

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 & SOCIAL SCIENCES
08:55-10:10 TTH Thatcher, B.
SUBTITLE: Inter-Cultural Writing

This course teaches writing in the context of intercultural 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 02 WRITING IN THE HUMANITIES & SOCIAL SCIENCES
10:30-11:20 MWF LaPorte, D.
SUBTITLE: The American South in Literature and Film

03 WRITING IN THE HUMANITIES & SOCIAL SCIENCES
11:30-12:20 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 04 WRITING IN THE HUMANITIES & SOCIAL SCIENCES
08:30-09:20 MWF Lavender, G.
SUBTITLE: The Memoir

This course will investigate the genre of the memoir. We will read such works as Jo Ann Beard's *Boys of My Youth*, Primo Levi's *Survival of Auschwitz*, Joan Didion's *Slouching Towards Bethlehem*, as well as other works. While we read and analyze these memoirs, we will also write numerous journal/reading response entries. We will also systematically

research and analyze several outside sources. As we write the personal memoir, we will concentrate on the "outer world" and its significance to our unique construction of meaning. Requirements include several in-class writings, quizzes, a literary argument, a research project, and a personal memoir.

ENGL 211G 05 WRITING IN THE HUMANITIES & 04:00-05:15 MW Willis, K.
SOCIAL SCIENCES
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 06 WRITING IN THE HUMANITIES & 02:30-03:45 MW 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'll 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'll 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 07 WRITING IN THE HUMANITIES & 11:45-01:00 TTH Bradburd, R.
SOCIAL SCIENCES
SUBTITLE: Writing About Sports

This is not a "sportswriting" class; rather we will focus on the role of sports in society.

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 08 WRITING IN THE HUMANITIES & 02:35-03:50 TTH Cooper, S.
SOCIAL SCIENCES
SUBTITLE: Redefining the U.S. Mexican Border

"The U.S./Mexico border, with its frantic commerce in drugs, human beings, electronic gadgets, money and other economic units, is a lens into the future of the 'new world economy'. But it's misunderstood, disparaged, cheated and even sentimentalized by the national media portraying it from its Big Brother perspective."

--Excerpt from Cinco Puntos Press website

Students will read a number of literary and critical texts including essays, memoirs, stories and poems that examine the

U.S.-Mexico border from personal, social, political and economic perspectives. As a class, we will examine such themes as the coexistence of cultures, border as metaphor, separation and inclusion, crossing borders, the idea of global community and our post-9/11 understanding of the U.S. in relation to its international context.

ENGL 211G 09 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 12:30-01:20 MWF McKinstry, S.
SUBTITLE: Baseball and Jazz: Icons & Iconoclasts in Popular Culture

In this course students will study a variety of texts (fiction, non-fiction, and historical essay) for the purposes of exploring the contribution of the sport of baseball and jazz music into America's popular and social fabric, emphasizing the period between 1920 to the 1960's. The primary creative mediums employed throughout the course will stress music, literature, film and historical documentary in order to illustrate the remarkable sway music and sport held, and thus served to further shape American consciousness. Through critical and creative study and analysis, students will respond to a variety of assignments emphasizing creative writing exercises designed towards provoking a collective "imagination of the masses" in order to understand how these two uniquely American inventions are inimitably illustrative of our national identity.

ENGL 211G 10 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 04:00-05:15 TTH Gregory, J.
SUBTITLE: More Human Than Human: Identity in the 21st Century

In this course, we will investigate the question of identity as it has developed in the 21st century as a gateway to developing skills in critical thinking and crafting academic argument. Because we are surrounded by the artifacts and culture of technology, things such as cellular phones and the internet, it is very easy to redefine and even objectify ourselves and those around us in ways that have lead some people to develop the term 'post-human' to define this cultural trend. It seems, we are capable of viewing others and ourselves as objects, machines, even collateral. But what kind of an effect does this objectification have? How does such a technological environment respond to the ages old question: what does it mean to be human? We will be exploring these questions through authors such as William Gibson, Thomas Pynchon, Philip K. Dick and others. Films such as *Gattaca* as well as the documentary *Commanding Heights* will also be included. Assignments will include casual written responses to the readings and screenings, two shorter essays and a final, formal, paper. Of course, there will also be lots of in class discussion

ENGL 211G 11 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 01:30-02:20 MWF Gonzalez, A.
SUBTITLE: Kafka's Argument

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 is 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 films of Woody Allen, which portray humankind's existence as mostly unbearable and correspond to Kafka's recurring theme of man's loneliness in the universe. But does Woody answer with humor and hope?

ENGL 211G 12 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 09:30-10:20 MWF Villamil, A.
SUBTITLE: Surviving Crisis

Students will study a variety of texts (non-fiction, fiction, poetry, pictorial documentation, current periodicals, film and music) to explore people in crisis. Whether we endure personal crises (the stereotypical mid-life crisis, personal illness), or crisis as a larger community (9/11, Hurricane Katrina), people are constantly surviving, even thriving, through the most difficult circumstances. To foster critical thinking and writing skills, students will be expected to respond to texts in the form of personal response/journal entries. Course assignments will also include critical/research essays, an oral presentation, and a reflective essay.

ENGL 211G 13 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 02:35-03:50 TTH West, A.
SUBTITLE: The Art of the I: Subjective Experience in Argumentative Writing

The topic this course will explore is personal experience, rendered objectively—in journalism, memoir, and creative nonfiction—as a means toward argument, information, and expression. It will be the opinion of this class that the freedom to discuss what concerns young writers individually will empower them to create work they believe in. The course will encourage young writers to write and argue authoritatively from their experience, and posit that not all academic essays must be mere collections of citations. In fact, the most captivating writing often comes not from facts dug from databases, but from personal experience that translates the facts amid the turbulent world around us.

ENGL 211G 14 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 10:20-11:35 TTH Monsivais, C.
SUBTITLE: Crossroad Identities: Intersecting Borders Through Writing

“The US-Mexican border es una herida abierta where the Third World grates against the first world and bleeds. And before a scab forms it hemorrhages again, the lifeblood of two worlds merging to form a third country--a border culture.”
Gloria Anzaldúa

Description

Much has been written and argued in regard to the U.S.-Mexico border. This class will explore texts and media on this region, which includes studies on the border as physical space and psychological space, where issues of race, class, gender and sexuality intersect. This “open wound” between the first and third world will serve as a starting point by which we will study other international borders. I will provide different examples especially in regard to other physical borders and students will generate comparisons on their own. In this class, students will read novels, essays, and poetry, as well as watch films and documentaries. We will discuss and write critically on a variety of topics: shared physical and intellectual spaces; migratory experience/landscapes; gender/body politics; sites of historical trauma.

Objectives

Since we will be using the U.S. Mexico border, a local region, as a starting point, students will gain a better understanding of their immediate surroundings. The familiarity of the subject will help them gain a better understanding of their connections to the region’s transculturalism. Assignments are designed to guide class discussions and to aid students in beginning to think about the issues raised, both on a local level and how it relates on an international level.

ENGL 211G 15 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 01:10-02:25 TTH Brown, T.
SUBTITLE: Writing from the Experience: Thinking Critically About Creative Non-Fiction

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 may be discussed in a workshop format on a more basic level, in much the same way as current 111 students conduct peer reader reviews.) 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 16 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 11:45-01:00 TTH Ash, A.
 SUBTITLE: Crossroad Identities: Intersecting Borders Through Writing

What we may learn from the current "War on Terrorism" is not only that our concepts of war vary over time and across cultures, but also that war pervades many aspects of our daily lives. Literature may help us begin to understand the human experience of war. In this class, we will look at ideas of war from social, historical, political, ethnic, and gendered perspectives and explore how these perspectives shape representations of war in literature and culture. We will also investigate how these representations in literature, art, film, and argumentative writing inform our ideas of war.

Along with active participation and discussion, students will be expected to complete several brief responses to the readings and films, two short (3-5 page) critical essays, one longer (7-10 page) research project, and a formal presentation.

ENGL 218G TECHNICAL AND SCIENTIFIC COMMUNICATION STAFF
 Sections 1-17 and Section 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 Hermann, H.

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 do writing exercises to help us learn how to write.

ENGL 220 02 Introduction to Creative Writing 11:45-01:00 TTH Smith, C.

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 do writing exercises to help us learn how to write.

ENGL 220 90 Introduction to Creative Writing 12:00-02:55 SAT Genovesi, L.

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

ENGL 243 01 The Bible as Literature 08:55-10:10 TTH Wiget, A.

The goal of this course is to enable students to make a historically informed, careful reading of the Hebrew and Christian Scriptures as literature. Various parts of the Bible use literary forms and techniques, some of which resemble current forms, others of which are no longer used. We will examine the Bible historically to understand how and why the various parts of the Bible came to be composed and their probable meaning and significance for their first audiences.

ENGL 244G 01 LITERATURE AND CULTURE 01:10-02:25 TTH Payne, J.

Students will have an opportunity to read, discuss, and write about a diverse range of literary works. Reading selections will be studied in relation to cultural context as well as in relation to the life and era of the writer. In addition to course readings, frequent response papers will be scheduled, as well as a mid-term, research paper, and course final. Come to our recently redesigned Literature and Culture class with expectations of engaging reading and great discussions, not to mention some tempting writing opportunities geared to individual student interests.

ENGL 251 01 SURVEY OF AMERICAN LITERATURE I 01:10-02:25 TTH Wiget, A.

This course provides an opportunity for students to involve themselves in 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 LITERATURE II 02:35-03:50 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 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 271 01 SURVEY OF BRITISH LITERATURE I 02:30-03:45 MW Schirmer, L.

This course surveys English literature from the Anglo-Saxon period through the end of the 18th century, providing an introduction to English literary history. We will grapple with the major themes, genres, and socio-historical functions of literature in English, as they developed across the tradition's first millennium. For example, we will trace the history of "the hero" from Beowulf to Milton to Gulliver's Travels, explore ideas about gender and individual agency at play in the Canterbury Tales and the Faerie Queene, follow the development of English drama from the late-medieval mystery plays

to the Restoration, and consider how the Reformation affected lyric poetry. In the process, we will broaden our understanding of English literature as an historical tradition, grounded in ever-shifting social, political, religious, and intellectual contexts.

ENGL 272 01 SURVEY OF ENGLISH LITERATURE II 10:20-11:35 TTH Bhattacharya, S.

This course offers focuses of British literature from the Romantic period to the present. One of its central concerns is the idea of the self in relation to others. As such, its focus is on ideas of individualism and otherness, of racial and sexual difference, and of change. Analysis and discussion of selected texts will not only grapple with such issues, but will also raise questions about periodization, the formation of literary canons, and the boundaries between "literature" and "culture". The course is designed to provide a broad overview of literary history and cultural context that will prepare students for more advanced, in-depth study of British literature.

ENGL 301 01 WRITING ABOUT LITERATURE 10:30-11:20 MWF Garay, J.

02 WRITING ABOUT LITERATURE 02:30-03:45 MW Rourke, B.

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 02:35-03:50 TTH Bhattacharya, S.

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 302 02 LITERARY CRITICISM 10:20-11:35 TTH Thatcher, B.

This course introduces students to various frameworks and approaches for thinking about literature, culture, art, and language. The course will first examine the rhetoric/poetic binary, showing how debates about the nature of the aesthetic, art, or literature influenced the classical philosophical tradition. We will follow these debates as they unfold historically by studying the developing of hermeneutics, poetics, rhetorics and aesthetics from the classical period through the 19th century. In the latter part of the course, we will examine the major trends in contemporary critical theory, including Marxist, feminist, new historicism, formalism, structuralism, post structuralism, psychoanalytic, dialogic, and others.

Objectives

- Understand how interpretive frameworks shape the theory and practice of literary criticism.
- Develop ability to view literature from a variety of critical perspectives.
- Develop ability to situate literary theories in prevailing social and cultural contexts.
- Situate one's own approaches to literature in light of competing theoretical frameworks.
- Understand major interpretive, cultural, and linguistic issues in literary theories.

ENGL 304 01 CREATIVE WRITING: PROSE 02:30-03:45 MW Schwartz, B.

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 08:55-10:10 TTH Bradburd, R.

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 10:20-11:35 TTH West, K.

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 01:10-02:25 TTH West, K.

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 309 01 SCREENWRITING I 2:30-4:20 MTWThF Medoff, M

Screenwriting I is an intense writing course in which students will write a 15-30 minute screenplay and hone their skills in the writing of dialogue, character, dramatic action and film environment. Scenes will be performed and discussed in class daily and guest professionals will discuss their experience and expertise. The class is intensive and unique in format. It

will be structured as a workshop. Students will meet Monday through Friday for two weeks, and then participate in a two-week independent study period. Admission to the Screenwriting class will be by consent of instructor and students are to submit a five-page writing sample to the English Dept. office.

ENGL 308 01 CREATIVE WRITING/PLAY WRITING 11:45-01:00 TTH LaPorte, D.

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 311G 01 ADVANCED COMPOSITION 10:30-11:20 MWF Binneweg, J.
 02 ADVANCED COMPOSITION 02:30-03:45 TTH Binneweg, J.

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 01 ADVANCED TECHNICAL AND PROFESSIONAL COMMUNICATION 11:30-12:20 MWF Verhulsdonck, G.

Section 02 01:30-02:20 MWF McCool, M.

The objective of this course is to learn the rhetorical adaptations required for conveying technical and scientific information to non-technical and non-scientific audiences. Adapting complex information for lay audiences is dependent on analysis, organization, and presentation for readers unaccustomed to technical and scientific discourse. Thus, we will emphasize elements of clarity and grace toward our common rhetorical goal of effective communication. Finally, because this course examines advanced concepts of technical and scientific discourse, we will accentuate elements of simile and metaphor as additional methods toward our goals. We will emphasize the following: • Rhetoric of technical and scientific discourse • Learn the techniques for conveying complex information • Emphasize clarity and concision • Ethos, pathos, and logos of technical and scientific discourse (especially audience). Please do not worry if you have little or no experience with physics, theoretical or applied. While we will be discussing effective written discourse about quantum mechanics, general and special theories of relativity, and string theory, we will only embark on these areas at an elementary level. To be sure, each of these areas of inquiry is an acknowledged discipline for the best of today's physicists. The course culminates in an empirical report using the methods we have examined. Our texts include works by Aristotle, Greene, Hawking, and Williams.

Section 70 WEB-CT Only Munson-McGee, M.

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 AND WRITING 05:00-06:30 T Nims, C.

This course is designed to provide you with a systematic introduction to the nature of research and written communication and to promote scholarly and professional growth. You will engage in, report on, and evaluate various aspects of research in your discipline, and will develop a proposal for scientific research to be conducted during summer internships with the help of your mentor. Throughout the course, you will engage in a variety of communicative tasks related to your research and careers. This work will culminate in English 418 with the publication and presentation of your research. The class is open to McNair scholars only.

ENGL 323 01 MODERN AMERICAN DRAMA 01:10-02:25 TTH Storm, W.

THTR/ENGL 323, Modern American Drama, is a wide-ranging survey of American dramatic literature from the early to the late 20th century, focusing on writers such as Eugene O'Neill, Tennessee Williams, and Arthur Miller, but also including Sophie Treadwell, Kaufman and Hart, Luis Valdez, and many others. The reading list includes approximately 12-14 plays including "A Streetcar Named Desire," "Zoot Suit," "Long Day's Journey Into Night," and "Who's Afraid of Virginia Woolf?"

ENGL 336 01 STUDIES IN FILM 05:00-07:30 TH Rourke, B.
Prerequisite: ENGL 111G

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 09:30-10:20 MWF Garay, J.

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 work of Chicana/o literature we engage.

ENGL 339G 95 CHICANO LITERATURE 01:00-04:00 SUN Yanez, R.

This course will focus on literature by and about Chicanas and Chicanos. As members of the largest group (Mexican-American) within the growing population of U.S. Latinos, Chicanas and Chicanos have made significant contributions to "American" Literature. Recent titles by established and emerging writers and poets are further evidence of their scholarly and historical significance. We will read fiction, poetry, and essays--incorporating multi-media resources--as a means of studying the major social, cultural, and historical elements of Chicano Literature. Our goals are to become familiar with the transcultural politics, explorations of language, and mestizo identity featured in this exciting body of literary work. Course readings include representative works by authors from the Movimiento to the present: Ricardo Sánchez, raulsalinas, Rolando Hinojosa, Ana Castillo, Denise Chávez, Sandra Cisneros, Gloria Anzaldúa, Dagoberto Gilb, Alberto Ríos, Luis Urrea, Lorna Dee Cervantes, Alicia Gaspar de Alba, Demetria Martínez, Rigoberto González, Lisa Chávez, Manuel Muñoz, Carolina Monsivais, and Sheryl Luna.

Contact Richard Yañez for more information: elpasodelnorte@hotmail.com

ENGL 363 LITERATURE FOR CHILDREN AND YOUNG ADULTS

Section 01	02:30-03:45	MW	Murrell, C.
02	11:45-01:00	TTH	Murrell, C.
03	01:30-02:20	MWF	LaPorte, D.
90	12:00-02:55	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 380G 01 WOMEN WRITERS 02:30-03:45 MW Nelson, A.
NOTE: CROSS-LISTED WITH WS 380G

This class will explore the 20th Century in American Literature by reading a chronologically arranged series of novels written by women during the century. Authors include: Edith Wharton, Zora Neal Hurston, Carson McCullers, Eudora

Welty, Louise Erdrich, and others.

ENGL 390 01 THE ARTHURIAN TRADITION 10:20-11:35 TTH 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. The powerful role of women in this legend will be a significant point of focus. 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 paper.

ENGL 392 01 MYTHOLOGY 8:55-10:10 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 Mesopotamia, Babylonia, Egypt, Mesoamerica, Japan, Polynesia, Africa, 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 research project, and an individual research project.

ENGL 394 SOUTHWESTERN LITERATURE

Section 01	02:30-03:45	MW	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 who 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 STAFF
NOTE: PERMISSION OF INSTRUCTOR ONLY

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

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

ENGL 401 01 ADVANCED STUDY IN ENGLISH 10:20-11:35 TTH Tomlinson, T.

LITERATURE I
SUBTITLE: Renaissance Subjects
Cross-listed with ENGL 501-1

In the second scene of Shakespeare's play, Hamlet asserts that "I have that within which passes show" (1.2.85). How can we understand Hamlet's claim to an authentic inner self independent of social performance? How does it alter the meaning of his statement to recall that it is spoken by an actor in a play that is itself deeply concerned with the relationship between identity, agency, and performance? This course takes Hamlet's claim as a starting point for examining assertions of interiority in the early modern period. We will ask how such assertions represent Renaissance subjectivities, regulate the boundaries between these constructed selves and social communities, and position the individual within a network of social and cultural relations undergoing enormous changes during the period. We will also ask how our texts both reflect and construct Renaissance selfhood. Critical attention will be given to the aims, methods, and assumptions of Cultural Studies and New Historicism that shape our inquiry. Primary texts will include a range of Renaissance prose, drama, and lyric poetry, an early novel, and a diverse selection of contemporary sermons, biographies, letters, and private journals, including the diary of Samuel Pepys. Graduate students will also consider secondary texts by theorists of early modern selfhood, such as Catherine Belsey, Francis Barker, Michel Foucault, Lisa Jardine, Stephen Greenblatt, and Katharine Eisaman Maus. All students will sit for a midterm exam, compose multiple response papers, and write a formal term paper requiring library research.

ENGL 402 01 ADVANCED STUDY-ENGLISH 04:00-05:15 MW Rourke, B.
LITERATURE II
SUBTITLE: Modern British Fiction/Social Change

This course will examine the development of the novel form in Britain and what was the British Empire during the twentieth century. Particular attention will be paid to the complex relationships between the changing literary world and the social transformations characteristic of the twentieth century, such as: mechanized total warfare, the power of technology and bureaucracy, changes in gender relations and the family, the growth of the education system, imperial decline, decolonization, immigration, democratization and the formation of social liberation movements.

We will consider such questions as what can we learn about society and social change through reading literature? How is what we can learn or experience from reading literature different from what journalism or social science offer? How were the practices of reading and writing literature and the social value of literature itself affected by what was happening in the rest of society? What are some of the ways literature has contributed to or resisted social transformations and tendencies?

ENGL 403 01 ADVANCED STUDY IN AMERICAN 11:45-01:00 TTH Wiget, A.
LITERATURE I
SUBTITLE: Culture/Class/Critique in 19th Century American Literature
Cross listed with Engl 503-1

The 1840's and 1850's were among the most dynamic periods of social change in American life. Resistance to the Mexican War, the frontier movement, the growth of cities and the accompanying dehumanization of urban masses, immigration, communes and alternative forms of social organizations that preached free love, the public debate over the redefinition of gender roles, and radical democracy which aimed for a classless society, all were heaped upon the ancient wound of slavery. At the end of these two decades, America broke in two.

It was also a difficult time to be a writer. Audiences became fractured along social and political lines. Magazine fiction and tabloid newspapers were beginning to win against older forms, like the historical novel, in the competition for readers. Authors whose status is taken for granted today – Melville, Hawthorne, Poe – were struggling then. In this course we will read the works of major American writers side by side with the popular mass fiction of the day: the crime novels, sexual exposés, and domestic fiction. Our goal will be to recover some sense of the feverish ferment of literary production in this age of social revolution. In addition to the reading, students will write three short essays and a research paper.

ENGL 405 01 CHAUCER 04:30-05:45 MW Schirmer, L.

Why have readers from the early fifteenth century onward hailed Geoffrey Chaucer as the “father of English literature”? With the question of his ultra-canonical status always before us, we will sample the wide range of Chaucer’s literary output, beginning with his lyrics and an early dream vision, and focusing most of our attention on his best-loved work, the *Canterbury Tales*. We will ask what materials (textual, social, cultural, philosophical) Chaucer had at his disposal when he set out to create a new kind of literary making in English, and we will try to recover a little bit of what his efforts must have looked like to a late-fourteenth century audience. Finally, we will ask what Chaucer himself conceived “literature” to be good for, and speculate as to why *this* poet became the one to whom we trace our literary heritage.

ENGL 409 01 SHAKESPEARE II 08:55-10:10 TTH Godwin, L.

02 SHAKESPEARE II 02:35-03:50 TTH Tomlinson, T.
NOTE: Cross-listed with THTR409-2

This course is a representative survey of the second half of Shakespeare’s dramatic career, a period of remarkable creativity and experimentation. In these years, Shakespeare produced a series of tragedies that many consider his greatest, including *Othello*, *King Lear*, and *Macbeth*, and a tragic vision darkens even the late comedies and romances. While we develop a range of interpretations of these plays, our focus will be on how these plays formulate concepts such as personal identity and agency, male and female heroism, just political authority, nation, and community. The course ends with a unit in which we turn our attention to issues of performance and gain a sense of its problems and possibilities by acting out some of the scenes we have studied. Students will sit for midterm and final exams and write formal papers requiring library research.

ENGL 413 01 ADVANCED CREATIVE WRITING 08:55-10:10 TTH McIlvoy, K.
SUBTITLE: Writing the Short Short Story
Cross-listed with 513-1

In this course, students will study the short short story form through close readings of classic and contemporary examples. Each student will write four short short stories for workshop discussion. Revisions of one of these stories must include an "annotated" form that will also be distributed to the class.

This is an advance fiction workshop for undergraduates. Admittance to the workshop is by permission of the instructor.

ENGL 413 02 ADVANCED CREATIVE WRITING 05:00-07:30 T McIlvoy, K.
SUBTITLE: Writing the Novella
NOTE: Permission of Instructor Only
English 304 prerequisite

ENGL 414 01 ADVANCED CREATIVE WRITING 02:30-03:45 MW Voisine, C.
SUBTITLE: Poetry Workshop
NOTE: PERMISSION OF INSTRUCTOR ONLY

This class will be an advanced poetry workshop. We'll read the work of various contemporary poets and use their poems as technical models for our own work. Discussions of literature and discussions of student poems will alternate. Graduate students not enrolled in the MFA program can enroll under the 514 number for graduate credit and are welcome.

ENGL 416 01 APPROACHES TO LITERATURE 11:45-01:00 TTH Nims, C.
Cross-listed with 516-01

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. Specifically, we will (1) apply theories of reading and writing to literature; (2) discuss pedagogical theory and classroom practices; and (3) design curricular materials for teaching literature at the secondary level. Through frames of pedagogical theories, the class will help you develop a strong foundation, both theoretical and practical, to support your teaching and to help you become an effective, reflective teacher of literature/language arts at the secondary level.

ENGL 422 01 ADVANCED STUDY IN A LITERARY FORM/GENRE 01:10-02:20 TTH Linkin, H.
SUBTITLE: Trail of the Vampire
NOTE: Cross-listed w/522-1

This course looks at nineteenth- and twentieth-century representations of the vampire in literature and film, and will be team-taught by Drs. Linkin (English 422) and Bhattacharya (English 522). We plan on setting out the materials and discussion points in three broad sections: origins of vampiric representation in the early nineteenth century, the classic representation of the vampire as Dracula, and the revisionary representation of the vampire in post-Dracula literature and film. Possible choices for readings and screenings are listed below.

Part 1/Origins and early manifestations: Samuel Taylor Coleridge ("The Rime of the Ancient Mariner," "Christabel"), John Keats ("Lamia," "La Belle Dame San Merci"), John Polidori ("The Vampyre"), J. Sheridan Le Fanu ("Carmilla")

considering common stigmatizing errors and ways to avoid them. We will examine contemporary linguistic descriptions of grammar, including transformational generative approaches. We will also examine American English as a language independent from British English, as well as the peculiarities associated with this independence. We will consider effective strategies for teaching grammar both in schools and workplaces. This course does not assume a previous background in grammar beyond recognizing the parts of speech. In addition to English, journalism, education, and professional communication students, this course will be of interest to any student interested in improving writing, editing, and proofreading skills.

ENGL	500	01	SUPERVISED STUDY NOTE: PERMISSION OF INSTRUCTOR ONLY	TBA	TBA
		02	SUPERVISED STUDY NOTE: PERMISSION OF INSTRUCTOR ONLY	TBA	TBA
ENGL	501	01	ADVANCED STUDY IN ENGLISH LITERATURE I SUBTITLE: Renaissance Subjects NOTE: Cross-listed w/ENGL 401-1	10:20-11:35	TTH Tomlinson, T.

In the second scene of Shakespeare's play, Hamlet asserts that "I have that within which passes show" (1.2.85). How can we understand Hamlet's claim to an authentic inner self independent of social performance? How does it alter the meaning of his statement to recall that it is spoken by an actor in a play that is itself deeply concerned with the relationship between identity, agency, and performance? This course takes Hamlet's claim as a starting point for examining assertions of interiority in the early modern period. We will ask how such assertions represent Renaissance subjectivities, regulate the boundaries between these constructed selves and social communities, and position the individual within a network of social and cultural relations undergoing enormous changes during the period. We will also ask how our texts both reflect and construct Renaissance selfhood. Critical attention will be given to the aims, methods, and assumptions of Cultural Studies and New Historicism that shape our inquiry. Primary texts will include a range of Renaissance prose, drama, and lyric poetry, an early novel, and a diverse selection of contemporary sermons, biographies, letters, and private journals, including the diary of Samuel Pepys. Graduate students will also consider secondary texts by theorists of early modern selfhood, such as Catherine Belsey, Francis Barker, Michel Foucault, Lisa Jardine, Stephen Greenblatt, and Katharine Eisaman Maus. All students will sit for a midterm exam, compose multiple response papers, and write a formal term paper requiring library research.

ENGL	503	01	ADVANCED STUDY IN AMERICAN LITERATURE SUBTITLE: Culture/Class/Critique in 19 th Century American Literature Note: Cross-listed with Engl 403-1	11:45-01:00	TTH Wiget, A.
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The 1840's and 1850's were among the most dynamic periods of social change in American life. Resistance to the Mexican War, the frontier movement, the growth of cities and the accompanying dehumanization of urban masses, immigration, communes and alternative forms of social organizations that preached free love, the public debate over the redefinition of gender roles, and radical democracy which aimed for a classless society, all were heaped upon the ancient wound of slavery. At the end of these two decades, America broke in two.

It was also a difficult time to be a writer. Audiences became fractured along social and political lines. Magazine fiction and tabloid newspapers were beginning to win against older forms, like the historical novel, in the competition for readers. Authors whose status is taken for granted today—Melville, Hawthorne, Poe-- were struggling then. In this course we will read the works of major American writers side by side with the popular mass fiction of the day: the crime novels, sexual exposés, and domestic fiction. Our goal will be to recover some sense of the feverish ferment of literary production in this age of social revolution. In addition to the reading, students will write four short essays and a research paper.

ENGL 513 01 ADVANCED CREATIVE WRITING 08:55-10:10 TTH McIlvoy, K.
SUBTITLE: Writing the Short Short Story
NOTE: Permission of Instructor Only/Cross-listed w/413-1

In this course, students will study the short short story form through close readings of classic and contemporary examples. Each student will write four short short stories for workshop discussion. Revisions of one of these stories must include an "annotated" form that will also be distributed to the class.

This is an advance fiction workshop for undergraduates. Admittance to the workshop is by permission of the instructor.

ENGL 514 01 ADVANCED CREATIVE WRITING 02:30-03:45 MW Voisine, C.
POETRY WORKSHOP
NOTE: Permission of Instructor Only
Cross-listed with 414-1

This class will be an advanced poetry workshop. We'll read the work of various contemporary poets and use their poems as technical models for our own work. Discussions of literature and discussions of student poems will alternate. Graduate students not enrolled in the MFA program can enroll under the 514 number for graduate credit and are welcome.

ENGL 516 01 APPROACHES TO LITERATURE 11:45-01:00 TTH Nims, C.
NOTE: Cross-listed with Engl 416-01

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. Specifically, we will (1) apply theories of reading and writing to literature; (2) discuss pedagogical theory and classroom practices; and (3) design curricular materials for teaching literature at the secondary level. Through frames of pedagogical theories, the class will help you develop a strong foundation, both theoretical and practical, to support your teaching and to help you become an effective, reflective teacher of literature/language arts at the secondary level.

ENGL 517 01 GRADUATE STUDY IN 02:30-03:45 MW Garay, J.
CRITICAL THEORY
SUBTITLE: Chicana/Black Feminisms

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

This course will be both reading- and writing-intensive.

ENGL 521 01 GRADUATE STUDY IN A LITERARY 05:00-06:15 TTH Payne, J.
PERIOD OR MOVEMENT
SUBTITLE: Realism, Modernism, and the Ethical Turn

This graduate seminar will focus on the emergence of modernist literary sensibility and style as it emerges against the background of early modern, late nineteenth-century – early twentieth-century work of Henry James, Theodore Dreiser, and Edith Wharton. Primary modernist works to be considered include Hemingway's classic novel, *FOR WHOM THE*

BELL TOLLS, and Faulkner's landmark collection, *GO DOWN MOSES*, which includes one of his greatest short works, "The Bear."

Current critical and theoretical approaches will be introduced, including what has been described as the recent "ethical turn in criticism," and will include critical approaches of Derek Attridge, Gary Saul Morson, and possibly recent work of Habermas relevant to activities of the seminar.

ENGL 522 01 ADVANCED STUDY IN A LITERARY FORM/GENRE 01:10-02:25 TTH Bhattacharya, S.
SUBTITLE: Trail of the Vampire
NOTE: Cross-listed w/ENGL 422-1

This course looks at nineteenth- and twentieth-century representations of the vampire in literature and film, and will be team-taught by Drs. Linkin (English 422) and Bhattacharya (English 522). We plan on setting out the materials and discussion points in three broad sections: origins of vampiric representation in the early nineteenth century, the classic representation of the vampire as Dracula, and the revisionary representation of the vampire in post-Dracula literature and film. Possible choices for readings and screenings are listed below.

Part 1/Oriens and early manifestations: Samuel Taylor Coleridge ("The Rime of the Ancient Mariner," "Christabel"), John Keats ("Lamia," "La Belle Dame San Merci"), John Polidori ("The Vampyre"), J. Sheridan Le Fanu ("Carmilla")

Part 2/Dracula, the classic imprint: Bram Stoker (*Dracula*, "Dracula's Guest"), F.W. Murnau (*Nosferatu*), Tod Browning (*Dracula*)

Part 3/Revisionary visions: Richard Matheson (*I Am Legend*), Stephen King (*Salem's Lot*), Anne Rice (*Interview with a Vampire*), Angela Carter ("The Lady of the House of Love"), Suzy McKee Charnas (*The Vampire Tapestry*), Nancy Collins (*Sunglasses After Dark*), Elizabeth Kostova (*The Historian*)

Film and television representations may include: Dan Curtis's *House of Dark Shadows*, Harry Kümel's *Daughters of Darkness*, Tony Scott's *The Hunger*, William Crain's *Blacula*, Joel Schumacher's *The Lost Boys*, Joss Whedon's *Buffy the Vampire Slayer*, and Stephen Norrington's *Blade*

ENGL 523 01 GRADUATE STUDY OF A MAJOR AUTHOR 02:35-03:50 TTH West, K.
SUBTITLE: Sylvia Plath and Her Legacy
NOTE: CROSS-LISTED WITH ENGL 423-1, WS 423-1, WS 523-1

The first aim of the class is to study the poems that resulted from the genius, skill and hard work of Plath. Although Sylvia Plath is still thought of as the prime example of a confessional poet, this class will aim to study the art and craft of her poems – Plath's real legacy. The major text will be *The Collected Poems of Sylvia Plath*, ed. Ted Hughes, the book that won a posthumous Pulitzer Prize for Plath. I hope also to devote some time exploring the ways in which Plath's poems (with the exception of one book) were presented to the public by her editor and husband, Ted Hughes. A study of Plath's skills extends to a study of her journals, not so much for biographical information, but for the way she used her journal to create her poetic self. Also included: a look at the poets in Plath's immediate and poetic circle: Anne Sexton, Robert Lowell, Adrienne Rich, Ted Hughes.

Much discussion, individual presentations, short papers, one research project.

Main Text: *Collected Poems of Sylvia Plath*, ed. Ted Hughes

Other texts I will choose from include *The Journals of Sylvia Plath*, ed. Frances McCullough; *The Unabridged Journals of*

Sylvia Plath, ed. Karen V. Kukil; *Ariel*, ed. Ted Hughes ; the 1963 edition of *Ariel*, ed. Ted Hughes; the 2004 *Ariel* ed. Frieda Hughes (in the arrangement and with the poems Plath intended); *The Bell Jar*, Sylvia Plath.

Other material will come from the following, as well as other texts:
Her Husband, Diane Middlebrook; *The Birthday Letters*, poems,
Ted Hughes; *Collected Poems*, Anne Sexton, ed. Linda Gray Sexton

ENGL 534 01 GRADUATE STUDY: FORM AND 06:30-09:00 TH Boswell, R.
TECHNIQUE IN FICTION

This is a graduate literature course aimed at fiction writers. We will study essays, stories, and novels, and I will give assignments that relate to the work we discuss. You will be expected to write fiction in response to exercises I assign. All graduate students in English are welcome. The reading list is not yet set; however, since Charles Baxter is visiting campus next semester, we will study two of his works: *Burning Down the House* and *The Feast of Love*.

ENGL 551 01 PRACTICUM IN GRAMMAR 05:00-07:30 T Burnham, C.

A systematic and rigorous survey of contemporary American English grammar, this course will improve knowledge of traditional grammar and consider how grammatical knowledge can be applied to improve writing and editing skills. We will use sentence diagramming to understand the basic structure of the English sentence, and we will spend some time considering common stigmatizing errors and ways to avoid them. We will examine contemporary linguistic descriptions of grammar, including transformational generative approaches. We will also examine American English as a language independent from British English, as well as the peculiarities associated with this independence. We will consider effective strategies for teaching grammar both in schools and workplaces. We will also investigate the rhetoric of grammar, specifically how stylistic choices can impact the meaning and persuasive effect of sentences and paragraphs. This course assumes some rudimentary familiarity with English grammar, such as that needed to teach composition.

ENGL 555 01 GRADUATE STUDY IN RHETORIC 06:00-08:30 W Torres, M.
OF SCIENCE LITERATURE

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

The rhetorical status of science is contested, to say the least. In this course, we will study the contest.

ENGL 564 01 COMPOSITION HISTORY & THEORY 05:00-07:30 TH Burnham, C.

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

ENGL 565 01 INTERCULTURAL RHETORIC 01:10-02:35 TTH Thatcher, B.

This course explores intercultural rhetoric and professional communication, preparing graduate students to teach, practice, and research rhetoric in intercultural contexts. The course first theorizes a framework of intercultural inquiry, exploring the pros and cons of cross-cultural comparison, generalization, and cultural stereotyping. Next, the course examines a common set of variables or thresholds of experiences that all humans share and that correspond to distinct rhetorical patterns. These cross-cultural variables include: I/other relations; application of rules; time/temporal orientation; use of context in communication; language, orality, writing, and communication technologies; leadership/authority; relationship to nature; and roles of pathos, ethos, and logos in rhetoric. Armed with this knowledge, graduate students are then prepared to identify how these variables surface in rhetorical patterns across the world and how they interact cross-culturally, a process that denaturalizes many commonly held assumptions (such as clarity, directness, and coherence) about U.S.-American rhetorical patterns.

In light of this developing cross-cultural capacity, students then critically examine some predominant lines of inquiry in the humanities and social science: the fixation on the local in our global experience; the problem of difference, identity, and incommensurability; the reciprocity and fit of global communication technologies with rhetorical traditions; and ethics and "universal" rhetorics to mediate global relationships.

Finally, the course pays special attention to the teaching of intercultural rhetoric in English courses such as NMSU's English 203, 211, and 218. It models one particular course, English 211 Intercultural Rhetoric and Writing, exemplifying this course's objectives, assignments, materials, and pedagogies.

Objectives

- Understand how variables such as language, legal traditions, and economic situations structure rhetorical practices around the world.
- Become capable of creating rhetorical strategies and instructional pedagogies that meet the needs of non-USA audiences.
- Understand the relations among larger rhetorical traditions, professional genres of communications, organizational culture, and local and personal rhetorical strategies.
- Denaturalize U.S. rhetorical traditions, including conceptions of clarity, coherence, rhetorical purpose, use of context, and

influence of writing, orality, and communication technologies on typical U.S. rhetorical situations.

- Understand transfer issues of non-U.S. writers using their rhetorical traditions in U.S. writing classrooms and professional contexts.

ENGL 572 01 TECHNICAL AND PROFESSIONAL COMMUNICATION THEORY & PEDAGOGY 06:00-08:30 M Turnley, M.

This course introduces issues in the field of professional and technical communication, with an emphasis on teaching. Our discussions of pedagogy will highlight not only classroom practices, but also theories and frameworks that inform them. Throughout the semester, we will engage scholarship in the discipline and explore issues such as workplace literacy, communication technologies, program administration, curricular development, and relationships between academic and workplace contexts.

Course projects will highlight the production of both pedagogical and scholarly materials. Student responsibilities also will include participation in daily activities such as resource sharing and class discussions.

ENGL 574 01 WORKSHOP: ADVANCED WRITING PROSE 04:30-07:00 M Nelson, A.
NOTE: Permission of Instructor Only

This class is open only to the graduate students in the Creative Writing MFA program. Students will read both published work and manuscript submissions with an eye toward emulating the former and improving the latter.

ENGL 575 01 WORKSHOP: ADVANCED WRITING POETRY 04:30-07:00 W Voisine, C.
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 576 01 WORKSHOP: ADVANCED WRITING Subtitle: Playwriting 06:30-09:00 T Boswell, R.

We will study plays and work on exercises that will lead each student through the writing of a one-act play. No experience in playwriting is required; however, this class is a blast for everyone who has worked hard to write other genres. Note: This course counts as the required "workshop in another genre" for all MFA students.

ENGL 577 01 WORKSHOP: ADVANCED 04:30-07:00 M TBA

TECHNICAL PROFESSIONAL WRITING

ENGL 578 01 TOPICS IN TECHNOLOGY AND RHETORIC 02:35-03:50 TTH Sheppard, J.
SUBTITLE: Multimedia Theory and Production
NOTE: Cross-listed with ENGL 678-1

This course will explore theories and production practices of multimedia through the lenses of rhetoric, interface design, film, media theory, and visual arts. By working with sound, images, and basic animation, the course will also include several hands-on development projects aimed at integrating theoretical understanding with use of digital technologies. Through a focus on web-based communication, new media, and digital video, we will examine the central concepts of multimodality, interactivity, narrativity, and non-linearity as a means for critiquing the work of others and for designing our own work.

ENGL 597 01 INTERNSHIP IN TECHNICAL AND PROFESSIONAL COMMUNICATION STAFF
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 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 597 02 INTERNSHIP IN TECHNICAL AND PROFESSIONAL COMMUNICATION STAFF
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 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
NOTE: PERMISSION OF INSTRUCTOR ONLY

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

ENGL 601 01 QUALITATIVE RESEARCH IN WRITTEN COMPOSITION 04:30-05:45 MW Valentine, K.

This course prepares graduate students to design, carry out, and evaluate qualitative research projects in rhetoric and professional communication. The course introduces methodologies for a variety of qualitative research, including basic interpretative qualitative studies, ethnographies, case studies, and narrative analysis for a variety of rhetoric and composition contexts. It also explores critical issues in qualitative inquiry such as validity, reliability, data analysis, ethics and representation. The course will balance theory and practice, with the final project focused on students designing a prospectus for their own research project.

ENGL 664 01 COMPOSITION HISTORY & THEORY 05:00-07:30 TH Burnham, C.
NOTE: Cross-listed with ENGL564-1

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

ENGL 665 01 INTERCULTURAL RHETORIC 01:10-02:35 TTH Thatcher, B.
NOTE: Cross-listed with ENGL 565-1

This course explores intercultural rhetoric and professional communication, preparing graduate students to teach, practice, and research rhetoric in intercultural contexts. The course first theorizes a framework of intercultural inquiry, exploring the pros and cons of cross-cultural comparison, generalization, and cultural stereotyping. Next, the course examines a common set of variables or thresholds of experiences that all humans share and that correspond to distinct rhetorical patterns. These cross-cultural variables include: I/other relations; application of rules; time/temporal orientation; use of context in communication; language, orality, writing, and communication technologies; leadership/authority; relationship to nature; and roles of pathos, ethos, and logos in rhetoric. Armed with this knowledge, graduate students are then prepared to identify how these variables surface in rhetorical patterns across the world and how they interact cross-culturally, a process that denaturalizes many commonly held assumptions (such as clarity, directness, and coherence) about U.S.-American rhetorical patterns.

In light of this developing cross-cultural capacity, students then critically examine some predominant lines of inquiry in the humanities and social science: the fixation on the local in our global experience; the problem of difference, identity, and incommensurability; the reciprocity and fit of global communication technologies with rhetorical traditions; and ethics and "universal" rhetorics to mediate global relationships.

Finally, the course pays special attention to the teaching of intercultural rhetoric in English courses such as NMSU's English 203, 211, and 218. It models one particular course, English 211 Intercultural Rhetoric and Writing, exemplifying this course's objectives, assignments, materials, and pedagogies.

Objectives

- Understand how variables such as language, legal traditions, and economic situations structure rhetorical practices around the world.
- Become capable of creating rhetorical strategies and instructional pedagogies that meet the needs of non-USA audiences.
- Understand the relations among larger rhetorical traditions, professional genres of communications, organizational culture, and local and personal rhetorical strategies.
- Denaturalize U.S. rhetorical traditions, including conceptions of clarity, coherence, rhetorical purpose, use of context, and influence of writing, orality, and communication technologies on typical U.S. rhetorical situations.
- Understand transfer issues of non-U.S. writers using their rhetorical traditions in U.S. writing classrooms and professional contexts.

ENGL 678 01 TOPICS IN TECHNOLOGY 02:35-03:50 TTH Sheppard, J.
AND RHETORIC
SUBTITLE: Multimedia Theory and Production
Cross-listed with ENGL 578-1

This course will explore theories and production practices of multimedia through the lenses of rhetoric, interface design, film, media theory, and visual arts. By working with sound, images, and basic animation, the course will also include several hands-on development projects aimed at integrating theoretical understanding with use of digital technologies. Through a focus on web-based communication, new media, and digital video, we will examine the central concepts of multimodality, interactivity, narrativity, and non-linearity as a means for critiquing the work of others and for designing our own work.

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

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