

New Mexico State University  
 Department of English  
 Course Descriptions  
**Fall 2006**  
 (August - December)  
<http://www.nmsu.edu/~english/>

ENGL 111G                    RHETORIC AND COMPOSITION                    STAFF  
 Sections 1 - 29 and Section 90. See printed schedule for times and location.

Skills and methods used in writing university-level essays.

Prerequisite: ACT standard score in English of 16 or higher during regular semester (20 or above during summer) or successful completion of a developmental writing course or the equivalent.

ENGL 111H                    RHETORIC AND COMPOSITION                    STAFF  
 Sections 1 - 2. See printed schedule for times and location.  
 Prerequisite: ACT 25 or higher

ENGL 115G 01                PERSPECTIVES ON LITERATURE                    10:30-11:20    MWF    Murrell, C.

In this course, we will develop our understanding and appreciation of a variety of types of literature: poetry, novels, short fiction and plays. We will read works from several eras by authors from different cultures and perspectives, and we will build our analytical skills through close reading and discussion of the literature. Students will also learn to use formal literary terms and approaches and will write several short papers responding to the texts.

ENGL 116G                    PERSPECTIVES ON FILM  
 Cross-listed with CMI 116

	Section 01	5:00-7:30	M	TBA
Section	02	5:00-7:30	T	TBA

The purpose of this course is to introduce students to the study and appreciation of film--both narrative and documentary--through screenings, course readings, class discussions, lectures, and written assignments. The primary goal of this course is to help students develop critical viewing, reading, and writing skills. More specifically, students will have the opportunity to become familiar with a wide range of films from a variety of time periods, genres, and national traditions; to learn key formal strategies, technical innovations, and business circumstances that have influenced the aesthetics of film; and to learn basic terminology and techniques of film criticism and interpretation.

ENGL 200 01                INDEPENDENT STUDY                    STAFF  
 NOTE: PERMISSION OF INSTRUCTOR ONLY

Individual work in literature; open to freshmen excused from freshman composition and others.

ENGL 203G BUSINESS & PROFESSIONAL COMMUNICATION STAFF  
Sections 1 - 11, 70 & 90

Effective writing for courses and careers in business, law, government, and other professions. Strategies for researching and writing correspondence and reports, with an emphasis on understanding and responding to a variety of communication tasks with a strong purpose, clear organization and vigorous professional style.

ENGL 211G 01 WRITING IN THE HUMANITIES & 8:30-9:20 MWF Willis, K.  
SOCIAL SCIENCES  
SUBTITLE: Medical Issues

In this course we will explore medical issues of the past to the present—everything from grave-robbing in order to procure cadavers for anatomical research in the nineteenth century to the current controversy over stem-cell research. Students will be encouraged to bring medical issues that especially concern them into class discussion and into their own research. Readings will include works by writers such as A.J. Cronin, Sheri Holman, Chris Bohjalian and Ken Kesey. Students will write two long researched essays on an issue of their choice, give an oral presentation on their research, and complete quizzes and a final exam on the reading.

ENGL 211G 02 WRITING IN THE HUMANITIES & 9:30-10:20 MWF LaPorte, D.  
SOCIAL SCIENCES  
SUBTITLE: The American South in Literature and Film

In this course, we will examine the mystique, myth and reality of the American South. Authors studied might include William Faulkner, Tennessee Williams, Alice Walker, Eudora Welty, Peter Taylor, Gail Godwin, Flannery O'Conner, Florence King, Walker Percy, etc. Students will write two critical essays, a research paper of approximately 10 pages, and give an oral presentation.

ENGL 211G 03 WRITING IN THE HUMANITIES & 10:30-11:20 MWF TBA  
SOCIAL SCIENCES

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing and writing researched arguments.

ENGL 211G 04 WRITING IN THE HUMANITIES & 11:30-12:20 MWF Treon, P.  
SOCIAL SCIENCES  
SUBTITLE: Survive or Perish: How and Why Humans Live or Die Under Extreme Conditions

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 conditioning, 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 05 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 12:30-1:20 MWF TBA

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing and writing researched arguments.

ENGL 211G 06 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 1:30-2:20 MWF LaPorte, D.  
SUBTITLE: The American South in Literature and Film

In this course, we will examine the mystique, myth and reality of the American South. Authors studied might include William Faulkner, Tennessee Williams, Alice Walker, Eudora Welty, Peter Taylor, Gail Godwin, Flannery O'Conner, Florence King, Walker Percy, etc. Students will write two critical essays, a research paper of approximately 10 pages, and give an oral presentation.

ENGL 211G 07 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 2:30-3:45 MW TBA

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing and writing researched arguments.

ENGL 211G 08 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 2:30-3:45 MW TBA

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing and writing researched arguments.

ENGL 211G 09 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 8:55-10:10 TTH TBA

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing and writing researched arguments.

ENGL 211G 10 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 10:20-11:35 TTH TBA

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing and writing researched arguments.

ENGL 211G 11 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 10:20-11:35 TTH TBA

## SOCIAL SCIENCES

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing and writing researched arguments.

ENGL 211G 12 WRITING IN THE HUMANITIES & SOCIAL SCIENCES

1:10-2:25

TTH Bradburd, R.

SUBTITLE: Writing About Sports

This is not a "sportswriting" class. Male and female writers from the world of boxing, baseball, basketball, football and other sports will be studied. Students will write essays true to their own experiences, regardless of the level of competition. Students should be prepared to be serious readers and prolific writers.

ENGL 211G 13 WRITING IN THE HUMANITIES & SOCIAL SCIENCES

SUBTITLE: Inter-Cultural Writing

This course teaches writing in the context of inter-cultural rhetoric and communication. Drawing on inter-cultural readings, it explores how different perceptions of the self, thinking patterns and social behaviors affect the way people in other cultures write. This exploration helps students understand the cultural values that correspond to U.S.-American writing and how these values and their rhetorical manifestations might work in other cultural and rhetorical systems. The course assumes interest in other cultures, languages and writing styles.

### Objectives

- Develop effective strategies for planning, composing, critiquing and revising writing.
- Use writing as a means of self and social inquiry.
- Develop better focus, organization, development and style in writing.
- Enhance the ability to give and receive peer feedback on written communication.
- Improve sensitivity to grammar and usage.
- Understand how basic U.S. cultural patterns of thinking, forms of activity, social relationships and perceptions of the world are related to predominant communication patterns.
- Situate one's own patterns of thinking, forms of activity, social relationships and perceptions of the world with other predominant patterns.
- Develop writing skills that are sensitive to various communication and cultural patterns.

ENGL 211G 90 WRITING IN THE HUMANITIES & SOCIAL SCIENCES

12:00-2:55

SAT TBA

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing and writing researched arguments.

ENGL 218G TECHNICAL AND SCIENTIFIC COMMUNICATION

STAFF

Sections 1-11, 70 & 95 See printed schedule for times and locations.

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 220 01 INTRODUCTION TO CREATIVE WRITING

09:30-10:20

MWF 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 220 02 INTRODUCTION TO CREATIVE WRITING 10:20-11:35 TTH 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 230 01 PRINCIPLES OF STRUCTURE 2:30-3:45 MW Treon, P.  
ACROSS MEDIA  
Cross-listed with CMI 230

The purpose of this course is to help students understand the various strategies of narrative structure and its principal components (plot, theme, character, imagery, symbolism, point of view) with an attempt to connect these elements with contemporary forms of media expression.

ENGL 232 01 SCRIPT & STORYBOARD 2:35-3:50 TTH TBA

ENGL 243 01 THE BIBLE AS LITERATURE 1:10-2:25 TTH Burnham, C.

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 251 01 SURVEY OF AMERICAN 8:30-9:20 MWF Wiget, A.  
LITERATURE I

This course provides an opportunity for students to involve themselves in an ongoing discussion about 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, Hawthorne, Poe, Melville, Whitman, Dickinson and others remain compelling to this day. Besides the shorter, daily readings, 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, students will prepare questions based on the readings and will write two short essays out of class.

ENGL 252 01 SURVEY OF AMERICAN 1:30-2:20 MWF Payne, J.  
LITERATURE II

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 to our present-day contemporary literary scene. We will carefully consider the multi-ethnic character of American literature. The course includes short stories, longer fictional works and poetry. In addition to reading assignments, short papers, a mid-term and a final will be assigned.

ENGL 263 01 THE WESTERN RHETORICAL TRADITIONS 11:45-1:00 TTH Burnham, C.

This course introduces students to the long tradition of Western Rhetoric. Rhetoric is often defined as the purposeful use of language to accomplish specific purposes with specific audiences. A primary mode of education from the classical period to today, the study of rhetoric can be considered the foundation for critical thinking and effective argumentation

across the disciplines. The study of rhetoric will contribute to any student's ability to use language effectively. Thus, this course will be helpful for all students of English, whether interested in literary studies, professional communication, or creative writing, and to students interested in politics, government, criminal justice, and the law. The course will investigate the major figures and movements in rhetoric from the classical period to modern rhetorical theory, examining relations between rhetorical teaching and practice, culture, epistemology, and ideology.

ENGL 271 01 SURVEY OF ENGLISH LITERATURE I 1:10-2:25 TTH Tomlinson, T.

This introduction to literary history surveys English literature from the beginnings through the end of 18<sup>th</sup> century. Students will be introduced to major themes, genres, and socio-historical functions of literature in English as they developed across the tradition's first millenium. Focused attention will be given to the shifting social, political, religious and intellectual contexts of the works we read. Through a combination of lecture, discussion, exams and formal papers, students will hone their interpretative skills, become more familiar with basic literary genres and terms, broaden their knowledge of the historical contexts of early English literature, and apply these skills to their own critical writing.

ENGL 272 01 SURVEY OF ENGLISH LITERATURE II **CANCEL**

From the pre-Romantics to the present.

ENGL 302 01 THEORY & CRITICISM: LITERATURE 2:30-3:45 MW Thatcher, B.

This course introduces students to various ways of thinking about literature, art, culture and language in contemporary critical theory. We will begin with eighteenth-century debates about literature, art and "taste," since these debates (and their Classical, Medieval and Renaissance counterparts) form the foundations of contemporary ideas. The substantive part of the semester will be spent on major trends in contemporary critical theory. The most important goals of the course are 1) to increase students' knowledge of and confidence in using critical theory; 2) to help students to articulate their cultural judgments and critical positions (on literature, art, culture) in theoretically coherent and persuasive terms; and 3) to offer some practice in applying theoretical methods to textual analysis.

ENGL 303 01 THEORY & CRITICISM:  
FILM, MEDIA & CULTURE 1:10-2:25 TTH Torres, M.  
Cross-listed with CMI 303

Film can be seen as an art form, a business product, an ideological tool, a mode of entertainment, or any combination of these. This course surveys major theories in classical and contemporary film theory in an attempt to develop advanced understanding of film as a complex cultural phenomenon. In this course, students will explore the relationship of theory to both textual analysis and to filmmaking practices. Discussions may include considerations of realist theory, genre criticism, auteur theory, structuralism, feminist theory, psychoanalysis, semiotics, queer theory, and cultural studies.

The course will include readings, film screenings, class and group discussions, and critical analysis assignments.

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ENGL 304 01 CREATIVE WRITING: PROSE 11:30-12:30 MWF TBA

In this class, Introduction to Fiction Writing, students will be required to create new and original works of fiction. We will also study classic works of short fiction, from which a variety of writing exercises will be designed. Students will adapt these exercises to suit their own modes of expression. The stories that result will be workshopped during class time. Along with close reading and energetic writing, developing helpful and generous peer criticism skills and cultivating strenuous standards of self-criticism will be expected.

ENGL 304 02 CREATIVE WRITING: PROSE 11:45-1:00 TTH TBA

This class will imitate the "Iowa" model of fiction-writing class. Students will study short stories by well-known authors and be prepared to discuss the work. Each student will also have to compose two short stories of their own. Students should be prepared to be serious readers and prolific writers.

ENGL 306 01 CREATIVE WRITING: POETRY 10:30-11:20 MWF TBA

This course includes reading contemporary poetry, writing poetry and learning how to discuss your classmates' work. Required books will include an anthology and probably two books by individual poets. Hand-outs will supplement the texts. The class will include formal techniques as well as how to write/improve free verse as we explore the development of the poetic voice. Prerequisite: English 111 or equivalent. No previous experience in poetry writing necessary, although all reading and writing experience is welcome.

ENGL 306 02 CREATIVE WRITING: POETRY 1:10-2:25 TTH TBA

This course includes reading contemporary poetry, writing poetry and learning how to discuss your classmates' work. Required books will include an anthology and probably two books by individual poets. Handouts will supplement the texts. The class will include formal techniques as well as how to write/improve free verse as we explore the development of the poetic voice. Prerequisite: English 111 or equivalent. No previous experience in poetry writing necessary, although all reading and writing experience is welcome.

ENGL 308 01 CREATIVE WRITING: PLAYWRITING 2:35-4:00 TTH LaPorte, D.  
Cross-listed with Theater 308-01

The class will study the elements that constitute a one-act play. Class members will participate in class readings from selected theatrical texts and in various theatrical writing exercises. Ongoing discussion will allow class members to work through their own work, the writing of scenes leading to the writing of a one-act play that will be presented and read out loud at the end of the semester. Attendance is required at three plays throughout the semester with reviews due the subsequent class. This is a class for those who have always wanted to write a play, understand the elements of theater, and who feel playwriting, with its inherent power of action and voice, can assist their writing.

ENGL 309 01 SCREENWRITING I 2:30-4:20 M-F Medoff, M.

ENGL 310 CRITICAL WRITING

01 8:55-10:10 TTH Garay, J.  
02 11:45-1:10 TTH Garay, J.

Designed with the junior-level English major in mind, this course introduces students to a variety of strategies for reading as well as writing about literary texts. Operating on the premise that strong reading makes for strong writing, we will spend a lot of our class time in critical engagement with the literary texts at hand, which will be drawn from a range of genres and historical periods. Our goal will be to develop skills particular to literary study (but often useful in other contexts as well) through the analysis of texts, the study of relevant critical terminology, the construction of cogent and persuasive arguments about texts, and the evaluation of such critical arguments—our own and those of others. We will also discuss research strategies useful for writing about literature, as well as the conventional techniques for documentation. Course requirements will include substantial reading assignments, active participation in class discussion, multiple short writing exercises, and two formal papers, one of which will involve library research.

ENGL 311G 01      ADVANCED COMPOSITION                      9:30-10:20      MWF      Lavender, G.

For students who wish to strengthen their writing skills, this course will provide an opportunity to write, revise and discuss nonfictional prose. Emphasis will be placed upon the development of effective rhetorical strategies. Whenever possible, workshop and collaborative learning methods will be used.

ENGL 311G 02      ADVANCED COMPOSITION                      10:20-11:35      TTH      Bradburd, R.

For students who wish to strengthen their writing skills, this course will provide an opportunity to write, revise and discuss nonfictional prose. Emphasis will be placed upon the development of effective rhetorical strategies. Whenever possible, workshop and collaborative learning methods will be used.

ENGL 318G              ADVANCED TECHNICAL AND  
PROFESSIONAL COMMUNICATION

Section 01	4:00-5:15	MW	Turnley, M.
Section 02	2:35-4:00	TTH	Wojahn, P.
Section 70	WebCT		Sheppard, J.

Theory and practice of writing in technical and professional fields, individualized to each student's field. Emphasizes efficient writing processes and effective written products. Prerequisite: junior or above standing, or consent of instructor.

ENGL 329 01      STUDIES IN DRAMA                      12:30-1:45      MW      Storm, W.  
Cross-listed with THTR 329

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

ENGL 330 01      STUDIES IN POETRY                      2:30-3:45      MW      Voisine, C.

"Does poetry matter?" A well-known critic, Dana Gioia, asked that question in a now famous (to some, infamous) essay published in The Atlantic Monthly in the early 1990's. Whether or not it "matters" (and of course, the premise of this class is that it does), poetry certainly has become a lively and vivid presence in our culture in the last quarter century. In this class, we will explore many of the varied ways the art of poetry is currently practiced in America. Our goals include the following: to get a sense of the current state of the art of poetry, however difficult that be, given the difficulty of creating a historical perspective for something that is alive and continuing to change; to acquaint ourselves with some of the voices that have become important or influential in the past twenty-five years; to explore how they define themselves against (and sometimes, with) each other; and to understand some of their influences.

ENGL 341G 01      AMERICAN INDIAN LITERATURE                      10:30-11:20      MWF      Wiget, A.  
PREREQUISITE: ENGL 111

Forms and themes of Native American oral literary traditions; Native American writing in English, especially novels, short fiction and poetry.

ENGL 349 01      THE SHORT STORY                      11:45-1:00      TTH      Nelson, A.

This course is designed to acquaint the student with a wide array of short stories and the methods and meanings of those

stories. Ideally, the student will come away from the class with a deeper understanding and appreciation of the short story as an art form.

ENGL 363 LITERATURE FOR CHILDREN AND YOUNG ADULTS

Section 01	10:30-11:20	MWF	LaPorte, D.
02	2:30-3:45	MW	Murrell, C.
03	11:45-1:00	TTH	Murrell, C.
90	12:00-2:55	SAT	Smith, C.

This course requires students to read critically and discuss and write about the literature appropriated by, and later written for, children in English. Some consideration will be given to the issues surrounding the choice of children's literature for classroom use.

ENGL 380 WOMEN WRITERS 1:00-3:55 SUN TBA

Introduction to multicultural women's traditions through intensive study of works by women by women writers.

ENGL 392 MYTHOLOGY

Section 01	8:55-10:10	TTH	Lavender, G.
Section 02	10:20-11:35	TTH	Lavender, G.

This course begins with various theories that address the origin, structure and meaning of mythology. We will discuss the theories of Frazer, Harrison, Eliade, Jung, Levi-Strauss, Campbell and others. We will attempt to apply these theories as we intensively study Greek mythology. Additionally, we will also investigate other mythologies such as Mesopotamian, Babylonian, Egyptian, Mesoamerican, Japanese, Polynesian, African and Native American (specifically Navajo and Pueblo). As we analyze the stories of these cultures, we will address the following archetypes: Creation, Flood, Supreme Being, Great Mother, Dying God, Afterlife, Trickster and Hero. Assignments include two short papers, a group research project and an individual research project.

ENGL 394 SOUTHWESTERN LITERATURE

Section 01	8:55-10:10	TTH	Willis, K.
Section 02	10:20-11:35	TTH	Murrell, C.

This course is designed to introduce students to literature about our region with emphasis on building an awareness of the three major cultures that inhabit the Southwest. We will approach much of the study through historical perspectives in order to gain a better understanding of life, literature, lore and the people of the Southwest.

ENGL 399 01 SPECIAL TOPICS STAFF  
NOTE: PERMISSION OF INSTRUCTOR ONLY

Emphasis on a theme, genre, figure or technique chosen for study during the semester. May be repeated for a maximum of 12 credits.

ENGL 400 01 INDEPENDENT STUDY-UPPER DIVISION STAFF  
NOTE: PERMISSION OF INSTRUCTOR ONLY

For students with demonstrated aptitude for independent work. May be repeated for a maximum of 5 credits.

ENGL 400 02 INDEPENDENT STUDY-UPPER DIVISION STAFF  
NOTE: PERMISSION OF INSTRUCTOR ONLY

For students with demonstrated aptitude for independent work. May be repeated for a maximum of 5 credits.

ENGL 403 01 ADVANCED STUDY IN AMERICAN LITERATURE I  
SUBTITLE: American Gothic 1:30-2:20 MWF Wiget, A.

This course looks at the transformation of Gothic literature in an American context, tracing its development from the earliest American literature to contemporary fiction and film. In addition to reading a variety of historical, modern and contemporary novels and short stories, students will write several short papers and a research paper. Our goal is to assess the ways in which the British and European conventions of Gothicism and dark romanticism-- its preoccupation with fear and terror, with claustrophobic architecture and confined social roles, with transgression and violation, with ambiguous identities and anxieties of gender--take on specifically American dimensions. We also look at various regional gothic forms—frontier Gothic, New England Gothic and Southern Gothic—as well as urban and technogothic.

ENGL 407 01 Milton 8:55-10:10 TTH Cunnar, E.

John Milton is widely regarded as one of the three greatest writers in English before (let's say) the Industrial Revolution; but unlike that of Chaucer and Shakespeare, whose places in the literary pantheon are fairly uncontroversial, Milton's achievement has often been questioned. From Andrew Marvell's fear that Milton would "ruin the sacred Truths" to the twentieth century's "Milton Controversy," Milton has elicited anxieties and strong passions. His contested literary stature speaks not only to the unusual interpretive challenges that his poetry presents but also to the continuing importance of the controversies into which Milton himself plunged during his life. Living during the years of political and religious upheaval surrounding the English Civil War, this Puritan revolutionary was a leading propagandist for such causes as free speech, divorce, and the right of the people to execute their King. Milton embraced the contradictions of his age and created its most enduring and perplexing monument, *Paradise Lost*. This course will be devoted to a close study of the life and major works of this most controversial of writers in the classical English canon.

ENGL 408 01 SHAKESPEARE I 2:30-3:20 MWF Godwin, L.  
Cross-listed with THTR408-1  
02 SHAKESPEARE I 5:00-6:15 TTH Tomlinson, T.  
Cross-listed with THTR408-2

This class will focus on the dynamic and experimental plays Shakespeare composed in the first half of his dramatic career. Beginning with *The Comedy of Errors* and ending with *Hamlet*, we will examine how these early comedies, histories and tragedies represent themes such as selfhood and identity, the nation, political authority, gender and personal agency. In the last segment of the course, we will turn our attention to issues of performance and gain a sense of its problems and possibilities by analyzing filmed productions of the plays we have studied.

ENGL 413 01 ADVANCED CREATIVE WRITING 5:00-7:30 T Boswell, R.  
SUBTITLE: Prose Workshop  
Cross-listed with ENGL 513-1  
Prerequisite: ENGL 304  
NOTE PERMISSION OF INSTRUCTOR REQUIRED

This fiction workshop is open to students who have taken 304 or an equivalent fiction workshop; however, the student must have the permission of the instructor to join the class. Each student must write two new and original short stories and participate in the discussion of the stories written by the other students. Additional reading will be assigned.

ENGL 414 01 ADVANCED CREATIVE WRITING 1:10-2:25 TTH West, K.  
SUBTITLE: Beyond the Weekly Poem:  
Beginning to Answer the Question, "What Makes a Book of Poetry?"  
Cross-listed with ENGL 514-1

NOTE: PERMISSION OF INSTRUCTOR or  
"B" or better in ENGL 306

In this class, we will experiment with interconnected poems: writing poems that respond to other poems, poems in a group linked by form and/or content, perhaps leading to a small collection of poems that organically belong together. Some of the books we will read include Quan Barry's *Asylum*, Marilyn Hacker's *Love, Death and the Changing of the Seasons*, Cathy Park Hong's *Translating Mo'um*. We will also look at books that include both prose and poetry, like Sherman Alexie's *The Business of Fancy Dancing*.

ENGL 418 01 ADVANCED SCIENTIFIC RESEARCH & WRITING  
NOTE: RESERVED FOR MCNAIR STUDENTS ONLY

English 418 is the second course of a two-semester sequence for McNair students. The course is open only to McNair students who completed English 319 last spring. English 319 is a writing workshop intended to help students write their research completed during the summer.

ENGL 421 01 ADVANCED STUDIES IN A LITERARY PERIOD OR MOVEMENT  
SUBTITLE: Modernism and the Harlem Renaissance  
Cross-listed with ENGL 521-1

We will consider the flowering of African American literature known as the Harlem Renaissance of the 1920s and 1930s as a significant constituent of literary modernism. A special course topic will be the theme of bi-racialism in relation to trends in the depiction of modern characters, including themes of individualism, social alienation, and what has been called the emergence of a "new people" as represented by American writers, black and white. Course readings include early modern forerunner texts of bi-racialism, such as Mark Twain's *Puddn' head Wilson* and work of Charles Chesnutt, and later, James Weldon Johnson's *The Autobiography of an Ex-Colored Man*. We will also consider work of Nella Larson, Zora Neale Hurston, and William Faulkner, whose novel *Light in August* brings into focus various course themes. Additional primary literary texts as well a critical readings beyond those mentioned here will be scheduled.

ENGL 421 02 ADVANCED STUDY IN A LITERARY PERIOD OR MOVEMENT  
SUBTITLE: Latina/o Literature

The focus of this course is the study of Latina/o literary traditions. As Latino populations continue to burgeon in the U.S., literary production follows suit. We will focus on the diverse voices and experiences that populate Latina/o literary production, reading across genres and across traditions (Chicana/o, Puerto Rican, Cuban American, Dominican...) as we attend to some central questions: How does Latina/o literature converse with broader traditions of U.S. and Latin American literatures? What are the conversations between and conflicts within Latina/o literature and among its writers? How do aesthetics, politics, and community intersect? How do issues, including race, ethnicity, gender, sexuality, immigration, self-representation and hybridity, manifest within texts? What histories impact literary production and how? What literary trends are dominant and what does the future hold?

This course will be both reading and writing intensive.

ENGL 424 01 GRADUATE STUDY IN A MAJOR TEXT  
SUBTITLE: Re: Creating Frankenstein  
Cross-listed with ENGL 524-1

On a dark and stormy night in 1816 Mary Wollstonecraft Godwin Shelley sat before the fireplace reading ghost stories aloud with Percy Byshe Shelley, Lord Byron, Claire Clairmont and John Polidori. They decided to have a contest to see who could write the best horror tale. When Mary Shelley woke up terrified by a nightmare vision of a "pale student of unhallowed arts kneeling beside the thing he had put together . . . the hideous phantasm of a man," she knew she had a winner. The next morning she began composing *Frankenstein*. This class offers a rare opportunity to focus on the texts and contexts of Mary Shelley's *Frankenstein*: the 1818 version, the 1831 version, other works it prompted Shelley to write (*Matilda*, *The Last Man*), the works that inspired her writing (Mary Wollstonecraft's *A Vindication of the Rights of Woman*, *Mary*, and *Maria or the Wrongs of Woman*; William Godwin's *Caleb Williams* and *Memoirs of the Author of A Vindication*

of the *Rights of Woman*; Samuel Taylor Coleridge's *Christabel* and *Rime of the Ancient Mariner*), and the works she inspired (Brian Aldiss's *Frankenstein Unbound*, Shelley Jackson's *Patchwork Girl*, Theodore Rozsak's *Memoirs of Elizabeth Frankenstein*, and numerous films).

ENGL 437 01 3.0 DOCUMENTARY FILM 5:00-7:30 TH Torres, M.  
 Cross-listed with ENGL 590-1 & CMI 437

🚩 Main Entry: **1docAuAment**

Pronunciation: 'dä-ky&-m&nt

Function: *noun*

Etymology: Middle English, from Middle French, from Late Latin & Latin; Late Latin *documentum* official paper, from Latin, lesson, proof, from *docEre* to teach -- more at [DOCILE](#)

**1 a** *archaic* : [PROOF](#), [EVIDENCE](#) **b** : an original or official paper relied on as the basis, proof, or support of something **c** : something (as a photograph or a recording) that serves as evidence or proof

**2 a** : a writing conveying information **b** : a material substance (as a coin or stone) having on it a representation of thoughts by means of some conventional mark or symbol **c** : [DOCUMENTARY](#)

This course will offer a critical survey of documentary and nonfiction film. Our primary purpose will be to examine the theoretical issues related to the production of films that purport to “document” reality. Among other considerations, we will address some of the epistemological assumptions, rhetorical choices, aesthetic preferences, political circumstances and critical responses that make up the landscape—both historical and contemporary—of documentary film.

The course will include the screening of a wide range of documentary and nonfiction films as well as readings in contemporary documentary theory. Assignments may include critical responses to films, a theoretical essay, as well as the initial development of a documentary film script.

ENGL 470 01 3.0 APPROACHES TO COMP 11:45-1:00 TH Nims, C.  
 Cross-listed with ENGL 570-1

English 470/570 is designed to help students become effective, informed, and most importantly, reflective teachers of writing in secondary schools. The class will work together to develop a strong foundation, both theoretical and practical, to support future teaching. The class will introduce current rhetoric/composition and literacy theories and their practical application to the profession of teaching. We will focus particularly on background and theory; instructional methods and course planning; responding to and evaluating student writing, and engaging students in the writing process. Our ultimate goal will be to understand more clearly how writing is done, learned, and taught.

ENGL 500 SUPERVISED STUDY  
 NOTE: PERMISSION OF INSTRUCTOR ONLY

Section 01	TBA	TBA	STAFF
Section 02	TBA	TBA	STAFF

ENGL 508 02 SHAKESPEARE I 5:00-6:15 TTH Tomlinson, T.  
 Cross-listed with ENGL 408-2

This class will focus on the dynamic and experimental plays Shakespeare composed in the first half of his dramatic career. Beginning with *The Comedy of Errors* and ending with *Hamlet*, we will examine how these early comedies, histories and tragedies represent themes such as selfhood and identity, the nation, political authority, gender and personal agency. In the last segment of the course, we will turn our attention to issues of performance and gain a sense of its problems and possibilities by analyzing filmed productions of the plays we have studied.

ENGL 513 01 ADVANCED CREATIVE WRITING 5:00-7:30 T Boswell, R.  
 SUBTITLE: Prose Workshop  
 NOTE: Permission of Instructor Only  
 Cross-listed with ENGL 413-1

This fiction workshop is open to graduate students who are interested in writing fiction but are not in the MFA program. Each student must write two new and original short stories and participate in the discussion of the stories written by the other students. Additional reading will be assigned.

ENGL 514 01 ADVANCED CREATIVE WRITING 1:10-2:25 TTH West, K.  
 SUBTITLE: Beyond the Weekly Poem:  
 Beginning to Answer the Question, "What Makes a Book of Poetry?"  
 NOTE: Permission of Instructor Only

Cross-listed with ENGL 414-1

In this class, we will experiment with interconnected poems: writing poems that respond to other poems, poems in a group linked by form and/or content, perhaps leading to a small collection of poems that organically belong together. Some of the books we will read include Quan Barry's *Asylum*, Marilyn Hacker's *Love, Death and the Changing of the Seasons*, Cathy Park Hong's *Translating Mo'um*. We will also look at books that include both prose and poetry, like Sherman Alexie's *The Business of Fancy Dancing*.

ENGL 518 01 HISTORY OF RHETORIC 5:30-8:00 W Burnham, C.

An investigation of the crucial writings that have shaped Western attitudes toward and practice of rhetoric. Course will examine key texts from the Greeks through the Enlightenment, especially as they have influenced contemporary rhetorical theory.

ENGL 520 01 ADVANCED WRITING AND COMPOSITION WORKSHOP 2:35-3:50 TTH TBA

Intensive work in composition in a workshop setting.

ENGL 521 01 GRADUATE STUDY IN A LITERARY PERIOD OR MOVEMENT 2:30-3:45 MW Payne, J.  
 SUBTITLE: Modernism and the Harlem Renaissance  
 Cross-listed with ENGL 421-1

We will consider the flowering of African American literature known as the Harlem Renaissance of the 1920s and 1930s as a significant constituent of literary modernism. A special course topic will be the theme of bi-racialism in relation to trends in the depiction of modern characters, including themes of individualism, social alienation, and what has been called the emergence of a "new people" as represented by American writers, black and white. Course readings include early modern forerunner texts of bi-racialism, such as Mark Twain's *Puddn' head Wilson* and works of Charles Chesnutt, and later, James Weldon Johnson's *The Autobiography of an Ex-Colored Man*. We will also consider the work of Nella Larson, Zora Neale Hurston and William Faulkner, whose novel *Light in August* brings into focus various course themes. Additional primary literary texts as well as critical readings beyond those mentioned here will be scheduled.

ENGL 521 02 ADVANCED STUDY IN A LITERARY PERIOD OR MOVEMENT 1:10-2:25 TTH Garay, J.  
 SUBTITLE: Latina/o Literature

The focus of this course is the study of Latina/o literary traditions. As Latino populations continue to burgeon in the U.S., literary production follows suit. We will focus on the diverse voices and experiences that populate Latina/o literary

production, reading across genres and across traditions (Chicana/o, Puerto Rican, Cuban American, Dominican...) as we attend to some central questions: How does Latina/o literature converse with broader traditions of U.S. and Latin American literatures? What are the conversations between and conflicts within Latina/o literature and among its writers? How do aesthetics, politics, and community intersect? How do issues, including race, ethnicity, gender, sexuality, immigration, self-representation and hybridity, manifest within texts? What histories impact literary production and how? What literary trends are dominant and what does the future hold?

This course will be both reading and writing intensive.

ENGL 523 01 GRADUATE STUDY OF A MAJOR AUTHOR  
SUBTITLE: Twain and Hemingway 4:00-5:15 MW Payne, J.

Study of the development of a flexible, resourceful, distinctive American narrative voice as it emerges in Mark Twain's *Tom Sawyer*, *Huckleberry Finn* and *Pudd'n'head Wilson*. We will go on to consider continuities and differences between the characteristics of "voice" in Mark Twain and in key works of Hemingway. A focal point of inquiry will be exploration of how Hemingway drew on and built from resources of narrative voice as developed by Mark Twain, whose *Huckleberry Finn* Hemingway declared to be the beginning of a genuinely American literature. Hemingway readings include *A Farewell to Arms*, *The Sun Also Rises*, *A Movable Feast* and the posthumously published late novel of sexual role reversal, *The Garden of Eden*. We will consider how race figures in gender constructions in American literature, and we will study approaches to "voice" in fiction, especially in relation to ideas of Mikhail Bakhtin and other influential readers of novels.

ENGL 524 01 GRADUATE STUDY IN A MAJOR TEXT  
SUBTITLE: Re: Creating Frankenstein  
Cross-listed with ENGL 550-1 11:45-1:00 TTH Linkin, H.

On a dark and stormy night in 1816 Mary Wollstonecraft Godwin Shelley sat before the fireplace reading ghost stories aloud with Percy Bysshe Shelley, Lord Byron, Claire Clairmont and John Polidori. They decided to have a contest to see who could write the best horror tale. When Mary Shelley woke up terrified by a nightmare vision of a "pale student of unhallowed arts kneeling beside the thing he had put together . . . the hideous phantasm of a man," she knew she had a winner. The next morning she began composing *Frankenstein*. This class offers a rare opportunity to focus on the texts and contexts of Mary Shelley's *Frankenstein*: the 1818 version, the 1831 version, other works it prompted Shelley to write (*Matilda*, *The Last Man*), the works that inspired her writing (Mary Wollstonecraft's *A Vindication of the Rights of Woman*, *Mary*, and *Maria or the Wrongs of Woman*; William Godwin's *Caleb Williams* and *Memoirs of the Author of A Vindication of the Rights of Woman*; Samuel Taylor Coleridge's *Christabel* and *Rime of the Ancient Mariner*), and the works she inspired (Brian Aldiss's *Frankenstein Unbound*, Shelley Jackson's *Patchwork Girl*, Theodore Rozsak's *Memoirs of Elizabeth Frankenstein*, and numerous films).

ENGL 535 01 GRADUATE STUDY: FORM AND TECHNIQUE IN POETRY  
SUBTITLE: "Words for Music, Perhaps" :  
Techniques for Instilling Music in Poetry  
NOTE: Open to MFA students; MA students, with permission 2:35-3:50 TTH West, K.

In this class, we will read, discuss, research and try our hands at writing poems that work hand in hand with music: jazz, blues, atonalities, classical metrics in a contemporary setting. Some books we'll discuss include those by Marilyn Hacker, Cathy Park Hong, Theodore, Roethke and Yusef Komunkayaa. Complete reading list is still in formulation. The class is meant to strengthen the writer's individual music and to recognize and appreciate the music in their colleagues' work and in the assigned readings.

ENGL 550 01 RESEARCH ON LITERACY  
Cross-listed with ENGL 650-1 2:35-3:50 TTH Valentine, K.



POETRY

NOTE: Permission of Instructor Only

In the first few weeks of this workshop, we will explore various contemporary poets' work in depth and devise assignments for ourselves from that work. After this immersion, students in the workshop will present their own work only twice a semester, in "packets." Workshop will be a weekly event, but only a couple of student packets will be workshopped in any one class. It is my hope that the packets will allow us to focus on larger issues of intent, composition and method.

ENGL 590 01 DOCUMENTARY FILM 5:00-7:30 TH Torres, M.  
Cross-listed with ENGL 437-1 & CMI 437

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ENGL 596 01 MASTER'S WORKSHOP - PROSE 5:30-8:00 TH Boswell, R.  
NOTE: Open to third-year MFA students and by permission of instructor.

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

ENGL 596 02 MASTER'S WORKSHOP - POETRY 5:00-7:30 M Voisine, C.

This workshop will have as its goal: to workshop each thesis manuscript twice, and to read a number of (mostly) first books for structural models for the thesis.

ENGL 597 INTERNSHIP IN TECHNICAL AND PROFESSIONAL COMMUNICATION  
NOTE: PERMISSION OF INSTRUCTOR ONLY

Section 01  
Section 02

STAFF  
STAFF

The internship is designed to encourage students to acquire experience in technical and professional communication and to augment that experience through analysis of their own role in the organization in which they are employed. Students typically write a proposal related to the goals and scope of their internship and an analytical, follow-up report. Students will consult with the supervising faculty member who will provide individualized, relevant reading and support. Students who intend to intern should see the instructor as soon as possible to plan the semester.

ENGL 599 01 MASTER'S THESIS STAFF

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NOTE: PERMISSION OF INSTRUCTOR ONLY

Thesis.

ENGL 600 01 DOCTORAL RESEARCH STAFF  
NOTE: PERMISSION OF INSTRUCTOR ONLY

Assigns credit for research performed prior to the doctoral comprehensive examination.

ENGL 602 01 QUANTITATIVE RESEARCH IN WRITTEN COMPOSITION 5:00-6:15 TTH Wojahn, P.

Theory and practice of designing research studies and of collecting and analyzing data. Although the emphasis is on quantitative methods of research in writing and professional communication, we will also focus on steps leading to the design of such studies: locating interesting gaps or issues within the research others have conducted, becoming better readers of research in various fields of interest, and adding our own voices to disciplinary conversations. This course will work well for students who wish to conduct their own research for a thesis or dissertation (whether or not their studies will draw on quantitative methods). The course will also work well for professional communication students who want to conduct usability tests or for teachers who want to conduct classroom research.

ENGL 610 01 PRO-SEMINAR IN RHETORIC & PROFESSIONAL COMMUNICATION 4:00-5:15 MW Sheppard, J.

As the department's required introduction to doctoral studies in Rhetoric and Professional Communication, this course explores readings that represent a range of intellectual and professional issues in the field. This course is also an introduction to the PhD program and includes presentations from the RPC faculty. Another major purpose of the course is to allow you to work toward most major components of the qualifying exam, a portfolio which includes a scholarly critique and an academic profile.

ENGL 650 01 RESEARCH ON LITERACY 2:35-3:50 TTH Valentine, K.  
Cross-listed with ENGL 550-1

This course explores New Literacy Studies (NLS) by investigating the meanings and uses of literacy in a variety of contexts-social, political, historical and ideological. We will briefly explore earlier theories about literacy as an autonomous technology. We will then explore central scholars of NLS and their understanding of literacy as a social and ideological practice that varies from context to context. Following this interdisciplinary perspective on literacy, we will discuss recent work that develops out of the NLS, considering its strengths, limitations and looking toward new developments in the study of literacy. Throughout we will work to understand literacy not only as the reading and writing of alphabetic text but also as a set of cultural practices involving new forms of media, ways of conveying identity, and uses of social and material resources.

ENGL 699 01 RESEARCH PRACTICUM TBA STAFF  
NOTE: PERMISSION OF INSTRUCTOR ONLY

Designing and conducting individual research projects, for students engaged in dissertation research.

ENGL 700 01 DOCTORAL DISSERTATION TBA STAFF  
NOTE: PERMISSION OF INSTRUCTOR ONLY

Dissertation.

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