

English Department New Mexico State University Spring 2007 Course Descriptions

ENGL 111G RHETORIC AND COMPOSITION

Sections 1-27, 90. See printed schedule for times and locations.

STAFF

Skills and methods used in writing university-level essays.

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

ENGL 111H RHETORIC AND COMPOSITION – HONORS

Sections 1 – 2. See printed schedule for times and locations.

STAFF

Prerequisite: ACT 25 or higher.

ENGL 116G PERSPECTIVES ON FILM

Section 1 M 4:00-6:30

STAFF

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

ENGL 200 INDEPENDENT STUDY

Section 1 TBA

STAFF

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

Note: Requires instructor consent.

ENGL 203G BUSINESS & PROFESSIONAL COMMUNICATION

Sections 1-14, 90. See printed schedule for times and locations.

STAFF

Effective writing for courses and careers in business, law, government, and other professions.

Strategies for researching and writing correspondence and reports, with an emphasis on understanding and responding to a variety of communication tasks with a strong purpose, clear organization and vigorous professional style.

Prerequisite: ENGL 111G

ENGL 244 LITERATURE AND CULTURE

Section 1 T TH 1:10-2:25

STAFF

Intensive reading of and discussion and writing about selected masterpieces of world literature. Emphasizes cultural and historical contexts of readings to help students appreciate literary traditions. Core texts include works by Homer, Dante, and Shakespeare, a classic novel, an important non-Western work, and modern literature.

ENGL 251 SURVEY OF AMERICAN LITERATURE I

Section 1 T TH 8:55-10:10

WIGET

This course provides an opportunity for students to involve themselves in an ongoing discussion about who we are as Americans. Our survey takes us from the first encounters of Europeans with Native Americans until the close of the Civil War. The issues raised then, the images dreamed then, words expressed then by Bradstreet, Franklin, Hawthorne, Poe, Melville, Whitman, Dickinson and others remain compelling to this day. Besides the shorter, daily readings, we will also read two novels, Hawthorne's *The Blithedale Romance* and Stowe's *Uncle Tom's Cabin*. In addition, to a midterm and final, students will prepare questions based on the readings and will write two short essays out of class.

ENGL 252 SURVEY OF AMERICAN LITERATURE II

Section 1 T TH 1:10-2:25

PAYNE

Survey of American Literature II offers students an opportunity to read, discuss and write about major works of American literature from the post-Civil War era to the present, a period in which America emerged as a nation of world importance in the arts, including literature, as well as in economic and political fields. We will carefully consider the multi-ethnic character of American literature. The course includes short stories, longer fictional works and poetry. In addition to reading assignments and short papers, a mid-term and a final will be assigned.

ENGL 271 SURVEY OF ENGLISH LITERATURE I

Section 1 M W 12:30-3:45

TOMLINSON

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

ENGL 272 SURVEY OF ENGLISH LITERATURE II

Section 1 M W F 1:30-2:20

ROURKE

An examination of literature from the pre-Romantics to the present.

ENGL 301 THEORY & CRITICISM: RHETORIC & CULTURE

Section 1 T TH 2:35-3:50

TORRES

In *Rhetorical Criticism: Explorations and Practice*, Sonya K. Foss writes that human beings live in a symbolic world, continually trying to understand how symbols work and why they affect us in one way or another. "The process of rhetorical criticism" she suggests "involves engaging in this natural process in a more conscious, systematic, and focused way."

In this course, we will engage in the "conscious, systematic, and focused" practices of rhetorical criticism. To that end, the course will offer

- a brief overview of key moments in the history of rhetoric;
- a more thorough consideration of critical developments in modern rhetorical theory; and

- directed practice doing rhetorical criticism including working with approaches based in ideological, metaphoric, and narrative considerations.

ENGL 302 THEORY & CRITICISM: LITERATURE

Section 1 M W 4:30-5:45

ROURKE

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 304 INTRODUCTION TO FICTION WRITING

Section 1 M W F 1:30-2:20

BRADBURY

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 work shopped 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 CREATIVE WRITING: PROSE

Section 2 T TH 1:10-2:25

STAFF

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 CREATIVE WRITING: POETRY

Section 1 M W F 1:30-2:20

STAFF

Section 2 T TH 11:45-1:00

STAFF

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. No previous experience in poetry writing necessary, although all reading and writing experience is welcome.

ENGL 308 CREATIVE WRITING: PLAYWRITING

Section 1 M W 2:30-3:45

LaPORTE

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 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.

Note: Cross listed with THTR 308-01.

ENGL 394G SOUTHWESTERN LITERATURE

Section 1 T TH 8:55-10:10

WILLIS

Section 2 T TH 1:10-2:25

LaPORTE

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

ENGL 399 SPECIAL TOPICS

Section 1 TBA

STAFF

This course may be repeated for a maximum of 12 credits. Note: Requires instructor consent

ENGL 400 INDEPENDENT STUDY-UPPER DIVISION

Section 1 TBA

STAFF

This course may be repeated for a maximum of 5 credits. Note: Requires instructor consent.

ENGL 402 ADVANCED STUDY IN ENGLISH LITERATURE II

SUBTITLE: BECOMING JANE EYRE

Section 1 T TH 11:45-1:00

LINKIN

Jane Eyre was an immediate success when it hit the literary marketplace in 1847: written by an unknown author who called herself Currer Bell and claimed to be producing the autobiography of Jane Eyre, the work was praised by critics and gobbled up by eager readers who caught “*Jane Eyre* fever” (as one reviewer put it). The novel has had a tremendous impact on the history of women’s literature, which responded powerfully to Jane Eyre’s claim for the autonomy of her selfhood: “I am not an angel . . . and I will not be one till I die: I will be myself.” In this class we will consider what it means to become Jane Eyre by reading Charlotte Brontë’s novel and a good selection of women’s literature that responds to the self Brontë creates, such as Anne Brontë’s *The Tenant of Wildfell Hall*, Charlotte Brontë’s *Villette*, Elizabeth Barrett Browning’s *Aurora Leigh*, George Eliot’s *The Mill on the Floss*, Frances Hodgson Burnett’s *The Secret Garden*, Daphne du Maurier’s *Rebecca*, Jean Rhys’s *Wide Sargasso Sea*, Angela Carter’s *The Bloody Chamber*, and A. S. Byatt’s *Possession*. Prepare to have an amazing reading experience. Note: Cross listed with ENGL 502-01 & WS 450-01

ENGL 404 ADVANCED STUDY IN AMERICAN LITERATURE II

SUBTITLE: MULTICULTURAL LITERATURE AND

THE TRADITIONAL CANON

Section 1 T TH 2:35-3:50

PAYNE

Key works of multicultural American literature studied in relation to classic texts of the traditional American literary canon. Required readings will include such works as Emerson, *The American Scholar*; Henry James, *The American*; María Amparo Ruiz de Burton, *The Squatter and the Don*; Willa Cather, *My Antonia*; Leslie Silko, *Ceremony*; Ralph Ellison, *Invisible Man*; and Richard Rodriguez, *The Hunger for Memory*. This list is meant to give a basic idea of course readings, but is subject to revisions. Expect engaging reading, great discussions, and opportunities for writing in relation to course readings with both in-class and out-of-class writing assignments.

ENGL 407 MILTON
Section 1 T TH 8:55-10:10

CUNNAR

John Milton is widely regarded as one of the three greatest writers in English before (let's say) the Industrial Revolution; but unlike that of Chaucer and Shakespeare, whose places in the literary pantheon are fairly uncontroversial, Milton's achievement has often been questioned. From Andrew Marvell's fear that Milton would "ruin the sacred Truths" to the twentieth century's "Milton Controversy," Milton has elicited anxieties and strong passions. His contested literary stature speaks not only to the unusual interpretive challenges that his poetry presents but also to the continuing importance of the controversies into which Milton himself plunged during his life. Living during the years of political and religious upheaval surrounding the English Civil War, this Puritan revolutionary was a leading propagandist for such causes as free speech, divorce, and the right of the people to execute their King. Milton embraced the contradictions of his age and created its most enduring and perplexing monument, *Paradise Lost*. This course will be devoted to a close study of the life and major works of this most controversial of writers in the classical English canon. Note: Cross listed with ENGL 507-01

ENGL 409 SHAKESPEARE II
Section 1 M W 4:30-5:45
Section 2 MWF 1:30-2:20

TOMLINSON
GOODWIN

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 *Hamlet*, *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 art, personal identity, agency, male and female heroism, justice, and the community or nation. We will also discuss clips from major film versions of some of these plays to understand how directors and actors interpret Shakespeare's work and bring it to life. Students will sit for midterm and final exams and write formal papers requiring library research. Note: Cross listed with ENGL 509-01 & THTR 409-01

ENGL 412 WRITING IN THE WORKPLACE
Section 1 T TH 5:00-6:15

WOJAHN

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, what controversies exist. Our work will be organized around such topics as "the organization" as a site for research on writing and communication; genre and workplace writing in organizational settings; ways to consider organizational structure, perspectives, and politics in creating and designing documents; differences between academic and nonacademic discourse; implications of various communication technologies in workplaces; and strategies for working and writing collaboratively.

Course activities will include

- (1) Examining organizational settings as situated cultures
- (2) Surveying literature from the field of professional communication
- (3) Identifying and then analyzing key issues in the field
- (4) Critiquing theories of/practices in/research from the field
- (5) Analyzing texts commonly produced in organizational settings
- (6) Researching processes and practices in organizational settings

Locating challenges for practitioners, researchers, and teachers in the field. Note: Cross listed with ENGL 512-01

ENGL 413 ADVANCED CREATIVE WRITING
SUBTITLE: WRITING POLITICAL FICTION

Section 1 M W 2:30-3:45

MCILVOY

In this course I will propose models for writing fiction that presents direct and indirect political content and that reflects stylistic properties of political significance. Each author must compose two short stories; we will discuss one in workshop during the second half of the semester; the author must then submit that work in revised form to

du Maurier's *Rebecca*, Jean Rhys's *Wide Sargasso Sea*, Angela Carter's *The Bloody Chamber*, and A. S. Byatt's *Possession*. Prepare to have an amazing reading experience.

Note: Cross listed with ENGL 402-01 & WS 550-01

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Locating challenges for practitioners, researchers, and teachers in the field.

Note: Cross listed with ENGL 412-01

ENGL 699
Section 1

TBA

RESEARCH PRACTICUM

STAFF

ENGL 700
Section 1

TBA

DOCTORAL DISSERTATION

STAFF