes of communication that created that content, looking further into the apparatus of delivery. This course will be focusing on visual rhetorical analysis of "political films."

**ENGL 211G**

**WRITING IN THE HUMANITIES & SOCIAL SCIENCES**

*Subtitles: Writing and Advocacy*

**11470 Section M03 MWF 9:30-10:20**

**FRANKLAND**

This course will focus on the role of writers as advocates for social and health outcome change. In addition, we will discuss the challenges that an individual faces when she/he speaks for a community. The course will strongly emphasize rhetoric and effective writing in order to articulate an issue and an argument. The texts of this course will include a variety of expressions, including plays, essays, film, fiction, and poetry. In addition to reflecting on the texts, there will be an outreach component to the course.

**ENGL 211G**

**WRITING IN THE HUMANITIES & SOCIAL SCIENCES**

*Subtitles: Rhetoric and Documentary Film*

**11471 Section M04 MWF 10:30-11:20**

**McCULLOH**

**ENGL 211G**

**WRITING IN THE HUMANITIES & SOCIAL SCIENCES**

*Subtitles: What to do between Phone Booths: the Rhetoric of Heroism*

**11472 Section M05 MWF 10:30-11:20**

**CAMERON**

In his highly influential work, *The Hero with a Thousand Faces*, mythologist Joseph Campbell theorizes in-depth about the literary, philosophical, and psychological composition of the Universal Hero. Campbell coins the term *monomyth* to express what he sees as the fundamental structure of the Hero's journey. What does our agency, motivation, self-definition equate to in the giant shadow of the Hero? Also, what tensions exist in the notion that there is a "formulaic" approach to understanding something as enigmatic as heroism? Does that universalism foster an image of mankind's beautiful collective unconscious, or does it hinder that

**ENGL 211G**

**WRITING IN THE HUMANITIES & SOCIAL SCIENCES**

*Subtitles: The Detective Story as a Way of Knowing*

**11473 Section M06 MWF 11:30-12:20**

**MEGINNIS,**

**M.**

In this class, we will read great contemporary detective stories in different genres, as well as exploring the history of detective fiction in literature and film. We will broaden our understanding of the detective as a figure until the definition can include ourselves: it is this course's central premise that we are all investigators in this world, interpreting the available evidence to make the best conclusions possible and sharing our visions of the crime (the world) with others. Writing itself is an act of detection, and we will practice that act in this course, preparing ourselves for writing within the humanities in general.

**ENGL 211G**

**WRITING IN THE HUMANITIES & SOCIAL SCIENCES**

*Subtitles: The Artificial Life: Robots, Technology, and Human Computers*

**11474 Section M07 MWF 11:30-12:20**

**MEGINNIS,**

**T.**

Stories of robots cannot necessarily be considered science fiction. In fact, both robotic and non-robotic technologies have become essential to the way we live, play, and learn in an increasingly complex world. This course will use the literature of robots to deal with such weighty questions about our use of and relationship to technology, but it will also attempt to illuminate some of the reasons we humans take such an interest in creating robotic life in the first place—and the rights and responsibilities that arise as a result of our increasing ability to share the world with other beings, robotic and otherwise. This course will focus on writing as a means of participation

in and response to these issues, as well as engaging in critical reading (and viewing) of texts, contributing to class discussion, and presenting individual and group research.

## ENGL 211G

## WRITING IN THE HUMANITIES & SOCIAL SCIENCES

### *Subtitles: Social Arguments in Graphic Novels*

**11481 Section M08 MWF 12:30-13:20**

**PETERMAN**

In this course we will be examining graphic novels and the social arguments made by a number of authors/artists. In addition, we will be examining the medium itself and why it used in place of more traditional texts. Our reading list will include such works as *Watchmen*, *The Dark Knight Returns*, *Ghost World*, *Persepolis*, *Maus*, and others, as well as critical works examining these novels. This class does not assume a background in graphic novels or comics.

## ENGL 211G

## WRITING IN THE HUMANITIES & SOCIAL SCIENCES

### *Subtitles: The I and We in Future Societies*

**11482 Section M09 MWF 12:30-13:20**

**BROOKS**

Chaos! Paradise! Unfamiliar future societies frequently appear in literature, film, television, comics, and even video games. Writers often use contemporary societal ills and successes to create future utopias (perfect societies), dystopias (chaotic societies), or mixes of both. This course will explore unfamiliar societies from authors, artists, and game designers including Aldous Huxley, Frank Miller, and Hironobu Sakaguchi. What can be learned about current societies through the eyes of fictional heroes, anti-heroes, and observers? Are those individual experiences any different than your experience transitioning into the college society? Through writing activities aimed to prep students for writing in their majors, we will explore the answers to such questions and more.

## ENGL 211G

## WRITING IN THE HUMANITIES & SOCIAL SCIENCES

### *Subtitles: Interrogating the "Why": the Rhetoric of Natural Disaster*

**11483 Section M10 MWF 13:30-14:20**

**WALKER**

This course explores how humans question and explain natural disasters, and ultimately, rhetorical ways that we deal with the power and inevitability of nature. Complex and in-depth analysis can be found when looking at texts surrounding a natural disaster. This course will encourage students to observe the occurrences in the world around us which defy human logic and yet are subject to human rhetoric. We will go over a long history of natural disasters, and discuss them on a general scale, but also pick one to focus on each week. At the end of the class, students will pick a specific occurrence of natural disaster to analyze in-depth on their own. This course will allow students to explore the full range of rhetorical analysis as they analyze not only written text, but oral and visual representation, and not only non-fiction or news reports, but the whole range of rhetorical approaches people take when dealing with natural disaster: this includes artwork, fiction, poetry, comedy, religious texts or sermons, legal proceedings that may have happened in light of a disaster, etc.

## ENGL 211G

## WRITING IN THE HUMANITIES & SOCIAL SCIENCES

### *Subtitle: Survive or Perish*

**11484 Section M11 MW 14:30-15:45**

**TREON**

This course will investigate how and why humans live or die under extreme conditions. We will read and 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: Intercultural Writing*

**11485 Section M12 TR 08:55-10:10**

**THATCHER**

In this course, we learn about how writing and cultural values vary across the globe. We first explore approaches to comparing cultures, clarifying differences between stereotyping and generalizing, and we learn about the need to ethically and validly compare cultures. Next, we learn and apply a framework for comparing cultures and writing patterns, based on a predominant conception of the self, thinking patterns, social behaviors, and rhetorical traditions. This intercultural exploration helps us understand the cultural values that correspond to American writing patterns and how these values and patterns might work in other cultural systems. We also pay particular attention to writing and culture in this U.S.-Mexico border region.

## ENGL 211G

## WRITING IN THE HUMANITIES & SOCIAL SCIENCES

### *Subtitles: Zombie Rhetoric*

**11486 Section M13 TR 10:20-11:35****LAYFIELD**

As a class we will explore the definitions of “zombies” as they occur in texts from the various disciplines in humanities. Students will discuss, research and write about what it means to be a “zombie” in America during several cultural/political moments and we will examine how these creatures reinforce or rebel against what it means to be an “individual.”

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES****Subtitle: *Women Across Media*****11487 Section M14 TBA MS2****CONLEY**

In this class, we will study, explore, and analyze women’s creative contributions to a wide variety of media—for example, film, poetry, art, comedy, and journalism. Traditionally, women’s innovative and important work in these fields has been marginalized. We will study, discuss, and write about women’s valuable creative endeavors while also learning about the historical and cultural contexts in which these artistic productions occurred.

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES****Subtitle: *Critical Thinking & Persuasive Writing*****11488 Section M15 TR 11:45-13:00****MURRELL****11491 Section M18 TR 14:35-15:50****MURRELL**

To write is to act: persuasive arguments can change attitudes, policies, and lives. This class will explore persuasive techniques in speeches, writing, and advertising with the goal of enhancing our ability to critically analyze and write persuasive arguments on a variety of contemporary topics. The class will operate as a writing workshop, requiring each student’s commitment to the process of reading, discussion, writing, critiquing, and revising. We will write several short essays, including a rhetorical analysis of an argument, and write a 6- to 10-page researched persuasive paper with an annotated bibliography.

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES****Subtitles: *Apocalypse and the Rhetoric of Fear*****11489 Section M16 TR 13:10-14:25****MYERS**

The ice caps are melting; the oceans are poison; flu pandemic is imminent; religions claim that these are the end days. This class will explore the rhetorical functions of eschatological texts: written work, film, audio, and combinations that make claims based on the ancient fear of the end of all life as we know it. Using different rhetorical analytic techniques, we will come to understand apocalyptic texts as they function now and as they have in the past. Ultimately, I hope our class will come to see apocalyptic visions not exclusively as a good reason for immediate action, but as a manipulative rhetorical technique.

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES****Subtitles: *Manifestos: The Connection Between Politics and Art*****11490 Section M17 TR 13:10-14:25****LANGUELL**

Students will critically engage with manifestos and supplementary, contextualizing texts that explore various schools of thought in political and artistic movements. We will read works that explore from various angles the cultural significance and consequences of promoting an ideology as well as the historical, resonant significance of such. Students will hone critical thinking skills by examining these texts through class discussions, short writing assignments, and other in-class activities. By applying these skills toward the creation of well-written, thoroughly-researched, and inspired academic arguments, students will complete this course with both the writing experience necessary to advance to more challenging courses within their major and the reading experience necessary to critically engage with their communities – past, present, and future.

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES****Subtitles: *The Nature of Natural Disaster*****Section M70 Blackboard ONLINE****REEVES**

We will examine how natural disaster often provokes, engages, inspires, and changes our perceptions of cultural, political, and social issues. In short, how does human tragedy involving natural disaster both unite and divide us? Why are we so enthralled with cataclysmic events and what does it say about human nature? What is a natural disaster? These are a few of the questions we will explore in the age-old discussion of man (and woman) vs. nature.

**ENGL 218G****TECHNICAL & SCIENTIFIC COMMUNICATION****Sections M01-20 See online schedule for times and locations.****TBA****Section M30 MW 16:00-18:30 MS2****TBA****Section M70 Blackboard ONLINE****XOCHIME**

This course investigates the theory and practice of writing in technical and scientific fields. The course emphasizes preparing effective written products for both academic and professional settings.

**ENGL 220G INTRODUCTION TO CREATIVE WRITING**

**12228 Section M01 MWF 09:30-10:20**

**12231 Section M02 MWF 11:30-12:20**

**12232 Section M03 TR 08:55-10:10**

**TBA**

**COLANTINO**

**TBA**

This course is an introduction to three forms of imaginative writing: creative non-fiction, fiction, and poetry. We will read and discuss various texts representative of these forms and perform writing exercises to help us learn how to write.

**ENGL 220G INTRODUCTION TO CREATIVE WRITING**

**12248 Section M04 TR 13:10-14:25**

**VOISINE**

This course is designed to give students exposure to poetry, nonfiction essay and fiction writing. Through guided reading and creative writing exercises, students will explore issues of voice, metaphor, image across genres. The authors of many of the works we will be reading from will visit the class and answer questions about craft.

**ENGL 243 THE BIBLE AS LITERATURE**

**12298 Section M01 TR 10:20-11:35**

**BURNHAM**

ENGL 243 is an introduction to the study of the Bible from the perspective of literary scholarship and interpretation. We will study the historical, cultural, and geographical contexts in which the Bible was written in order to understand what the texts meant to their original audiences. We will also consider how the canon was formed and how the Bible came to be rendered in English. Facility in reading the Bible as a literary anthology is our primary goal, so we will spend time practicing analytical reading skills; discussing genre, literary technique, and rhetorical tropes; examining language and translation issues; and exploring formal critical approaches to the study of the Bible. The Bible is arguably the most influential single book in the Western tradition, so we will also consider the texts as historical and cultural documents.

**ENGL 244G LITERATURE & CULTURE**

**12303 Section M01 TR 8:55-10:10**

**CUNNAR**

This course offers you the opportunity to read, analyze, and discuss selected major texts from the western literary tradition—Plato, Sophocles, Ovid, Augustine, Dante, Petrarch, Christine DePizan, and others. Course objectives are to introduce you to a variety of writers, texts, and themes (love, war, heroism, individual vs. the state, tragedy, gender) that have and still influence our culture. The course will further introduce you to various intellectual, cultural, and socio-historical contexts under which the texts were produced. As a requirement of all General Education courses, you will learn about the nature of English as a discipline and how evidence and proof are established within the discipline through a variety of critical/theoretical positions. You will be required to engage in research and write a paper based on your research.

**ENGL 251 SURVEY OF AMERICAN LITERATURE I**

*Subtitle: Beginnings to the Civil War*

**12305 Section M01 TR 08:55-10:10**

**WIGET**

This course provides the opportunity for students to involve themselves in the ongoing argument over who we are as Americans. Our survey takes us from the first encounters of Europeans with Native Americans until the close of the Civil War. The issues raised then, the images dreamed then, words expressed then by Bradstreet, Franklin and Jefferson, Hawthorne and Poe, Melville and Whitman and Dickinson still have a compelling urgency today. Students will read widely among a variety of voices, listening to men and women of different races and backgrounds trying to express their sense of what America is and ought to be. We will also read two novels, Hawthorne's The Blithedale Romance and Stowe's Uncle Tom's Cabin. In addition to a midterm and final exam, students will keep a reading log and write two short, unresearched essays.

**ENGL 252 SURVEY OF AMERICAN LITERATURE II**

**12307 Section M01 TR 13:10-14:25**

**PAYNE**

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 pay attention to major literary movements—Realism, Naturalism, Modernism—as well as our present-day contemporary literary scene. The course features major works of Kate Chopin, Zora Neale Hurston, Ernest Hemingway, William Faulkner, as well as works of other key writers. We will carefully consider the multi-ethnic character of American literature. The course includes varied types of literature, including short stories, longer fictional works, and

poetry. In addition to reading assignments, short papers, a mid-term, and a final will be assigned. Class sessions are not based on lectures but consist of discussion of our readings from varied perspectives of class members.

**ENGL 262**

**MASTERPIECES OF WESTERN EUROPEAN LITERATURE,  
POST-RENAISSANCE TO MODERN TIMES**

**12311 Section M01 TR 14:35-15:50**

**WIGET**

In this course we will read the poetry, fiction and drama that have shaped the modern world. We will discuss these major texts from the British, French, American, German, Scandinavian, Spanish and Russian literature in the context of parallel developments in European art, music and intellectual history. Our goal is to understand the relationship between these literatures and the social and intellectual revolutions that gave birth to the modern consciousness. Students who complete the course successfully will be able to describe the major intellectual and cultural developments from which modern European, British and American literature emerged and which have led to the development of the modern sensibility. In addition to short readings from authors as diverse as Jonathan Swift, Leo Tolstoy, Franz Kafka and Thomas Mann, students will read two novels: Flaubert's *Madame Bovary* and Camus' *The Plague*. Students will keep a reading log, write two short response essays, and take a midterm and final exam.

**ENGL 272**

**SURVEY OF ENGLISH LITERATURE II**

**12313 Section M01 MW 14:30-15:45**

**ROURKE**

In this course we will explore the poetry, fiction, drama and non-fiction prose written in Britain and parts of what was the British Empire from the late eighteenth century to the present. Beginning with the cultural upheavals known as Romanticism, we will trace transformations and continuities in the development of the literary field through the Victorian, modernist, and contemporary or post-colonial periods. A central aim of this course will be to try out different ways of reading, interpreting and writing about literary texts, particularly through study of the variety of contexts—political, economic, military, social, cultural, religious, and philosophical—which shaped and were in turn affected by literary activity.

**ENGL 301**

**THEORY & CRITICISM: RHETORIC & CULTURE**

**12316 Section M01 TR 13:10-14:25**

**BROWN**

In *Rhetorical Criticism: Explorations and Practices*, Sonya K. Foss writes that human beings live in a symbolic world, continually trying to understand how symbols work and why they affect us in one way or another. "The process of rhetorical criticism" she suggests "involves engaging in this natural process in a more conscious, systematic, and focused way" (7). In this course, we will engage in the "conscious, systematic, and focused" practices of rhetorical criticism. To that end, the course will offer: a brief overview of key moments in the history of rhetoric, a more thorough consideration of critical developments in contemporary rhetorical theory and criticism, and directed practice doing rhetorical criticism employing a range of critical approaches.

**ENGL 302**

**THEORY&CRITICISM: LITERATURE & CULTURE**

**12317 Section M01 MW 16:00-17:15**

**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**

**12320 Section M01 MW 14:30-15:45**

**BRADBUD**

**12322 Section M02 TR 14:35-15:50**

**GRINSTEAD**

Students will compose two fictional short stories and closely examine the submissions of their peers in a 'workshop' format. This is a class for serious readers of fiction who may be interested in becoming writers. May be repeated for a maximum of 9 credits.

**ENGL 306**

**CREATIVE WRITING: POETRY**

**12326 Section M01 MWF 10:30-11:20**

**ROME**

**12328 Section M02 TR 11:45-13:00**

**GREENFIELD**

This course is focused on reading contemporary poetry, writing poetry, workshopping poetry, and learning how to discuss your classmates' work. The class embraces formal prosodic techniques as well as free verse as we explore the development of the poetic voice. No previous experience in poetry writing is necessary. Students will be required to attend readings and to give a poetry reading.

**TEXTS:** *National Anthem*, by Kevin Prufer; *Whim Man Mammon* by Abraham Smith; *The Teachers and Writers Handbook of Poetic Forms* by Ron Padgett



**ENGL 323 AMERICAN DRAMA****13301 Section M01 TR 13:10-14:25****STORM**

The course looks at a broad selection of American plays written during the decades from 1916 to the present day, from Susan Glaspell to LeRoi Jones, Luis Valdez, Wendy Wasserstein, and Donald Margulies among other writers. Even as the class attends to the plays in their historical and cultural settings, and in the context of various theatrical trends, emphasis is placed continually on the dramaturgy itself and on the stylistic and expressive qualities associated with particular plays and playwrights. Attention is given especially to the comic and tragic visions that informed theatre writing during these times, and considerable focus is placed on select works by Eugene O'Neill, Tennessee Williams, and Arthur Miller.

NOTE: Cross listed as THTR 323G.

**ENGL 326 CULTURAL IDENTITY****13306 Section M01 TR 13:10-14:25****ALMJELD****Section M02 MW 14:30-15:45****GRAHAM**

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, MySpace, 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 328G LITERATURE OF SCIENCE FICTION & FANTASY****13312 Section M01 Blackboard ONLINE****BROWN****Section M70 Blackboard ONLINE****McNEEL**

Beginning with a historical survey of the development of science fiction and fantasy, this online course will turn its focus to specific novels and films that represent the genres. Students will do several reviews and a research project.

**ENGL 329 STUDIES IN DRAMA****Subtitle: Dramaturgy****13316 Section M01 MWF 13:30-14:20****GODWIN**

Emphasis on a group of related works of European or American drama; topics will vary.

NOTE: Cross listed with THTR 329.

**ENGL 330 STUDIES IN POETRY****Subtitle: Verse & Controversy****13320 Section M01 MW 14:30-15:45****GREENFIELD**

*Censored. Pornographic. Politically incorrect. Subversive. Mocking. Suicidal. Rebellious. Sanctimonious.* These are charges against poems and poets we will read in this class. From Walt Whitman’s radical imagination of democracy to Amiri Baraka’s incendiary 9/11 verse conspiracies; from Allen Ginsberg’s obscenity charges to the mainstreaming of gay poetry as a genre; from poetry of the *shoah* to poetry of the Civil Rights Movement; from NEA controversies to free speech in public spaces: this class explores how poetry has always challenged (and continues to challenge) the status quo, confirming Plato’s characterization of poets as the dangerous citizens of society. Students will read, discuss in class, write and present papers, write poems, participate in a public poem project, watch documentaries, and listen to audio tracks of poems. TEXTS: *Somebody Blew Up America & Other Poems* by Amiri Baraka; *Doubled Flowering: From the Notebooks of Araki Yasusada* translated by Kent Johnson; *Howl: Original Draft Facsimile, Transcript, and Variant Versions, Fully Annotated by Author, with Contemporaneous Correspondence* by Allen Ginsberg; *Song of Myself* by Walt Whitman; *Love Speaks Its Name: Gay and Lesbian Love Poems* edited by J.D. McClatchy, plus instructor reserve materials.

NOTE: Prerequisite: ENGL 115, 220, or 240 recommended, but not required.

**ENGL 335V STUDIES IN THE NOVEL****13321 Section M01 MW 16:00-17:15****PAYNE**

In this special edition of Studies in the Novel, we will study classic as well as relatively recently recovered works of multicultural fiction in their biographical, historical and cultural contexts and in relation to other expressive forms, including poems, short fiction, and film, which will provide points of comparison important to our study of our novels. We will study varied types of fictional techniques as exemplified in writings of Joseph Conrad, William Faulkner, Ernest Hemingway, Willa Cather, Leslie Silko, Stephen Crane, and Kate Chopin. For a change of pace at times we will experiment with some “Readers’ Theater” style class presentations of scenes of novels



And there are even more complex layers to this question of authenticity: women have no means of coming to an understanding of what their experience is, or even that it is different from male experience. The tool for representing, for objectifying one's experience in order to deal with it, culture, is so saturated with male bias that women almost never have a chance to see themselves culturally through their own eyes. So that finally, signals from their direct experience that conflict with the prevailing (male) culture are denied and repressed. (*Dialectic of Sex*, p. 141)

According to Firestone, an authentic understanding of women's personal and cultural experiences hinges on their seeking to objectify those experiences in literary form by appropriating the means of cultural production: language, writing, and other symbolic forms. In this course, we will explore different ways women have confronted the challenges Firestone identifies.

This course addresses women's writing about their own experiences and, crucially, their ways of doing so, as they try to appropriate literary forms previously denied to them. This course and its texts will present questions such as: how are we to understand authenticity and women's writing? It is possible to identify a distinctly woman's voice in literature? What does it mean when women writers seize the means of literary production to describe their own cultural experiences?

This course's readings further address women's representations of issues international in scope, a focus that may enable some understanding of the various factors that, within the 20<sup>th</sup> century, have worked to create the world we live in: social movement and institutions; historical changes and trends; religious, domestic, tribal and international conflicts. More generally, this course and its texts address the issue of women's roles within movements of social change, an issue that dalit writer Bama addresses in a particularly direct manner; "We must stand up for ourselves and declare that we too are human beings like everyone else. If we believe that someone else is going to come and uplift us, then we are doomed to remain where we are, forever" (*Sangati*, p. 66). What does it mean when women, as writers and participants within their own cultures, begin to "stand up" for themselves and enact their own socio-political changes?

NOTE: Cross listed with W S 380V.

## **ENGL 392V MYTHOLOGY**

**13342 Section M01 Blackboard ONLINE**

**Section M70 Blackboard ONLINE**

**LAVENDER**

**LAVENDER**

This online only course will begin with various theories that address the origin, structure, and meaning of mythology. We will discuss the theories of Frazer, Harrison, Malinowski, Eliade, Freud, Jung, Levi-Strauss, Campbell, and others. We will attempt to apply these theories as we intensively study Greek mythology. Additionally, we will investigate other mythologies in close geographic proximity with Greece, such as Mesopotamia, Babylon, Syria, Egypt, and Rome. We will also visit other mythologies, such as Norse, Japanese, Mayan, Aztec, Hindu, sections of Africa, and Navajo and other southwestern cultures. As we analyze the divine narratives and legends of these cultures, we will address the following archetypes: Creation, Flood/Cosmic Disaster, Origin of Humans, Mother Goddess, Dying & Resurrection, Afterlife, Trickster, and Hero. Assignments include online discussion, papers, exams, quizzes, PowerPoint presentations, and iTunesU lectures. To enroll in this course, be sure you have the following computer capabilities:

**Apple iTunes** (<http://www.apple.com/itunes/download/>)

**Web Browser (any of the below)**

- Internet Explorer 7 (<http://www.microsoft.com/windows/downloads/ie/getitnow.msp>)

- Mozilla Firefox (<http://www.mozilla.com/en-US/firefox/>)

- Apple Safari (pre-installed on Mac OS X)

**Presentation software (any of the below)**

- Microsoft PowerPoint (<http://office.microsoft.com/en-us/powerpoint/default.aspx>)

- OpenOffice Impress (<http://www.openoffice.org/>)

**Word Processing software (any of the below)**

- Microsoft Word (<http://office.microsoft.com/en-us/word/default.aspx>)

- OpenOffice Writer (<http://www.openoffice.org/>)

**Your computer should come equipped with:**

- Sound card

- Speakers

**Internet Connection:**

- minimum 56K dial-up

- DSL or Cable Internet access is recommended

## **ENGL 392V MYTHOLOGY**

**Section M71 Blackboard ONLINE**

**HALEY**

Greek and Roman mythology and its impact on European and English literature. Readings in myths, classical plays, and other literature with

## **ENGL 394V SOUTHWESTERN LITERATURE**

**13345 Section M01 TR 10:20-11:35**

**GARAY**

A vast and varied landscape peopled historically and contemporarily by populations in conflict and collaboration, the U.S. Southwest inspires literary expression that is as wide-ranging and complex as its histories and its realities. In this course, we will focus on texts by

both canonical and emergent writers in order to explore contesting visions of the U.S. Southwest. We will discuss concepts and issues that shape and impact these visions—nation, border, frontier, immigration, environment, economics, memory, assimilation, resistance. 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 literature we engage. A partial list of writers to be explored: Leslie Marmon Silko, Cormac McCarthy, Willa Cather, Luis Alberto Urrea, Edward Abbey, Pat Mora.

**ENGL 399**

**SPECIAL TOPICS**

**13346 Section M01 TBA**

**TBA**

This course may be repeated for a maximum of 12 credits. Requires instructor consent. Contact department for more information.

**ENGL 400**

**INDEPENDENT STUDY-UPPER DIVISION**

**13349 Section M01 TBA**

**TBA**

This course may be repeated for a maximum of 5 credits. Requires instructor consent. Contact department for more information.

**ENGL 409**

**SHAKESPEARE II**

**13353 Section M01 MWF 17:30-20:15**

**GODWIN**

Principal plays of Shakespeare's last two periods.

NOTE: Cross listed with THTR 409.

**ENGL 413**

**ADVANCED CREATIVE WRITING: PROSE WORKSHOP**

**13462 Section M01 W 17:30-20:00**

**TBA**

Advanced creative writing prose workshop. Imaginative writing, chiefly the narrative. Requires instructor consent.

**ENGL 414**

**ADVANCED CREATIVE WRITING: POETRY WORKSHOP**

**13464 Section M01 TR 13:10-14:25**

**GREENFIELD**

Focusing on the craft of poetry, this course requires intensive reading, writing, and revision. Through formal analysis of peer work and established models, we will increase our ability to effectively critique our own and others' writing. Each week we will critique original poetry produced by the workshop's participants. We will also do some exercises to further poem-opening—but these exercises will be optional to submit to the workshop or the portfolio. They are designed to complicate, inspire, and frustrate. We will also, together, approach readings that teach us something about poetic composition and/or the history of contemporary American poetry. All students will produce a portfolio of 10-12 revised pieces, due at the end of the semester. The class will be further enhanced by attendance of readings and one-on-one conferences. **TEXTS** : *National Anthem*, by Kevin Prufer; *Whim Man Mammon* by Abraham Smith; *The Teachers and Writers Handbook of Poetic Forms* by Ron Padgett

**ENGL 416**

**APPROACHES TO LITERATURE**

**13466 Section M01 T 17:00-19:30**

**NIMS**

English 416 is designed for students who are interested in teaching English at the secondary level. We will focus on literature of adolescents, looking at strategies for reading, discussion, and writing about literature, and engaging students. Specifically, we will (1) apply theories of reading and writing to literature; (2) discuss pedagogical theory and classroom practices; and (3) design curricular materials for teaching literature at the secondary level. Through frames of pedagogical theories, the class will help you develop a strong foundation, both theoretical and practical, to support your teaching and to help you become an effective, reflective teacher of literature/language arts at the secondary level.

**ENGL 417**

**IDENTITY, AGENCY & SUBJECTIVE**

**Subtitle: Chicana & Black Feminism**

**13467 Section M01 TR 13:10-14:35**

**GARAY**

The focus of this course is the study of Third Wave Black and Chicana feminist theories. We will examine texts central to the genesis of Black and Chicana feminist thought (primarily 1960-1985) as well as more contemporary texts of these yet emergent theoretical traditions. We will attend to the existent dialogue between Black and Chicana feminisms as well as the response to and against mainstream feminist thought. We will study the various forms Chicana and Black feminist thought take, the combination of theory and praxis, and the impact of these theories on the writing, reading, and analysis of literature. This course will be both reading and writing intensive

NOTE: Cross listed with WS 450.

**ENGL 423****ADVANCED STUDY IN A MAJOR AUTHOR****Subtitle: *William Blake*****13468 Section M01 MW 16:00-17:15****LINKIN**

In Blake's final epic poem *Jerusalem*, the character Los cries out "I must Create a System, or be enslav'd by another Mans / I will not Reason & Compare: my business is to Create." Los could be speaking for Blake himself, who spent his entire life creating poetry, painting, and a philosophic system that challenged the historical, religious, aesthetic, sexual, political and cultural expectations and assumptions of his time. This class offers a rare opportunity to study the systems Blake created (and disrupted) in an interconnected series of poems he illustrated via his own unique system, etching the poems and illustrations on copper plates, printing them, and coloring the prints by hand so that no two copies were alike. Blake called his illustrated poems "illuminations," inviting attention to the ways the images qualify, modify, and even subvert the words. I invite you to attend to the power and beauty of Blake's astonishing poetry with me as we study his greatest illuminations: *The Songs of Innocence and of Experience*, *The Book of Thel*, *The Marriage of Heaven and Hell*, *Visions of the Daughters of Albion*, *America: A Prophecy*, *Europe: A Prophecy*, *The Book of Urizen*, *Milton*, and *Jerusalem*.

**ENGL 423****ADVANCED STUDY IN A MAJOR AUTHOR****Subtitle: *Poe & His Legacy*****13469 Section M01 TR 11:45-13:00****WIGET**

This course is about Poe the reader and Poe the writer. We'll read the literature that shaped Poe's development as a writer, Poe's own work, and the work of European writers who found in Poe the most influential American writer of the nineteenth century. Our goal is to understand how Edgar Allan Poe distinguished himself from the writers of the seething mass of popular literature and how he became the most influential American writer of nineteenth century, the first modern American writer. In addition to reading most of Poe's major work, we'll read Charles Brockden Brown's *Weiland*, Baudelaire's *Flowers of Evil*, Dostoevsky's *Notes from Underground*, Huysman's *Against Nature*, and Wilde's *Picture of Dorian Gray*. Students will write several short response papers as well as a research paper.

**ENGL 445****POSTMODERN FICTION****Subtitle: *Postmodern & Contemporary Fiction*****13470 Section M01 M 17:30-20:00****ROURKE**

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 mid-to-late century responded to the ambiguous legacy of modernism, as well as to socio-political pressures that often seemed to silence, co-opt or reduce to irrelevance efforts at radical formal experimentation or symbolic subversion.

**ENGL 449****ADVANCED STUDY IN WRITING****Subtitle: *Online Publishing*****13471 Section M01 R 17:00-19:30****VOISINE**

Help create NMSU's undergraduate literary magazine! In this course, we will name, design and edit the literary magazine representing the English department and its best writers. This course will provide hands-on training as well as some theoretical background for online publishing. Be in on the ground floor of this new magazine and learn useful online publishing skills.

**ENGL 451****PRACTICUM IN GRAMMAR OF AMERICAN ENGLISH****13472 Section M01 TR 10:20-11:35****NIMS**

This course offers a systematic introduction to the grammar of American English, and in class we will work to define grammar, its uses and how it impacts language learning. No formal grammatical knowledge beyond the ability to recognize and name the parts of speech is required to begin the course. We know that grammar instruction helps students acquire language more efficiently, but we also know that grammar must be incorporated into the larger context of teaching students to use language effectively. The course will help you become effective teachers of writing and grammar in a variety of contexts including the classroom and the workplace. Our goal in this class will be to learn grammar we need to know in order to accomplish defined communication tasks. We'll work to do this in an environment that is lively and fun and uses a variety of instructional modes.

**ENGL 469****ADVANCED STUDY IN AMERICAN LITERATURE****Subtitle: *Whitman & Modern Free Verse*****13473 Section M01 TR 14:35-15:50****CULL**

In the Wake of Whitman: Walt Whitman and Modern American Poetry More than two thousand years ago, Plato famously argued that poets should be kept out of the republic (contending that if poets become influential "not law and the reason of mankind...but pleasure and pain will be rulers of the state"). About one hundred and fifty years ago, Walt Whitman inaugurates a distinctly American poetic tradition by arguing the reverse that the American republic desperately needed poetry in order to continue to exist, that poetry could stop a Civil War, end injustice, and foster a more cohesive, democratic society. This course will begin by considering how Whitman pursues these goals by developing a poetic form (free verse) as inclusive as the radically democratic ideology it gives voice to. Then we will go on



Focusing on the craft of poetry, this course requires intensive reading, writing, and revision. Through formal analysis of peer work and established models, we will increase our ability to effectively critique our own and others' writing. Each week we will critique original poetry produced by the workshop's participants. We will also do some exercises to further poem-opening—but these exercises will be optional to submit to the workshop or the portfolio. They are designed to complicate, inspire, and frustrate. We will also, together, approach readings that teach us something about poetic composition and/or the history of contemporary American poetry. All students will produce a portfolio of 10-12 revised pieces, due at the end of the semester. The class will be further enhanced by attendance of readings and one-on-one conferences. **TEXTS** : *National Anthem*, by Kevin Prufer; *Whim Man Mammon* by Abraham Smith; *The Teachers and Writers Handbook of Poetic Forms* by Ron Padgett

NOTE: Requires instructor consent.

### **ENGL 516 GRADUATE STUDY: APPROACHES TO LITERATURE**

**13876 Section M01 T 17:00-19:30**

**NIMS**

English 416 is designed for students who are interested in teaching English at the secondary level. We will focus on literature of adolescents, looking at strategies for reading, discussion, and writing about literature, and engaging students. Specifically, we will (1) apply theories of reading and writing to literature; (2) discuss pedagogical theory and classroom practices; and (3) design curricular materials for teaching literature at the secondary level. Through frames of pedagogical theories, the class will help you develop a strong foundation, both theoretical and practical, to support your teaching and to help you become an effective, reflective teacher of literature/language arts at the secondary level.

### **ENGL 517 IDENTITY, AGENCY & SUBJECTIVE**

**Subtitle: Chicana & Black Feminism**

**13880 Section M01 TR 13:10-14:35**

**GARAY**

The focus of this course is the study of Third Wave Black and Chicana feminist theories. We will examine texts central to the genesis of Black and Chicana feminist thought (primarily 1960-1985) as well as more contemporary texts of these yet emergent theoretical traditions. We will attend to the existent dialogue between Black and Chicana feminisms as well as the response to and against mainstream feminist thought. We will study the various forms Chicana and Black feminist thought take, the combination of theory and praxis, and the impact of these theories on the writing, reading, and analysis of literature. This course will be both reading and writing intensive

NOTE: Cross listed with WS 450.

### **ENGL 523 ADVANCED STUDY IN A MAJOR AUTHOR**

**Subtitle: William Blake**

**13885 Section M01 MW 16:00-17:15**

**LINKIN**

In Blake's final epic poem *Jerusalem*, the character Los cries out "I must Create a System, or be enslav'd by another Mans / I will not Reason & Compare: my business is to Create." Los could be speaking for Blake himself, who spent his entire life creating poetry, painting, and a philosophic system that challenged the historical, religious, aesthetic, sexual, political and cultural expectations and assumptions of his time. This class offers a rare opportunity to study the systems Blake created (and disrupted) in an interconnected series of poems he illustrated via his own unique system, etching the poems and illustrations on copper plates, printing them, and coloring the prints by hand so that no two copies were alike. Blake called his illustrated poems "illuminations," inviting attention to the ways the images qualify, modify, and even subvert the words. I invite you to attend to the power and beauty of Blake's astonishing poetry with me as we study his greatest illuminations: *The Songs of Innocence and of Experience*, *The Book of Thel*, *The Marriage of Heaven and Hell*, *Visions of the Daughters of Albion*, *America: A Prophecy*, *Europe: A Prophecy*, *The Book of Urizen*, *Milton*, and *Jerusalem*.

### **ENGL 523 ADVANCED STUDY IN A MAJOR AUTHOR**

**Subtitle: Poe & His Legacy**

**13894 Section M01 TR 11:45-13:00**

**WIGET**

This course is about Poe the reader and Poe the writer. We'll read the literature that shaped Poe's development as a writer, Poe's own work, and the work of European writers who found in Poe the most influential American writer of the nineteenth century. Our goal is to understand how Edgar Allan Poe distinguished himself from the writers of the seething mass of popular literature and how he became the most influential American writer of nineteenth century, the first modern American writer. In addition to reading most of Poe's major work, we'll read Charles Brockden Brown's *Weiland*, Baudelaire's *Flowers of Evil*, Dostoevsky's *Notes from Underground*, Huysman's *Against Nature*, and Wilde's *Picture of Dorian Gray*. Students will write several short response papers as well as a research paper.

### **ENGL 527 PRACTITIONER INQUIRY & LITERARY ACTION**

**Section M30 TBA**

**MS2**

**TBA**

Offers close graduate study of a form or genre, a major figure or style, an historical period or movement, or a major theme or text. Topics vary from semester to semester.

**ENGL 534****GRADUATE STUDY: FORM & TECHNIQUE PROSE****13907 Section M01 R 17:00-19:30****ROMM**

In this class, we will look at texts by authors who are known for (at least sometimes) writing the magical real, likely including Isaac Bashevis Singer, Aimee Bender, Franz Kafka, Toni Morrison, Leonora Carrington, Gabriel Garcia Marquez, and Julio Cortezar. How do these writers use the tools of realism to get at something magical? Are their stories really magical? Or are these stories actually realism, sharpened? This course will require research and presentations by students, as well as the production of original magical real texts.

**ENGL 545****POSTMODERN FICTION****Subtitle: *Post Modern & Contemporary Fiction*****13914 Section M01 M 17:30-20:00****ROURKE**

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 mid-to-late century responded to the ambiguous legacy of modernism, as well as to socio-political pressures that often seemed to silence, co-opt or reduce to irrelevance efforts at radical formal experimentation or symbolic subversion.

**ENGL 549****ADVANCED STUDY IN WRITING****Subtitle: *Online Publishing*****13917 Section M01 R 17:00-19:30****ALMJELD**

In an increasingly digital world, publishers and writers are expanding their expectations for modes appropriate for sharing creative and scholarly work. This course will provide a theoretical background for online publishing and design as well as hand-on experience publishing an online literary magazine. The course, team-taught by creative writing and rhetoric faculty, aims to adapt an undergraduate fine arts/literary arts magazine to an online format and offers graduate students the opportunity to aid in new media design and to foster mentoring relationships with undergraduate students.

**ENGL 551****PRACTICUM IN GRAMMAR****13925 Section M01 TR 10:20-11:35****NIMS**

This course offers a systematic introduction to the grammar of American English, and in class we will work to define grammar, its uses and how it impacts language learning. No formal grammatical knowledge beyond the ability to recognize and name the parts of speech is required to begin the course. We know that grammar instruction helps students acquire language more efficiently, but we also know that grammar must be incorporated into the larger context of teaching students to use language effectively. The course will help you become effective teachers of writing and grammar in a variety of contexts including the classroom and the workplace. Our goal in this class will be to learn grammar we need to know in order to accomplish defined communication tasks. We'll work to do this in an environment that is lively and fun and uses a variety of instructional modes.

**ENGL 555****RHETORIC OF SCIENTIFIC LITERATURE****13928 Section M01 TR 10:20-11:35****TORRES**

Historically, we have understood science as grounded on the belief of objectivity and on a corresponding belief in the transparency and neutrality of language. Essentially, we have believed that there is a reality outside of our perception, and that, given the appropriate use of procedure, we can know it and represent it with some accuracy. In the last few decades, however, postmodern and other social constructivist theories have raised some significant questions that challenge our faith in the objectivity and referentiality that have been so central to our understanding of the scientific enterprise. Key to these interrogations is the role that language plays in the production of knowledge, in general, and scientific knowledge, in particular. Scientific knowledge is now understood as rhetorical, as a discursive practice shaped by epistemological assumptions, disciplinary conventions, material conditions, and ideological commitments. While extreme postmodernists might argue that scientific knowledge is fully discursive, this position often ignores the fact that science and the scientific method have had an extraordinary effect on our material lives. Others suggest, on the other hand, that to take scientific discourse at face value is to ignore significant questions of culture, social power, and language in the construction of scientific knowledge and the development of those institutional structures that support it. The rhetorical status of science is contested, to say the least. In this course, we will study the contest.

**ENGL 564****HISTORY & THEORY OF COMPOSITION****13934 Section M01 R 17:00-19:30****BURNHAM**

This course will examine the origins and history of composition as a discipline. We will ground ourselves in the history of composition by examining the teaching of writing in colleges in the US from the late 19<sup>th</sup> through the middle of the 20<sup>th</sup> century. Then we will consider the professionalization of composition within the academy signaled by disputes over taxonomies of writing, especially those of James

Kinneavy and James Britton, and related commentary by Richard Fulkerson. Early awareness of composition as a discipline was signaled by disputations concerning meta-analysis of knowledge-making in composition by Stephen North and ideological critiques by James Berlin and others. We will complete our investigation by surveying the current state of composition by reading Tate et al's collection *A Guide to Composition Pedagogies*. Student work will include a book report with oral presentation of a significant historical contribution to composition as a discipline, as well as a project developing a research proposal or a pedagogical application of composition theory.

**ENGL 569**

**ADVANCED STUDY IN AMERICAN LITERATURE II**

*Subtitle: Civil War to the 1930s*

**13939 Section M01 TR 17:00-18:15**

**PAYNE**

The course will focus on major works of American fiction, autobiography, poetry, and drama from the Civil War to the 1930s. An overall course goal will be to trace the emergence of modernist sensibility and style against a background of earlier classic works. Course readings include Edit Wharton's *The Age of Innocence*; Henry James' famous psychological ghost story, *The Turn of the Screw*; a play by Eugene O'Neill; Booker Washington's classic autobiography *Up From Slavery*; as well as work of William Faulkner, Willa Cather, and Stephen Crane. The course will introduce theory and criticism relevant to our readings, most notably work associated with the recent "ethical turn" in criticism, such as Derek Attridge's new study on *The Singularity of Literature* (2004), which will be included as a special course text for this graduate section. A research paper of moderate length due at the end of the semester will be scheduled. Class sessions are not based on lectures but will focus on discussion of our readings from varied perspectives of class members, as well as graduate student presentations.

**ENGL 572**

**TECHNICAL-PROFESSIONAL COMMUNICATION: THEORY & PEDAGOGY**

**13944 Section M01 T 17:00-19:30**

**SHEPPARD**

This course will introduce key issues in the field of professional and technical communication, with a particular focus on teaching. Our texts, discussions, and assignments will allow us to see the way theory and pedagogy mutually inform one another. We will examine disciplinary trends in both research and classroom practice. Course assignments will engage scholarship in the discipline, investigate varying pedagogical approaches, and create or supplement curricular materials for current or future teaching in technical and professional communication.

**ENGL 574**

**ADVANCED WRITING WORKSHOP: PROSE**

**13951 Section M01 T 17:00-19:30**

**BRADBURD**

Intensive practice in prose writing, primarily fiction, in a workshop environment with peer criticism. May be repeated for a total of 15 credits.

NOTE: Consent of instructor required.

**ENGL 575**

**ADVANCED WRITING WORKSHOP: POETRY**

**13952 Section M01 W 17:30-20:00**

**SMITH**

Intensive practice in poetry writing in a workshop environment with peer criticism. May be repeated for a total of 15 credits.

NOTE: Requires consent of instructor.

**ENGL 577**

**ADVANCED WORKSHOP: TECHNICAL & PROFESSIONAL**

**13956 Section M01 TR 14:35-15:50**

**THATCHER**

This course is designed for graduate students in the College of Business and its main objective is to improve their academic writing. It examines invention—coming up with good things to say; development and communication of research inquiry or hypothesis; arrangement of arguments and components of academic writing; document design; grammar; and issues of style and clarity. Students will write a formal research prospectus or journal article.

NOTE: Requires instructor consent. May be repeated for a total of 6 credits.

**ENGL 581**

**WOMEN'S LITERATURE**

*Subtitle: Gender & Post Modernism*

**13958 Section M01 W 18:00-20:30**

**TBA**

Intensive study of literature by women, in particular historical, aesthetic, cultural, or intellectual contexts.

NOTE: Cross listed with WS 584

**ENGL 585**

**PREPARING A PROFESSIONAL PORTFOLIO**

**13961 Section M01 M 17:30-20:00**

**SHEPPARD**

This course serves primarily as a capstone course for students working toward an MA in either Rhetoric and Professional Communication or Creative Writing. The course may also be of interest to graduate students in other fields in which portfolios are regularly used, for instance, in applying to or graduating from advanced degree programs or in applying for professional jobs. In this capstone course, students will study professional portfolios as a genre while creating one of their own. Students will then select and develop items for inclusion in a portfolio with an eye to addressing requirements of a desired position related to their field. We will address rhetorical approaches to shaping introductory materials, a curriculum vita, and the artifacts students wish to include in purposeful and persuasive ways. Students will create both print and digital compilations of their work, while also considering principles of visual design to facilitate usability and aesthetic appeal.

**ENGL 586**

**HOLLYWOOD FILM**

*Subtitle: Romantic Comedy*

**13963 Section M01 W 17:30-20:00**

**HAGELIN**

This course examines Hollywood Romantic Comedy from 1930 to the present. We will study the development of this genre from its Studio-era roots to its modern fragmentation, considering the films as historical artifacts, artistic products, and commercial properties. We will trace the careers of influential performers such as Cary Grant and Katherine Hepburn as well as the work of important directors from George Kukor and Billy Wilder to Woody Allen and Kevin Smith. Alongside the films themselves, we will study theories of romantic comedy and the ways it operates historically, culturally, and politically. *You will be required to attend film screenings on Monday nights, 7-9 PM.*

**ENGL 590**

**MASTER'S SEMINAR IN RHETORIC**

*Subtitle: Border Discourse & Theory*

**13965 Section M01 TR 11:45-13:00**

**THATCHER**

This is a multi-disciplinary course for graduate students in rhetoric, literature, and creative writing, focusing on the culture and discourse along the U.S.-Mexico border. Unlike most border courses, which focus primarily on the U.S. experience along the border, this course examines discourse and culture from U.S. and Mexican perspectives as well as the experience of bi-cultural and cross-border populations. Students will work with rhetorical, literary, and creative works from these three perspectives. Readings will involve theoretical and pragmatic approaches, but we will examine the need for relevant, balanced, and valid inquiries into border discourse. Knowledge of Spanish is helpful but not necessary. Student projects could examine anything from border health literacy to multilingual, Spanish-English fiction or poetry.

**ENGL 596**

**MASTERS WORKSHOP: FICTION**

**Section M01 T 17:00-22:00**

**MS1**

**ROMM**

The focus of this course will be to workshop, edit, refine, expand, as well as add light, weight, depth and craft to graduate student book-length manuscripts being prepared for publication.

**ENGL 596**

**MASTERS WORKSHOP: FICTION**

**Section M02 M 17:30-20:00**

**MS1**

**BRADBUD**

Students will workshop a book-length thesis twice, read many first books looking for various structural models, and discuss issues of intention, effect, cohesion, etc.

**ENGL 596**

**MASTERS WORKSHOP: FICTION**

**Section M03 TR 17:00-19:20**

**MS1**

**HOLDEN**

Students will submit a draft of thesis project for workshop critique. Revision of the thesis draft submitted to the instructor.

**ENGL 597**

**INTERNSHIP: TECHNICAL&PROFESSIONAL COMMUNICATION**

**13967 Section M01 TBA**

**TBA**

Supervised technical and professional communication in business, industry, government, or the university. May be repeated for a total of 6 credits.

NOTE: Requires instructor consent.

**ENGL 598**

**MASTERS ESSAY**

**Section M01-09 TBA**

**TBA**

Students electing the master essay option complete revision of a scholarly essay of 25-30 pages, the approximate length of a journal article, and reformulation of this essay to the 7-8 pages appropriate for presentation at a conference. This option also requires research of appropriate publication venues and a final oral defense of the project. A supervising faculty member will approve the selected essay,

guide revision, and help students form an examining committee, which consists of the graduate faculty from outside the department. Students are encouraged to undertake the Master Essay process in the first half of their third semester of full time graduate work, or soon after completing 18 hours of course work. This option is the preferred exam option, particularly for those students who intend to pursue Ph.D. study. Supervised writing of an extended, researched, critical essay. To be taken in fulfillment of specific degree requirements in the final semester of the MA program.

NOTE: Requires instructor consent.

**ENGL 599** **MASTERS THESIS** **TBA**  
**Section M01-23 TBA**  
Supervised writing of thesis. May be repeated.  
NOTE: Requires instructor consent.

**ENGL 600** **DOCTORAL RESEARCH** **TBA**  
**Section M01-07 TBA**  
Assigns credit for research performed prior to the doctoral comprehensive examination.  
NOTE: Requires instructor consent.

**ENGL 601** **QUALITATIVE RESEARCH** **WOJAHN**  
**Section M01 W 17:30-20:00**  
This course prepares graduate students to critique, design, carry out, and evaluate qualitative research projects in rhetoric, composition, and professional communication. The course introduces a variety of qualitative research methodologies and addresses basic interpretative qualitative studies, ethnographies, case studies, and narrative analysis across a range of contexts. It also explores critical issues in qualitative inquiry such as validity, reliability, data analysis, ethics and representation. The course will balance theory and practice, with the final project focused on students designing a proposal for their own research project.

**ENGL 664** **HISTORY & THEORY OF COMPOSITION** **BURNHAM**  
**Section M01 R 17:00-19:30**  
This course will examine the origins and history of composition as a discipline. We will ground ourselves in the history of composition by examining the teaching of writing in colleges in the US from the late 19<sup>th</sup> through the middle of the 20<sup>th</sup> century. Then we will consider the professionalization of composition within the academy signaled by disputes over taxonomies of writing, especially those of James Kinneavy and James Britton, and related commentary by Richard Fulkerson. Early awareness of composition as a discipline was signaled by disputations concerning meta-analysis of knowledge-making in composition by Stephen North and ideological critiques by James Berlin and others. We will complete our investigation by surveying the current state of composition by reading Tate et al's collection *A Guide to Composition Pedagogies*. Student work will include a book report with oral presentation of a significant historical contribution to composition as a discipline, as well as a project developing a research proposal or a pedagogical application of composition theory.

**ENGL 690** **MASTER'S SEMINAR IN RHETORIC** **THATCHER**  
**Section M01 TR 11:45-13:00** *Subtitle: Border Discourse & Theory*  
This is a multi-disciplinary course for graduate students in rhetoric, literature, and creative writing, focusing on the culture and discourse along the U.S.-Mexico border. Unlike most border courses, which focus primarily on the U.S. experience along the border, this course examines discourse and culture from U.S. and Mexican perspectives as well as the experience of bi-cultural and cross-border populations. Students will work with rhetorical, literary, and creative works from these three perspectives. Readings will involve theoretical and pragmatic approaches, but we will examine the need for relevant, balanced, and valid inquiries into border discourse. Knowledge of Spanish is helpful but not necessary. Student projects could examine anything from border health literacy to multilingual, Spanish-English fiction or poetry.

**ENGL 699** **RESEARCH PRACTICUM** **TBA**  
**Section M01 TBA**  
Designing and conducting individual research projects, for students engaged in dissertation research.  
NOTE: Requires instructor consent.

**ENGL 700** **DOCTORAL DISSERTATION** **TBA**  
**Section M01-07 TBA**

Assigns credit for research performed prior to the doctoral comprehensive examination.  
NOTE: Requires instructor consent.