



ENGL 211G 01 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 1:10-2:25 TTH Thatcher, B.  
SUBTITLE: Intercultural Writing

*This course teaches writing in the context of intercultural rhetoric and communication. Drawing on intercultural 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.*

ENGL 211G 02 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 11:45-1:00 TTH Becker, J.  
SUBTITLE: Travel Writing

*The world is a book, and those who do not travel read only one page St. Augustine.*

*Are there really any travelers left? This course will emphasize reading and writing within the genre of travel writing. Through an examination of a variety of texts (primarily non-fiction and documentary, with a nod to historical and pictorial sources) we will explore the form of travel writing, how it is done, and what it accomplishes. We will explore both travel abroad and travel within; we will examine work that remarks on the external world it conveys as well as the internal ramifications of simply of simply being in a new and different place. Ultimately, we will look at what it means to be a traveler versus a tourist, what a travel essay is versus a travel article. In studying what this says about the world and the humans in it, this course will then focus on how the action of travel colors current debates in America and the world it is a part of.*

*Mostly, the class will stress the development of two creative travel pieces, and one extended research paper. Humor, intelligent insight, and active participation will be required on a daily basis.*

ENGL 211G 03 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 12:30-1:20 MWF Genovesi, L.  
SUBTITLE: Writing for Social Change

*In this course, the students will study a variety of text (non-fiction/theory, fiction, poetry, drama and film/documentaries) to uncover the history and goals of social change in America. It will focus on the subversive power of critical and creative argument, and will develop student abilities to read a variety of genres analytically. Toward this end, students will write critical essays, a creative/narrative essay, response papers, and have the option of a) an end-of-term research project/grant proposal, or b) a report documenting the experience of a semester-long service project; they will also be required to make presentations and participate in debates surrounding the issues discussed in the readings. The wide variety of texts will promote a multi-cultural, inclusive approach, and multiple cultural perspectives will necessarily be represented.*

ENGL 211G 04 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 1:10-2:25 TTH Bradburd, R.  
SUBTITLE: Creative Non-Fiction

This class will stress recent non-fiction of the Southwest and Border regions. Students will need to keep up with the reasonable reading load, and should read every essay twice. Students will create a total of five of their own essays based on personal experience and insight. Come to class prepared to discuss and debate the merits of the assigned essays. Lively discussions are expected. English 111 is a prerequisite for this course.

ENGL 211G 05 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 10:20-11:35 TTH Coutant, L.  
SUBTITLE: American Mysteries

"American Mysteries" will examine both the history of the mystery novel as a dual genre (analytic and adventure), using John Irwin's "The Mystery to a Solution" as the critical fulcrum from which works by Poe, Borges, Chandler, Cornwell, and Lehane will be examined. This course will require strong reading and writings skills and strong stomachs. Mystery novels depict violent and disturbing actions and characters; and students should be prepared to deal with the dark side of human nature if they elect to take this course.

ENGL 211G 06 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 11:45-1:00 TTH Murrell, C.  
SUBTITLE: Working

In this course we will discuss and write about the topic of work which shapes and is shaped by our lives and world views. Using Studs Terkel's interviews of working people in Working as a text and our own experiences and interviews of others, we will examine how different people see themselves, their work, and their place in the economy. Students will practice writing skills by writing personal narratives as well as researched arguments on topics related to working conditions and the changing economy. We will also analyze two films on labor issues, most likely Roger & Me and Salt of the Earth. Students will write four formal papers as well as informal responses to readings and films.

ENGL 211G 07 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 2:30-3:45 MW 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'Connor, 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 08 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 2:35-3:50 TTH Bradburd, R.  
SUBTITLE: Creative Non-Fiction

This class will stress recent non-fiction of the Southwest and Border regions. Students will need to keep up with the reasonable reading load, and should read every essay twice. Students will create a total of five of their own essays based on personal experience and insight. Come to class prepared to discuss and debate the merits of the assigned essays. Lively discussions are expected. English 111 is a prerequisite for this course.

ENGL 211G 09 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 10:30-11:20 MWF Gonzalez, A.  
SUBTITLE: Kafka and Woody Allen

In the twentieth-century, few individuals have had such an overriding impact on the creative consciousness of writers, philosophers, and artists, as Franz Kafka. His strange short stories along with his private letters and journal entries have fascinated readers for generations now. But what argument if Kafka attempting to make about humankind's existence in the modern world? Is his work merely for entertainment and escapism or was this lonely lawyer/file clerk who suffered beneath the shadow of his oppressive family and bureaucratic government job, attempting to fashion a message about his life and modern times? In this class we will talk about the weird and wonderful ideas driving his work and determine if his message is still relevant to our times. We will also discuss his impact on other creative works specifically the existential films of Woody Allen, which portray humankind's existence as mostly unbearable and which also correspond to Kafka's recurring theme of man's loneliness in the universe.

The class will require three critical papers. One of the papers will be a response to Kafka's work. The second will be a requiring of a Kafka short story to fit contemporary culture. The third will be a survey of the Woody Allen films viewed the relation of these films to Kafka's ideas and work; or a research paper examining Kafka's influence on other media. There will also be a final exam on Kafka's work and biography and Woody's films.

ENGL 211G 10 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 4:00-5:15 MW Willis, K.  
SUBTITLE: Medical Issues

This general education course is designed to provide students with an introduction to interpreting texts in various disciplines in the humanities and social sciences. Strategies are presented for researching, evaluating and writing arguments. In addition, students will learn proper uses of source materials and their proper documentation.

ENGL 211G 11 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 10:30-11:20 MWF Chapman, P.  
SUBTITLE: Youth in Revolt: Exploring Rebellion Against Adult Ideals

This course will explore the creativity and innovation that can come from the helplessness that often inspires rebellion in youth. There are varying degrees of rebellion from the direct, outright creation of new cultural movements and manifestos in visual art and music, to the more subtle and quiet acknowledgment of

dissatisfaction with the established norms when the issues are addressed in essays/editorials, prose, poetry, and other forms. These works often serve as barometers of personal and social conflict. The continuing production of work by young writer/artists throughout the century reflects the interest in their personal and cultural experiences and indicates the dissatisfaction with the cultural mainstream. This course will examine these attitudes and perspective their differences, and their undeniable similarities through essays, fiction, poetry, music, film, and visual art.

ENGL 211G 12 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 8:30-9:20 MWF Loskot, L.  
SUBTITLE: Introduction to Belizean Literature

This introductory course explores historical, socio-political and cultural themes as they manifest in essays, short stories, and a major Belizean novel. Through reading guided discussion and written responses, students acquire an understanding of Belize and its unique context within the Caribbean and Central America. This course is designed for students majoring in the humanities who are open to new insights about human experience. Through literacy analysis and critical thinking students explore themes including religion, education, cultural and ethnic identity, and relate them to their own contexts and circumstances.

Assignments include written responses and literary analyses and a major research paper. The statements of purpose, annotated bibliography, and article critique are structured as parts of the ongoing process of research and reflection. The major project is an academic research paper in the appropriate style for the student's major discipline.

#### Required Texts

Course packet A (available at Milton Hall Copy Center)

Edgell, Zee. Beka Lamb. Oxford: Heinemann, 1982.

Ellis, Zoila. On Heroes Lizards and Passion: Seven Belizean Short Stories. Benque Viejo del Carmen: Cubola, 1988.

Young, Colville. Pataki Full: Seven Belizean Short Stories. Benque Viejo del Carmen: Cubola, 1991.

ENGL 211G 13 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 2:35-3:50 TTH Coutant, L.  
SUBTITLE: American Mysteries

"American Mysteries" will examine both the history of the mystery novel as a dual genre (analytic and adventure), using John Irwin's "The Mystery to a Solution" as the critical fulcrum from which works by Poe, Borges, Chandler, Cornwell, and Lehane will be examined. This course will require strong reading and writings skills and strong stomachs. Mystery novels depict violent and disturbing actions and characters; and students should be prepared to deal with the dark side of human nature if they elect to take this course.

ENGL 211G 14 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 2:30-3:45 MW Caldes, S.  
SUBTITLE: Thinking Critically About Creative Nonfiction

The last two decades have witnessed a surge in works that fall under the umbrella term of Creative Non-Fiction in both popular magazines and books. These works are part of an exciting and often controversial, fourth genre, that draws its influences from such sources as narrative fiction, essays, journalism, and memoir. In this course we will read, analyze and discuss a number of these works and try our hands at writing in this genre. The course will focus on critical readings of creative non-fiction works in terms of their content, style, conventions, and ethics. We will write our own works of creative non-fiction and work with them in class through discussion and conferences. (One piece will be workshopped think 111 peer reader reviews on a much larger scale.)

Designed to familiarize students with the techniques and narrative structures of creative nonfiction, readings and writings will focus on personal essays, memoirs, cultural criticism, nature writing and/or travelogue. Students in the course will also work on those things that improve a writer's style-voice; clear, tight prose; grammatical competence; syntactic confidence and versatility. Students will improve their ability to revise and edit. We will hopefully raise and answer questions of reliability, personality, and transparency in the creative non-fiction essay.

Ultimately, this course is designed to help students develop their critical reading and writing skills therefore, this class will be both reading and writing intensive.

ENGL 211G 15 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 2:30-3:45 MW Adkins, J.  
SUBTITLE: Lifting the Veil in the Middle East

This section will focus on exploring various literary representations of Arab and Islamic cultures in order to enhance our understanding of Middle Eastern value systems. The Hajj (the pilgrimage to Mecca) will therefore serve as the metaphor for our semester's journey from outsiders with limited knowledge to seekers who have gained some valuable insights. While we should certainly allow this exploration to inform our perceptions of current events, this course is not about the Palestine-Israel conflict, September 11<sup>th</sup>, or the war in Iraq.

ENGL 211G 16 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 11:45-1:00 TTH DeLancy, B.  
SUBTITLE: The Lord of the Rings

J.R.R. Tolkien created a modern English mythology that has been translated into every major language. With the recent success of the film adaptations the time is right to teach a class over the texts. In the class students will be reading three books of The Lord of the Rings, The Fellowship of the Ring, The Two Towers and The Return of the King. After the completion of each book we will watch the corresponding film in class. Students will be expected to read the texts critically, and respond to them in three short (3-5 pages) book to movie critiques, an annotated bibliography, and a longer (8-10 pages) research paper. Students will also be required to come up with discussion questions and/or response papers for every reading.

In addition to the literary texts students will also be responsible for reading a biography of Tolkien, for historical context. By the end of the class students will have a better understanding of the use of mythology in modern texts, have improved critical and analytical reading skills, and most importantly, be better writers. The study of Tolkien's work will prove an exciting gateway into a critical discussion of literary genres and work towards a better understanding of just what literature can be.

ENGL 211G 90 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 12:00-2:55 SAT Morales, L.

SOCIAL SCIENCES

SUBTITLE: *This Side, That Side: Writings from the U.S./Mexican Border*

The borderlands are regions undefined, misunderstood, misconceived, and above all, foreign to many. The actual border stretches for over 2,000 miles from San Diego, California, to Brownsville, Texas, with a variety of cities, towns, and faces in between. The border exists as a fence to keep trespassers and intruders out. But, what about those caught inside the fences? This course will focus on writings from and about women on the border. Through an extensive combination of fiction, non-fiction, essays, and film, students will make connections about women's struggles with machismo, violence, family, language, and community. We will also look at the metaphorical borders within women. Furthermore, we will recognize the relevance of cultural studies as a critical tool that bridges historical, racial, ethnic, political, and social concerns. Finally, we will also gain exposure to many unheard voices and reconsider our understanding of what it means to be from a borderland.

ENGL 218G TECHNICAL AND SCIENTIFIC COMMUNICATION See printed schedule for times and  
Sections 1-17 and 95 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 IMAGINATIVE WRITING 4:00-5:15 MW Moody, J.

ENGL 220 02 IMAGINATIVE WRITING 5:00-6:15 TTH Voisine, C.

This semester we will explore three different kinds of writing: poetry, the short story, and the graphic novel. We will have guest writers visit for each unit. In poetry, we will use poems by contemporary writers as models for our own poems. We'll study the short story form by reading the work of writers in our creative writing program (Boswell, Nelson, Yanez, McIlvoy, etc.) and, through in-class exercises, develop stories of our own. The graphic novel (a more literary, artistic form of the "comic book") will be the last form we'll work with and does not require drawing skills (students will be encouraged to use borrowed images). We will examine the relationship between text and image, the suggestiveness of both, and how to serialize the telling of stories or poems. This class is designed for the serious beginner, whether experienced or not.

ENGL 244G 01 LITERATURE & CULTURE 1:10-2:25 TTH Payne, J.

This course offers you the opportunity to read, analyze, and discuss selected major texts from western literary tradition. Its objectives are to introduce you to a variety of writers, texts, and themes 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. You will learn to read critically and engage in various forms of interpretation.

ENGL 251 01 SURVEY OF AMERICAN LITERATURE I 9:30-10:20 MWF Wiget, A.

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 Cooper, Hawthorne, and Poe, Melville and Whitman and Dickinson, still have a compelling urgency today. Students will read widely among a variety of choices, men and women of different races and backgrounds trying to express their sense of what an American 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, un-researched essays.

ENGL 252 01 SURVEY OF AMERICAN LITERATURE II 5:00-6:15 TTH Payne, J.

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

ENGL 261 01 MASTERPIECES OF WESTERN EUROPEAN LITERATURE, BEGINNINGS TO THE RENAISSANCE 8:55-10:10 TTH Cunnar, G.

Students will read and discuss selected works from the classical period through the Renaissance, exploring the significant ideas, concepts, and ideologies that shape Western culture - heroism, love, gender, theology, politics, etc. Authors read will include Plato, Ovid, Dante, Petrarch, Christine de Pisan, Machiavelli, and Shakespeare. The class will be conducted as a lecture/discussion seminar.

ENGL 271 01 SURVEY OF ENGLISH LITERATURE I 10:20-11:35 TTH Cunnar, G.

This course surveys English literature from the beginnings through the 18<sup>th</sup> century, providing the student with chronological, thematic, and historical frameworks from which to examine and appreciate the living traditions of English literature. The various historical milieus and major writers will be examined in order to discover the process by which historical realities are translated into literary works and how literary works shape and transform historical realities. Through a series of lectures, discussions, and written exercises the student will develop and apply critical and interpretative skills to specific works, become familiar with basic literary genres and terms, gain knowledge of important cultural, historical, intellectual, artistic, and theological contexts for each period, and develop critical and writing skills.

ENGL 272 01 SURVEY OF ENGLISH LITERATURE II 11:45-1:00 TTH Rourke, B.

In this course we will explore the poetry, fiction, drama and non-fiction prose written in Britain 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, contemporary and 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 engagement with a variety of contexts--political, economic, military, social, cultural, religious, and philosophical--which shaped and were in turn affected by literary activity.

ENGL 301 01	WRITING ABOUT LITERATURE	2:35-3:50 TTH	Tomlinson, T.
ENGL 301 02	WRITING ABOUT LITERATURE	1:10-2:25 TTH	Tomlinson, T.

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 302 01	LITERARY CRITICISM	11:30-12:20 MWF	Scott, W.
ENGL 302 02	LITERARY CRITICISM	2:30-3:50 MW	Scott, W.

This course will introduce students to key terms and concepts in contemporary literary and cultural critical theory. Focusing mainly on the anthology, *Critical Terms for Literary Study, Second Edition* (eds. Frank Lentricchia and Thomas McLaughlin), our class time will be devoted to learning not only what conceptual tools are involved in critical analysis, but also (and most importantly) how these tools can be applied to an incredibly diverse range of literary and cultural artifacts. The assignments for the course will therefore be balanced between, on the one hand, readings in criticism representing the various schools and key terms of contemporary critical thought; and, on the other hand, direct application of these schools/key terms to literary and cultural texts both in and out of our actual class sessions.

Requirements: attendance and participation, two short essay assignments (5-7 pp.), mid-term and final exams, and weekly (one-page) response papers.

ENGL 304 01	CREATIVE WRITING: PROSE	8:55-10:10 TTH	Billman, J.
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ENGL 304 02	CREATIVE WRITING: PROSE	2:35-3:50 TTH	Boswell, R.
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This workshop is an introduction to the writing of fiction. Students will be expected to read and discuss stories, complete exercises, and write new and original fiction. The workshop format requires near perfect attendance and strong participation.

ENGL 306 01 CREATIVE WRITING: POETRY 1:10-2:25 TTH Voisine, C.

This class involves three elements I consider crucial to a poet's development: reading good contemporary poetry, writing weekly experiments/assignments, and discussing, in class, student work (workshops). We will begin study in the nuts and bolts of poetry writing--from inspiration, to writing in various forms, to revision. I'll also have different established poets come in periodically to discuss their work and give us their ideas on what it means to be a writer.

ENGL 306 02 CREATIVE WRITING: POETRY 10:30-11:20 MWF Osborn, S.

ENGL 308 01 CREATIVE WRITING: PLAYWRITING 11:30-12:20 MWF LaPorte, D.  
CROSS-LISTED WITH THTR 308-1

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.

#### ADVANCED COMPOSITION

ENGL 311G 01 11:45-1:00 TTH Billman, J.  
ENGL 311G 02 1:30-2:20 MWF Valentine, K.

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 313H 01 HONORS RESEARCH AND WRITING 8:55-10:10 TTH Lavender, G.

Workshop format designed to prepare students for research and writing associated with production of an honors thesis or a major research assignment. Does not count for general education or honors certification credit.

ENGL 315 01 WRITING FOR THE WEB 10:20-11:25 TTH Sheppard, J.

Introduction to writing for the World Wide Web through practical application and analysis on both theory and research. Allows hands-on learning in a computer classroom.

#### ADVANCED TECHNICAL & PROFESSIONAL COMMUNICATION

ENGL 318G 01	1:30-2:20 MWF	Wojahn, P
ENGL 318G 02	2:30-3:50 MW	Wojahn, P.

The purpose of the course is to help students develop effective writing strategies for workplace communication. Students will learn how to initiate, plan, compose, and evaluate written communication. They will carry out these writing activities in real workplace scenarios, thus helping them to understand how writing is used to carry out organizational goals, influence social relations, and develop effective and ethical uses of technology.

ENGL 319 01	INTRODUCTION TO SCIENTIFIC RESEARCH & WRITING	5:30-7:00 T	Nims, C.
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English 319 is the first semester of a two-semester course for McNair scholars. In 319, students begin the study of research methodology and scientific writing. This work will culminate in English 418 with the publication and presentation of their research. The class is open to McNair scholars only.

ENGL 336 01	STUDIES IN FILM	5:30-8:00 W	Rourke, B.
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Explores the conventions of cinematic representation; the strategies involved in writing about and reading film, and/or the adaptation of literary texts to film. Prerequisite: ENGL 111G.

ENGL 339G 01	CHICANO LITERATURE	8:55-10:10 TTH	Garay, J.
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What is Chicana/o literature? What issues define this literary tradition? Who are its writers and what do they have to say about being Mexican, being American, being both or neither? How does Chicana/o literature converse with broader traditions of U.S. and Latin American literatures? How do aesthetics, politics, and community intersect? What are its historical roots? What is its future? This survey course attends to these questions and will undoubtedly provide both a greater understanding of Chicana/o literature and hopefully inspire a desire to learn even more. Focusing on a range of twentieth century Chicana/o fiction, autobiographical narrative, poetry, and theory, we will study major cultural and literary concerns within this sampling of Chicana/o literary tradition. In both discussion and writing, students will be encouraged to engage with issues including race, ethnicity, gender, sexuality, immigration, self-representation and hybridity. We will talk about Chicana/o history, its presence in Chicana/o literature and U.S. history. We will talk about Chicana/o nationalism and Aztlán. We will talk about the centrality of religious and cultural icons, Catholicism and indigenous spirituality. We will talk about the politicization of Chicana/o identity, about cultural assimilation and resistance, and about liminality. This course will be both reading and writing intensive. We will work to hone critical thinking skills and basic techniques of literary analysis in order to better attend to and appreciate the diversity and richness of the works of Chicana/o literature we engage.

ENGL 339G 95 CHICANO LITERATURE 1:00-4:00 SUN Yañez, R.

This course will focus on literature by and about Chicanas and Chicanos (women and men of Mexican-American descent). As part of the largest group within the growing population of U.S. Latinos, Chicanos have made important contributions to the body of "American" literature. Recent titles by established and emerging Chicano writers are further evidence of their historical significance in the literary world. We will read fiction, poetry, and essays incorporating multi-media sources as a means of studying the major social, cultural, and historical elements of Chicano Literature. Our goals are to become familiar with the cross-cultural politics, explorations of language, and mestizo identity featured in Chicano Literature. Readings will include most or all of the following authors: Gloria Anzaldúa, Lorna Dee Cervantes, Lisa Chávez, Denise Chávez, Sandra Cisneros, Alicia Gaspar de Alba, Abelardo Delgado, Stella Pope Duarte, Dagoberto Gilb, Rigoberto González, Sheryl Luna, Arturo Islas, Demetria Martínez, Pat Mora, Emmy Pérez, Tomás Rivera, Benjamin Sáenz, Ricardo Sánchez, Gary Soto, Luis Urrea, and Alfredo Véa.

ENGL 341G 01 AMERICAN INDIAN LITERATURE 1:30-2:20 MWF Wiget, A.

This course surveys both Native American oral traditions and Native American literature written in English. The course will focus on relationships between history, culture, ethnicity, and identity in the development of America's oldest literary traditions. By the end of the course students will have a broad general knowledge of the genres of American Indian literature and be able to frame accurate historical generalizations about the development of America. We will read works by Momaday, Silko, Erdrich, Alexie, Harjo and Tapahonso, among others. Special attention will be paid to Native American literature from the Southwest.

#### LITERATURE FOR CHILDREN & YOUNG ADULTS

ENGL 363 01	10:30-11:20 MWF	LaPorte, D.
ENGL 363 02	2:30-3:50 MW	Murrell, C.
ENGL 363 90	12:00-2:55 SAT	

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 380G 01 WOMEN WRITERS 04:00-05:15 MW Bhattacharya, S.  
CROSS-LISTED WITH WS 380G-1

ENGL 390 01 THE ARTHURIAN TRADITION 10:30-11:20 MWF Lavender, G.

This course will investigate the various renditions of the legends of King Arthur and the Knights of the Round Table.

As we witness the evolution of this great story through time, we see not only a historical evolution, but a psychological, social, cultural, religious, and mythic progression as well. We will study works such as Geoffrey of Monmouth, Thomas Malory, Chretien de Troyes, Robert de Boron, Alfred Lord Tennyson, T. H. White, John Steinbeck, and others. Assignments include two short papers, a group project, and an individual research project.

ENGL 392G 01 MYTHOLOGY 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, Hamison, Malinowski, Eliade, Jung, Levi-Strauss, Burkert, Campbell, and others. We will attempt to apply these theories as we intensively study Greek mythology, as well as the mythology of other cultures, such as Mesopotamia, Babylonia, Egypt, Mesoamerica, Japan, China, and Native America (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 project, and an individual research project.

#### SOUTHWESTERN LITERATURE

ENGL 394G 01 1:30-2:20 MWF LaPorte, D.  
 ENGL 394G 02 2:30-3:50 MWF Willis, K.

This course is designed to introduce students to literature about our region with emphasis on building an awareness of the three major cultures which 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 people of the Southwest.

ENGL 399 01 SPECIAL TOPICS TBA TBA

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

ENGL 401 01 ADVANCED STUDY IN ENGLISH 1:10-2:20 TTH Cunnar, G.  
 LITERATURE I  
 SUBTITLE: Women & Men Writers in the 17<sup>th</sup> Century  
 CROSS-LISTED WITH ENGL 501-1

The seventeenth century is a century of many revolutions political, religious, scientific, and literary. The rise of women writers Lady Mary Wroth, Aemilia Lanyer, Elizabeth Cary, Margaret Cavendish, Katherine Philips, and Aphra Behn, among many others-creates a literary, gender, and social revolution that challenged patriarchal discourse and dominance, allowing women to become the agents of their own identity. This course will examine that revolution against the contexts in which it occurred, including the dominant male writers of the time such as John Donne, Ben Jonson, George Herbert, Robert's Herrick, Richard Crashaw, and Andrew Marvell.

ENGL 402 01            ADVANCED STUDY IN ENGLISH            2:35-3:50 TTH            Rourke, B.  
LITERATURE II  
SUBTITLE: Modernism

ENGL 403 01            ADVANCED STUDY IN AMERICAN            11:30-12:20 MWF Wiget, A.  
LITERATURE I  
SUBTITLE: American Gothic

*Crumbling mansions, paranoia, hallucination, sleepwalking, nightmares, premature burials, crazed scientists, madwomen in the attic, mysterious doubles, meetings with the devil and bloody catastrophes; these are the trappings of the Gothicism, which most students will remember from their reading of Poe. But Gothicism in America has colonial roots and, as the popularity of Anne Rice and Stephen King indicates, flourishes today. What do these images say about us, not only as Westerners but as Americans? Is America haunted, as D.H. Lawrence suggested, and if so, by what?*

*Our reading will span the breadth of the Gothic tradition in America from the colonial times through the first half of the twentieth century. We'll read novels by Charles Brockden Brown, Hawthorne, Melville, and Faulkner, as well as many short stories by Poe, Hawthorne and other writers, and a few poems along the way.*

ENGL 404 01            ADVANCED STUDY IN AMERICAN            4:00-5:15 MW            Scott, W.  
LITERATURE II  
SUBTITLE: The Radical Novel in the Great Depression

CROSSED-LISTED WITH ENGL 504-1

*The course will introduce students to the American radical novel otherwise known as the revolutionary or proletarian novel from the Great Depression (1929-1940). While generally seeking to understand these novels as various responses to the historical crisis out of which they emerged, the course will place particular emphasis on exploring the problem of class struggle. How, for instance, did class struggle come to be represented in these literary texts? How did writers in the Depression cope with the task of representing human suffering? What sorts of rhetorical and textual devices did they use to incite their readers to take radical action? Why did these writers see full-scale revolution as the only valid response to the economic crisis which, at that time, had afflicted the majority of the world (with the possible exception of the Soviet Union)?*

*We will therefore be asking, among other questions, what such novels envisioned as their goals and defining characteristics; how they were both a product of and a direct challenge to the dominant understandings of national/political identity in the 1930s; and what role art or the realm of the aesthetic could play and in fact played in a period of economic devastation and widespread social unrest. Readings will include novels by Agnes Smedley, Michael Gold, Mary Heaton Vorse, Grace Lumpkin, Richard Wright, Josephine Herbst, Meridel Le Sueur, and Myra Page.*

Undergraduate requirements: attendance and participation, two short essay assignments (5-7 pp.), mid-term and final exams, and occasional brief response papers.

Graduate requirements: attendance and participation, two short essay assignments (5-7 pp.), one longer research paper (15-20 pp.) with an annotated critical bibliography, and occasional brief response papers.

ENGL 405 01            CHAUCER            2:30-3:50 MW            Schirmer, E.

*Why have readers from the early fifteenth century onward hailed Geoffrey Chaucer as the father of English*





century urban sociology that theorized the assimilation processes of immigrants; Civil Rights and post-Civil Rights activist rhetoric we now label identity politics ; and last, but not least, postmodern texts that articulate new borderlands, queer, and cyborg identities.

ENGL 451 01 PRACTICUM IN THE GRAMMAR OF AMERICAN ENGLISH 10:20-11:35 TTH Thatcher, B.

This course studies formal grammar of the English language in preparation for the teaching of the English language and advanced linguistic analysis. It also addresses issues of teaching style, at the sentence, paragraph, and document level.

ENGL 452 01 HISTORY OF THE ENGLISH LANGUAGE 2:30-3:50 MW Burnham, C.  
CROSSED-LISTED WITH ENGL 552-1

In this course we will investigate the history of the English language from its Indo-European origins through its development into an international language. We will consider the problems of formally describing language and tracing linguistic change, and we will examine examples of written English to illustrate the various stages in the development of English. We will also consider contemporary social and political issues related to language, including the problem of "standard English" and the uses of language in civic and policy argumentation.

ENGL 500 01 SUPERVISED STUDY TBA TBA  
NOTE: PERMISSION OF INSTRUCTOR ONLY

ENGL 501 01 GRADUATE STUDY IN ENGLISH LITERATURE I 1:10-2:20 TTH Cunnar, E.  
SUBTITLE: Women and Men Writers in the 17<sup>th</sup> Century  
CROSS-LISTED WITH ENGL 401-1

The seventeenth century is a century of many revolutions political, religious, scientific, and literary. The rise of women writers Lady Mary Wroth, Aemilia Lanyer, Elizabeth Cary, Margaret Cavendish, Katherine Philips, and Aphra Behn, among many others-creates a literary, gender, and social revolution that challenged patriarchal discourse and dominance, allowing women to become the agents of their own identity. This course will examine that revolution against the contexts in which it occurred, including the dominant male writers of the time such as John Donne, Ben Jonson, George Herbert, Robert s Herrick, Richard Crashaw, and Andrew Marvell.

ENGL 502 01 GRADUATE STUDY IN ENGLISH 2:30-3:45 MW Bhattacharya, S.

LITERATURE II  
SUBTITLE: BLOOD WILL TELL; LITERATURE AND EVOLUTION IN 19<sup>TH</sup>  
CENTURY BRITISH LITERATURE AND CULTURE

This course will offer advanced study in nineteenth-century British literature and culture through particular attention to the emergence of evolutionary science and related theories.

Radical developments in scientific thought (especially the development and popularization of theories of evolution) had profound and destabilizing effects on nineteenth-century British literature and culture. The literature of the period grappled with the questions raised as foundational certainties were shaken by the implications of the new theories. Consequently, we will grapple with some of these questions in our investigation as well. How does the natural order correspond to human society? Can biological life provide a guide to morality? What is the place of the individual in the natural/social order? Can individual ethical choices have any significance? What agency, if any, do human beings have, or do they merely enter a determinate world? What is the relation of the monstrous to the normal?

Tentative Reading List

We will read a range of novels, poetry, cultural texts from the nineteenth century and one text from the twentieth century. We will accompany those primary texts with theoretical and secondary sources.

Some Possibilities

Jane Austen, *Mansfield Park* AND/OR *Sense and Sensibility*  
J. M. Barrie, *The Admirable Crichton*  
Mary Elizabeth Braddon, *Lady Audley's Secret*  
Emily Brontë, *Wuthering Heights*  
Robert Browning, *Caliban at Setebos*  
Samuel Butler, *The Way of All Flesh*  
George Gordon Lord Byron, *Manfred*  
Joseph Conrad, *Heart of Darkness*  
Wilkie Collins, *The Moonstone* OR *Basil*  
Charles Darwin, *Origin of Species* AND/OR *Descent of Man* (selected large sections of both)  
Charles Dickens, *Little Dorritt*  
Arthur Conan Doyle, selected story from *Sherlock Holmes* series  
H. Rider Haggard, *King Solomon's Mines*  
Thomas Hardy, *Jude the Obscure*  
Charles Kingsley, *Water Babies*  
Walter Scott, *Heart of Midlothian*  
Robert Louis Stevenson, *Kidnapped* AND/OR *Jekyll and Hyde*  
Bram Stoker, *Dracula*  
Charles Algernon Swinburne, selections from *Poems and Ballads*  
Alfred Tennyson, *In Memoriam*; also possible: *Ulysses*; *Lotos Eaters*; *Maud*  
H. G. Wells, *The Time Machine*

Excerpted materials from: Thomas Malthus, John Ruskin, Charles Lyell, Robert Chambers, and others.

Twentieth Century text: A. S. Byatt, *Angels and Insects*

LITERATURE II  
SUBTITLE: The Radical Novel in the Great Depression  
CROSSED-LISTED WITH ENGL 404-1

The course will introduce students to the American radical novel otherwise known as the revolutionary or proletarian novel from the Great Depression (1929-1940). While generally seeking to understand these novels as various responses to the historical crisis out of which they emerged, the course will place particular emphasis on exploring the problem of class struggle. How, for instance, did class struggle come to be represented in these literary texts? How did writers in the Depression cope with the task of representing human suffering? What sorts of rhetorical and textual devices did they use to incite their readers to take radical action? Why did these writers see full-scale revolution as the only valid response to the economic crisis which, at that time, had afflicted the majority of the world (with the possible exception of the Soviet Union)?

We will therefore be asking, among other questions, what such novels envisioned as their goals and defining characteristics; how they were both a product of and a direct challenge to the dominant understandings of national/political identity in the 1930s; and what role art or the realm of the aesthetic could play and in fact played in a period of economic devastation and widespread social unrest. Readings will include novels by Agnes Smedley, Michael Gold, Mary Heaton Vorse, Grace Lumpkin, Richard Wright, Josephine Herbst, Meridel Le Sueur, and Myra Page.

Undergraduate requirements: attendance and participation, two short essay assignments (5-7 pp.), mid-term and final exams, and occasional brief response papers.

Graduate requirements: attendance and participation, two short essay assignments (5-7 pp.), one longer research paper (15-20 pp.) with an annotated critical bibliography, and occasional brief response papers.

ENGL 511 01 THEORIES OF DISCOURSE 5:00-6:15 TTH Torres, M.  
SUBTITLE: Identity & Problem of Language

[I]nstead of thinking of identity as an already accomplished fact...we should think of identity as a production which is constituted inside, not outside representation. Stuart Hall

Our fundamental concern will be the role of language in the construction of cultural identities with which we are already familiar. In what ways has language, through institutional discourses and popular media, shaped our understanding of gender? Of race? Of sexuality? Of class? Literally, what discursive mechanisms have allowed or encouraged or enabled the development and/or persistence of certain kinds of cultural identities and not others?

Our conversations will take place along four critical trajectories: (1) an analysis of late 19<sup>th</sup>/early 20<sup>th</sup> century discourses that shaped and reshaped cultural identities; (2) a consideration of the linguistic turn and its impact on considerations of identity; (3) an examination of discursive theories and practices emerging from the spaces between spaces (including considerations of the hybrid, the queer, and the borderlands); (4) a brief exploration of new discourses emerging at old sites (studies of masculinities and whiteness).

ENGL 512 01 GRADUATE STUDY IN 5:30-6:45 MW Wojahn, P.

WRITING IN THE WORKPLACE  
CROSSED-LISTED WITH ENGL 412-1

This course is an introduction to the broad field of professional and organizational communication--what it is, what forms it takes, what theories help us understand it, how research is done, what ideas are current. Our work will be organized around such topics as workplace writing in organizational and social settings, implications of varying organizational cultures, differences between academic and nonacademic discourse, professional writing as process, collaboration/teaming in workplace settings, implications of communication technologies, designing and conducting research on workplace writing.

ENGL 516 01 GRADUATE STUDY IN 11:45-1:00 TTH Nims, C.  
APPROACHES TO LITERATURE  
CROSS LISTED WITH ENGL 416-1

English 416/516 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. 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 520 01 WORKSHOP: ADVANCED WRITING 5:30-8:00 W Billman, J.  
COMPOSITION

ENGL 521 01 GRADUATE STUDY IN A LITERARY PERIOD 2:35-3:50 TTH Payne, J.  
OR MOVEMENT  
SUBTITLE: American Fiction, Realism to Modern and the Ethical Turn in Criticism

This graduate seminar will focus on American fiction from the era of Realism to the Modern period, and will include the work of Willa Cather, Kate Chopin, William Faulkner, Henry James, Edith Wharton, and other important writers of the period. Graduate students will be introduced to a significant new development in literary studies, a movement sometimes referred to as the ethical turn in criticism. With that in mind, we will consider ethical implications suggested by American fiction as it emerges into the Modern period. Contextual materials will include writing by or about Emmanuel Levinas, Mikhail Bakhtin, Derek Attridge, and other recent materials. The course features engaging reading and discussion, not to mention individualized writing opportunities that will fit the interest and needs of graduate students who want to pursue some fresh ways of reading favorite texts.

ENGL 522 01 GRADUATE STUDY IN A LITERARY FORM 11:45-1:00 TTH Garay, J.  
OR GENRE  
SUBTITLE: Chicana Autobiography  
CROSSED-LISTED WITH WS 550-1

Autobiographical expression by Latinas in the United States has become an increasingly important and visible facet of contemporary American literature. As Latinas articulate multiple and colliding identities and histories, central to their expression are issues of colonization, experiences of migration and/or immigration, negotiation of bicultural or multicultural and bilingual or multilingual identity, and affirmation of a plurality of subjectivities and roles as women, mothers, daughters, lovers, activists, and artists. Writing their lives, Latinas convey the desire to embrace family and community, to claim and celebrate ethnicity, culture, and nation, and to achieve balance and affirm wholeness through integration of all facets of self. Autobiography is a flexible and slippery genre and mode of writing. The literary tradition of U.S. autobiography has historically presumed a male "I" speaking the individual and factual truths of his life. By naming and writing about their lived experience, Latinas are contributing to revolutionized and evolving perceptions of autobiography as well as feminist theory. They assert that an individual "I" can speak as representative of a collective and articulate the experiences of being women of color in a racist, classist, and sexist society. By so doing, they complicate the paradigm of U.S. autobiography entrenched in a "Pull Yourself Up By Your Bootstraps"-Benjamin Franklin-esque philosophy of the American Dream, the "American I" as individualistic and singular. Thus, Latina autobiographical expression, as it is grounded in theorizing from lived experience, stretches the boundaries of both genre and canon. In this course, we will explore a wide range of Latina autobiographical expression. We will focus particularly on narratives of memory and childhood, explorations of cultural and national place, and self-reflexive interrogations of artistic and political motivations. Throughout the course, we will read theoretical essays that analyze and provide context for the autobiographical reading we are engaging. As we explore and study Latina autobiographical writing, we will gain a greater appreciation and understanding of not only forms and themes but ultimately of how writing can catalyze personal transformation and prompt social change.

ENGL 523 01 GRADUATE STUDY OF A MAJOR AUTHOR 11:45-1:00 TTH Linkin, H.  
SUBTITLE: William Blake  
CROSS-LISTED WITH ENGL 423-1

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 534 01 FORM & TECHNIQUE IN FICTION 5:30-8:00 M McIlvoy, K.

ENGL 549 01 GRADUATE STUDY IN WRITING 4:00-5:15 MW Valentine, K.  
SUBTITLE: Screen and Page Composing  
CROSS-LISTED WITH ENGL 649-01

This class will focus on the question: What constitutes writing in the 21st century? We will explore multiple forms and multiple modes for writing as composing on the page and on the screen. One aspect of this exploration will involve understanding and defining multiliteracies. Another aspect will involve designing and re-designing as a creative act. In this class, you will be encouraged to experiment with writing as composing by writing in traditional forms as well as composing in experimental forms using multiple modes (particularly composing on the computer and incorporating audio, visuals, etc). Finally, you will create a project, which answers the central question of our class and expands our understanding of writing through its content and its form. Please email me at [kvalent@nmsu.edu](mailto:kvalent@nmsu.edu) if you have questions about this class.

ENGL 549 02 GRADUATE STUDY IN WRITING 5:00-6:15 TTH Turnley, M.  
SUBTITLE: Service and Client-Based Learning  
CROSSED-LISTED WITH ENGL 649-02

This course will highlight student participation in self-directed, service-learning projects. Class members may work either individually or collaboratively to establish a relationship with a community organization. Students should expect to spend much of their class preparation time consulting with and contributing to their selected clients. Students roles within their organizations and writing responsibilities for the course will vary, depending upon the parameters of individual projects. As part of their service learning, students will propose clients; establish and maintain rapport with client contacts; research client needs, goals, and resources, and engage in both formal and informal reflection on their experiences.

In support of these semester-long projects, we will explore the complex relationships among academic, community, and professional contexts. Further, we will engage social, rhetorical, political, pedagogical, and cultural issues related to service learning. Weekly class meetings will involve critical discussions of scholarly research as well as workshop time for project planning, analysis, and reflection.

ENGL 552 01 GRADUATE STUDY IN 2:30-3:45 MW Burnham, C.  
HISTORY OF THE ENGLISH LANGUAGE  
CROSS-LISTED WITH ENGL 452-1

In this course we will investigate the history of the English language from its Indo-European origins through its development into an international language. We will consider the problems of formally describing language and tracing linguistic change, and we will examine examples of written English to illustrate the various stages in the development of English. We will also consider contemporary social and political issues related to language, including the problem of "standard English" and the uses of language in civic and policy argumentation.

ENGL 574 01 WORKSHOP: ADVANCED WRITING 5:00-7:30 T Boswell, R.  
PROSE  
NOTE: PERMISSION OF INSTRUCTOR ONLY

The graduate workshop in fiction workshop is limited to the MFA students and other by permission of instructor.

ENGL 575 01 WORKSHOP: ADVANCED WRITING 4:00-6:30 TH West, K.  
POETRY

NOTE: PERMISSION OF INSTRUCTOR ONLY

ENGL 580 01 GRADUATE PROBLEMS IN TBA  
CREATIVE WRITING

NOTE: PERMISSION OF INSTRUCTOR ONLY

This workshop provides intensive writing, peer review, and editing practice for graduate students in professional communication and other disciplines. The special focus of this section will be on helping graduate students develop their current research projects, papers, thesis chapters, or conference presentations into a publishable article. In addition, students will identify the key journals and style guide(s) in their academic discipline/field and explore other scholarly research writing conventions, including those for the thesis/dissertation.

ENGL 590 01 MASTER S SEMINAR IN RHETORIC 2:30-3:45 MW Brown, S.  
SUBTITLE: Rhetorical Criticism

CROSS-LISTED WITH ENGL 690-1

Rhetorical Criticism, says Sonja Foss, is the investigation and evaluation of rhetorical acts and artifacts for the purpose of understanding the rhetorical process. That rhetorical process, as Barry Brummett notes, includes the ways in which signs influence people. A methodology course, Rhetorical Criticism is designed to introduce approaches to texts as a form of interrogation, of performed response, of appreciation, interpretation, explanation, and judgment (Thomas Benson, xxii).

During the semester, we will explore the nature of rhetorical criticism, experience some of its techniques, and develop a sense of the theoretic underpinnings necessary for analysis of texts. Course work will include extensive primary and secondary readings in rhetorical criticism and exercise in various critical apparatus including neo-Aristotelian, generic, feminist, metaphoric, narrative, fantasy-theme, and Burke's pentadic criticisms. Along the way, my intention is also to demonstrate the usefulness of rhetoric. And have some fun with it.

ENGL 590 02 MASTER S SEMINAR IN RHETORIC 5:30-8:00 M Schirmer, E.  
SUBTITLE: Medieval Rhetoric

CROSS-LISTED WITH ENGL 690-2

This course surveys medieval rhetoric from Augustine through the fifteenth century, focusing on the blurring of boundaries between writing/composition and reading/interpretation. The medieval Latin *inventio* could mean invention in the modern sense of composing something original or creating something new; but it also refers to the discovery of meaning already conceived to inhere in the three God-given books of text, self, and world. If to invent is to discover, then distinctions between reading and writing, rhetoric and hermeneutics, become far less clear (and far less important) than in modern thinking. The bulk of our time will be spent engaging directly with medieval texts. In addition, we will take as our textbook Rita Copeland's *Rhetoric, Hermeneutics, and Translation*, tracing the complex and shifting relations between rhetoric as it was inherited from the Classical tradition, hermeneutics as it developed in biblical exegesis and literary theory, and translations cultural and textual (from Classical to Christian, from Latin to vernacular, from theology to literature). We will supplement Copeland's interest in disciplinary negotiations with attention to gendered models of reading and textual production, as well as tensions between scientific and sapiential ways of knowing. Students can expect a demanding and rigorous schedule of readings, a preponderance of seminar discussion augmented by student presentations, a series of response/skill papers, and a final research project developed in consultation with the professor and in conversation with the class as a whole.

ENGL 596 01 MASTER S WORKSHOP TBA

ENGL 596 02 MASTER S WORKSHOP TBA

ENGL 597 01 INTERNSHIP IN TECHNICAL & PROFESSIONAL COMMUNICATION TBA

NOTE: PERMISSION OF INSTRUCTOR ONLY

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, keep a project log, and create an analytical follow-up report. Students will consult with the supervising faculty member who will assign individualized, relevant readings and supports. Students who intend to intern should see the instructor as soon as possible to plan the semester.

ENGL 597 02 INTERNSHIP IN TECHNICAL & PROFESSIONAL COMMUNICATION TBA

NOTE: PERMISSION OF INSTRUCTOR ONLY

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, keep a project log, and create an analytical follow-up report. Students will consult with the supervising faculty member who will assign individualized, relevant readings and supports. Students who intend to intern should see the instructor as soon as possible to plan the semester.

ENGL 598 01 MASTER S ESSAY TBA

NOTE: PERMISSION OF INSTRUCTOR ONLY

ENGL 599 01 MASTER S THESIS TBA

NOTE: PERMISSION OF INSTRUCTOR ONLY

ENGL 600 01 DOCTORAL RESEARCH TBA

NOTE: PERMISSION OF INSTRUCTOR ONLY

ENGL 649 01 ISSUES IN TECHNICAL AND PROFESSIONAL COMMUNICATION 4:00-5:15 MW Valentine, K.

SUBTITLE: Screen & Page Composing

CROSSED-LISTED WITH ENGL 549-01

This class will focus on the question: What constitutes writing in the 21st century? We will explore multiple forms and multiple modes for writing as composing on the page and on the screen. One aspect of this exploration will

involve understanding and defining multiliteracies. Another aspect will involve designing and re-designing as a creative act. In this class, you will be encouraged to experiment with writing as composing by writing in traditional forms as well as composing in experimental forms using multiple modes (particularly composing on the computer and incorporating audio, visuals, etc). Finally, you will create a project which answers the central question of our class and expands our understanding of writing through its content and its form. Please email me at [kvalent@nmsu.edu](mailto:kvalent@nmsu.edu) if you have questions about this class.

ENGL 649 02 ISSUES IN TECHNICAL AND PROFESSIONAL COMMUNICATION 5:00-6:15 TTH Turnley, M.  
SUBTITLE: *Service and Client-Based Learning*  
CROSSED-LISTED WITH ENGL 549-2

This course will highlight student participation in self-directed, service-learning projects. Class members may work either individually or collaboratively to establish a relationship with a community organization. Students should expect to spend much of their class preparation time consulting with and contributing to their selected clients. Students roles within their organizations and writing responsibilities for the course will vary, depending upon the parameters of individual projects. As part of their service learning, students will propose clients; establish and maintain rapport with client contacts; research client needs, goals, and resources, and engage in both formal and informal reflection on their experiences.

In support of these semester-long projects, we will explore the complex relationships among academic, community, and professional contexts. Further, we will engage social, rhetorical, political, pedagogical, and cultural issues related to service learning. Weekly class meetings will involve critical discussions of scholarly research as well as workshop time for project planning, analysis, and reflection.

ENGL 690 01 DOCTORAL SEMINAR IN RHETORIC 2:30-3:45 MW Brown, S.  
SUBTITLE: *Rhetorical Criticism*  
CROSS-LISTED WITH ENGL 590-1

Rhetorical Criticism, says Sonja Foss, is the investigation and evaluation of rhetorical acts and artifacts for the purpose of understanding the rhetorical process. That rhetorical process, as Barry Brummett notes, includes the ways in which signs influence people. A methodology course, Rhetorical Criticism is designed to introduce approaches to texts as a form of interrogation, of performed response, of appreciation, interpretation, explanation, and judgment (Thomas Benson, xxii).

During the semester, we will explore the nature of rhetorical criticism, experience some of its techniques, and develop a sense of the theoretic underpinnings necessary for analysis of texts. Course work will include extensive primary and secondary readings in rhetorical criticism and exercise in various critical apparatus including neo-Aristotelian, generic, feminist, metaphoric, narrative, fantasy-theme, and Burke's pentadic criticisms. Along the way, my intention is also to demonstrate the usefulness of rhetoric. And have some fun with it.

ENGL 690 02 DOCTORAL SEMINAR IN RHETORIC 5:30-8:00 M Schirmer, E.  
SUBTITLE: *Medieval Rhetoric*  
CROSSED-LISTED WITH ENGL 590-2

This course surveys medieval rhetoric from Augustine through the fifteenth century, focusing on the blurring of boundaries between writing/composition and reading/interpretation. The medieval Latin *intentio* could mean invention in the modern sense of composing something original or creating something new; but it also refers to the discovery of meaning already conceived to inhere in the three God-given books of text, self, and world. If to invent is to discover, then distinctions between reading and writing, rhetoric and hermeneutics, become far less clear (and far less important) than in modern thinking. The bulk of our time will be spent engaging directly with medieval

texts. In addition, we will take as our textbook Rita Copeland's Rhetoric, Hermeneutics, and Translation, tracing the complex and shifting relations between rhetoric as it was inherited from the Classical tradition, hermeneutics as it developed in biblical exegesis and literary theory, and translations cultural and textual (from Classical to Christian, from Latin to vernacular, from theology to literature). We will supplement Copeland's interest in disciplinary negotiations with attention to gendered models of reading and textual production, as well as tensions between scientific and sapiential ways of knowing. Students can expect a demanding and rigorous schedule of readings, a preponderance of seminar discussion augmented by student presentations, a series of response/skill papers, and a final research project developed in consultation with the professor and in conversation with the class as a whole.

ENGL 699 01 RESEARCH PRACTICUM TBA

NOTE: PERMISSION OF INSTRUCTOR ONLY

ENGL 700 01 VARIOUS DOCTORAL DISSERTATION TBA

NOTE: PERMISSION OF INSTRUCTOR ONLY