



The English Department at New Mexico State University Spring 2017 Undergraduate Course Offerings

ENGL 111M	RHETORIC/COMPOSITION MULTILING	
35294 Section M01	TR: 1020 – 1200	Brown, M
35295 Section M02	TR: 1425 – 1610	Brown, M
35296 Section M03	MW: 1030 – 1210	Brown, M
35297 Section M04	TBA	Faculty

English (ENGL) 111M *Rhetoric and Composition for Multilingual Writers – 4 credit hours*
(formerly SPCD 111G *Advanced ESL Composition*)

For international and multilingual students. Students will build on prior knowledge of writing in English as a second or additional language by engaging with several rhetorical situations and genres of writing and reading, including reading responses, discussion posts, formal academic papers, and peer review. The student's instructor and classmates will serve as readers and will give helpful and constructive criticism, which will in turn assist students in becoming more fluent and engaged communicators in English. Fulfills English 111 Gen-Ed requirement. Prerequisite(s): CBT/PB score of 500, or IBT score of 61, or SPCD 110, or consent of instructor. Restricted to Las Cruces campus only.

ENGL 111G	RHETORIC AND COMPOSITION
23714 Section M02	MWF: 0830 – 0920
23718 Section M03	MWF: 0930 – 1020
23721 Section M04	MWF: 0930 – 1020
23733 Section M05	MWF: 1030 – 1120
23734 Section M06	MWF: 1030 – 1120
23745 Section M07	MWF: 1130 – 1220
23749 Section M08	TR: 1600 – 1715
23752 Section M09	TR: 0855 – 1010
35288 Section M10	TBA – Online
23760 Section M11	MWF: 1230 – 1320
23762 Section M12	MW: 1430 – 1545
29539 Section M13	TR: 0855 – 1010
29540 Section M14	TR: 1145 – 1300
29541 Section M15	TR: 1020 – 1135
35289 Section M16	TBA – Online
29062 Section M70	Online

English (ENGL) 111G *Rhetoric and Composition – 4 credit hours*

Rhetoric and Composition is a required general education course that uses rhetorical concepts to help students study and practice writing. The course emphasizes revision and multiple drafting as students develop an understanding of how critical reflection and analysis can aid them in responding to writing challenges. The concepts and ideas introduced in this course will prepare students to ask questions about the writing they are asked to do so, strategize responses, and use writing processes to make their writing persuasive and polished. ENGL 111G requires students to participate in 3-face-to-face hours and 1-web hour per week.

Special sections of ENGL 111 are offered for students in Engineering and in the College Assistance Migrant Program (CAMP).

What Happens After English 111?

After successfully completing ENGL111 or its equivalent, NMSU students are required to take a 200-level writing course. Credit for ENGL 111G is a prerequisite for every English course numbered 200 or above. See General Education Course Descriptions.

ENGL 116G	PERSPECTIVES ON FILM	
29545 Section M01	MW: 1600 – 1830	Conley
Explores narrative and documentary film and examines significant developments in the story of cinema. Criticism of film as an art form, technical enterprise, business venture, and cultural phenomenon.		



ENGL 203G	BUSINESS AND PROFESSIONAL COMMUNICATION	
23787 Section M01	MWF: 0830 – 0920	TBA
23790 Section M02	TR: 1145 – 1300	Gray
23806 Section M03	TR: 0855 – 1010	McGuire
23818 Section M04	MW: 1030 – 1135	TBA
23798 Section M05	TR: 1310 – 1425	TBA
34445 Section M11	TR: 1145 – 1300	TBA
29547 Section M30	MW: 1600 – 1825	TBA
34446 Section M70	Online	TBA
28558 Section M71	Online	TBA

Successful completion of ENGL 111 is a prerequisite for every English course numbered 200 or above.

ENGL 203G Business and Professional Communication – 3 credit hours

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

ENGL 211G	WRITING IN THE HUMANITIES AND SOCIAL SCIENCES	
23830 Section M01	MWF: 0930 – 1020	Westmor
23837 Section M02	MWF: 1330 -1420	Tafoya
23848 Section M03	TR: 1310 – 1425	Conley
23851 Section M04	MWF: 1030 – 1120	TBA
23853 Section M05	MWF: 1030 – 1120	TBA
23856 Section M06	MWF: 1130 – 1320	TBA
23859 Section M07	MWF: 1230 – 1320	TBA
23861 Section M08	TR: 0855 – 1010	TBA
23863 Section M09	TR: 1020 – 1135	TBA
33209 Section M10	TR: 1435 – 1550	TBA
23871 Section M13	MW: 1430 – 1545	Hastings
23872 Section M14	TR: 1145 – 1300	TBA
23873 Section M15	TR: 1310 - 1425	TBA
35763 Section M16	MW: 1600 - 1715	Hastings

ENGL 211G Writing in the Humanities and Social Sciences – 3 credit hours

Introduces students to reading, writing, and research practices and processes used in the humanities and social sciences. Students practice strategies for researching, evaluating, constructing, and composing within the humanities and social sciences. Most ENGL211 classes focus on a theme to study and practice research and writing in specific disciplines.

ENGL 218G	TECHNICAL AND SCIENTIFIC COMMUNICATION	
23878 Section M01	TR: 0855 – 1010	TBA
29549 Section M02	TR: 1020 – 1135	TBA
23884 Section M03	MWF: 1130 – 1220	TBA
29550 Section M04	MWF: 0930 – 1020	TBA
29551 Section M05	MWF: 1030 – 1120	TBA
29552 Section M06	MWF: 1330 – 1420	TBA
29557 Section M07	TR: 1145 – 1300	TBA
23886 Section M09	MWF: 1430 – 1520	TBA
23887 Section M10	TR: 1230 – 1320	Pedroza
29554 Section M11	TR: 1020 – 1135	Hastings
29555 Section M12	TR: 1435 – 1545	Hastings
29556 Section M13	TR: 1020 – 1135	TBA
35764 Section M14	TR: 0855 – 1010	TBA
29560 Section M17	TR: 1435 – 1550	TBA
24007 Section M30	MW: 1600 - 1825	TBA
28590 Section M70	Online	Lanier
28591 Section M71	Online	Lanier
28592 Section M72	Online	TBA
23897 Section M73	Online	TBA

ENGL 218G Technical and Scientific Communication – 3 credit hours

Students become familiar with writing situations in the sciences, engineering, and agriculture as they develop strategies for understanding and presenting technical information for various purposes and audiences. ENGL 218G students develop a professional writing style, hone research skills, understand what constitutes effective document design, and recognize the importance of ethical considerations in technical and scientific communication.

ENGL 220G	INTRODUCTION TO CREATIVE WRITING	
24014 Section M01	MWF: 1130 – 1220	Rader
24018 Section M03	MW: 1430 – 1545	Wilkerson
24020 Section M04	TR: 1020 – 1135	Alexander

28593 Section M70
30937 Section M72

Online
Online

Laporte
Field Bell

Examines classic and contemporary literature in three genres. Various forms, terminologies, methods and technical aspects of each genre, and the art and processes of creative writing.

ENGL 243
24025 Section M01

THE BIBLE AS LITERATURE
TR: 0855 – 1010

Rourke

In this course, we will study the Jewish and Christian scriptures as cultural artifacts, using the techniques of literary analysis and interpretation. We will examine biblical texts historically to understand how they came to be composed and their probable significance for their first audiences. We will also consider the history of the reception and use of these texts by later communities of readers within diverse religious, artistic, philosophical, scholarly, and social-scientific traditions—including how and why these texts were later combined to form the canonical Christian Bible. Many biblical texts use literary forms and techniques, some of which resemble current forms, others of which are no longer used. Special emphasis will be placed on these literary features and how they have influenced subsequent literature. The primary purpose of this course is to aid students in developing and articulating their own historically informed and textually supported arguments regarding the form and meaning of biblical texts.

ENGL 244G
35298 Section M01

LITERATURE AND CULTURE
TR: 1020 – 1135

TBA

The works we will read in this course—which span more than three millennia and numerous continents—all describe odysseys of one sort or another: to the ends of the earth, to the new world, to the next world, or to the future. How might we explain the persistence of this literary trope in so many times and places? Through readings of works by such authors as Homer, Virgil, Dante, Shakespeare, Defoe, H. G. Wells, and Derek Walcott, we will attempt to answer this question by considering the various purposes—political, religious, scientific, etc.—to which the odyssey has been put over the last 3500 years. In so doing, we will raise questions about the connection between literature and other forms of discourse, as well as about the place of the literary in society. That is, while we will read these works as in conversation with one another, we will also consider them as products of the specific cultural and historical moments of their origin, inquiring into how the literary might even work to *shape* those moments. It will be an illuminating and exhilarating journey.

ENGL 252
32424 Section M01

AMERICAN LITERATURE SURVEY II
TR: 1310 – 1425

Garay

This course is a survey of U.S. literature of the spanning a century and half. A survey by its very nature posits an argument about which works of a literary tradition are most important, most foundational. Few works in any literary tradition achieve notoriety. Since this is inarguably the case, why and how have some U.S. authors and their texts become popularized, for whom, and what are some of the consequences (both positive and negative) of how the processes (both organic and inorganic) of popularization (canonicity, if you will) establish the parameters of a U.S. literary tradition and help to create a definition of nation? As these questions portend, our central focus this semester will be exploring a well-established literary tradition as we also consider issues of canonicity. Other questions that will help us explore the multiplicity and richness of this literary tradition: How is “American” literature defined? How does the tradition represent the voices of the U.S. population? How do U.S. writers and texts influence each other and how do their texts converse and conflict? What histories and cultural mores and trends impact literary production and how? What literary trends dominate in certain historical periods and what does the future hold?

This course will demand plenty of reading and multiple, varied writing assignments, including two formal critical essays requiring library research.

ENGL 272
33491 Section M01

SURVEY BRITISH LITERATURE II
TR: 1145 – 1300

Stolte

English 272: Literary Production from 1800 to the Present

This course will offer a broad survey of the literature of Britain over the last two centuries. We will explore the ways that these texts are collectively in conversation with one another, shaped by and commenting on both the works that preceded them and the social and historical moment of their own creation. Some portion of our time will therefore be dedicated to studying the historical events of the last two centuries. Because of this focus on the context of these works, we will also spend time thinking about how the major social issues of each age—industrialization, the woman question, imperialism and the British Empire—are reflected in and partially determined the texts we read. More broadly, we will read both the most canonical of works and those written by newly “rediscovered” authors, allowing us to ask questions about the process of canon formation—that is, how certain texts come to be established as works of high art while others are largely forgotten—and how cultures come to agree on what constitutes artistic quality.

ENGL 303
35305 Section M01

THEORY/CRITICAL FILM
TR: 1145 – 1300

Stagliano

This course introduces students to the critical study of film and media. In the first few weeks, we will develop the skills and vocabulary to analyze the formal characteristics of audio-visual media. Through the rest of the semester, we will apply those skills to work through key concepts relating media works to one another and to describe what they do to and for audiences, with a special eye to how media constitute and reflect social and material worlds.

ENGL 306
24052 Section M01

CREATIVE WRITING: POETRY
MW: 1200 – 1315

Voisine

This class will focus on developing a student’s critical and creative abilities. Using models from contemporary and historical poetry, students will alternate developing specific craft and formal techniques with reading books by contemporary poets who will inspire. Weekly assignments will help students develop their skills and range of expression. No experience necessary.

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 354 FORM AND TECHNIQUE IN FICTION
35335 Section M01 TR: 1435 – 1550 Bradburd
The Short Novel – students will examine eight short novels during the sixteen weeks, considering the structure, tone, point of view and other craft choices the author made in putting together the book. Students will write their own short novel over the course of the semester. In between novels, the class will examine some of the short fiction of writers visiting NMSU this spring: John Keene, Claire Vaye Watkins, Joseph Scapellato, and Karen Brennan.

ENGL 356 FORM AND TECHNIQUE IN POETRY: THE PROSE POEM
32428 Section M01 TR: 1020 – 1135 Greenfield
There are many variations today on what can be loosely termed as “the prose poem.” The simplest definition is that a prose poem is a poem written in prose. The prose poem can make use of every poetic device that one can find in verse with the exception of the line break. Yet there is so much more possibility to the form than this! The prose poem is the basis for the original surrealist poem, and some subcategories of the prose poem include the list poem, the epistolary poem, the object poem, the aphorism and the fable. There’s a form of prose poetry that closes with a haiku. Some prose poems are written using constraints, and others are written using music or repetition as a governing principle. Prose poems can be “found poems. “There are even prose sonnets! This class will explore the rich and diverse possibilities for writing prose poems using with a variety of techniques. Each week will be focused around a mix of specific writing exercises, short discussion responses to assigned reading, in-class writing exercises, and one-on-one discussions of these exercises. Required Book: David Lehman, ed., *Great American Prose Poems: From Poe to the Present*.

ENGL 363 LITERATURE FOR CHILDREN AND YOUNG ADULTS
24092 Section M01 MW: 1030 – 1145 Conley
24100 Section M02 MW: 1200 - 1310 Murrell
28599 Section M70 Online Murrell
A comparative, historical survey of literature for young (K to 12th grade) readers. Emphasis on critical evaluation.

ENGL 380V WOMEN WRITERS
28480 Section M01 TR: 1145 – 1300 Conley
Introduction to multicultural women’s traditions through intensive study of works by women writers. Crosslisted with: W S 380V

ENGL 392V MYTHOLOGY
24107 Section M01 TR: 1435 – 1550 Lavender-Smith, Y.
Greek and Roman mythology and its impact on European and English literature. Readings in myths, classical plays, and other literature with mythological interest, including nonclassical myths.

ENGL 394V SOUTHWESTERN LITERATURE
29107 Section M70 Online Medina-Lopez
Introduction to multicultural literature of the Southwest; oral folk literature, literary fiction (classic and contemporary), nonfiction and poetry.

ENGL 405 CHAUCER
24136 Section M01 MW: 1200 – 1315 Schirmer
This class takes us on a tour of the many late-medieval worlds of Geoffrey Chaucer’s *Canterbury Tales*. We meet the chivalrous Knight and the brilliantly bawdy Miller; argue marital theology with the Wife of Bath and consider the heretical implications of a fart with the Summoner; puzzle over the Clerk’s submissive Griselda and the suspect body of the Pardoner; ponder the mysteries of Marian devotion with the Prioress and the joys of bird sex with the Nun’s Priest. As we go, we will ask ourselves why readers from the early fifteenth century onward have hailed Chaucer as the “father of English poetry.” What materials did Chaucer have at his disposal when he set out to create a new kind of literary making in English? What might his efforts have looked like to readers in the 14th century? What did Chaucer himself conceive “literature” to be good for, and why did *this* poet become the one to whom we trace our literary heritage? No prior experience with Middle English, Chaucer, or early literatures required.

ENGL 412 WRITING IN THE WORKPLACE
35339 Section M01 MW: 1600 – 1715 Wojahn
This course will be of interest both to students who want to enhance their communication backgrounds for and understanding of professional contexts as well as students who want to study communicative practices in particular settings (non-profit, academic, business, government, to name a few). To those ends, we will study and apply basic theories and strategies for communicating effectively while examining professional communication as a discipline. Because communicating in professional spaces occurs in written, oral, visual, as well as digital contexts, we will examine, for instance, the implications of media choices for various purposes and audiences. We will examine rhetorical underpinnings of many formal and informal types of communications in a range of professional settings, including the academic, and explore rhetorical decisions in situated contexts with an eye to tacit rules related to what can be said, how it can be said, to whom, and why. Students will be able to study in-depth one aspect of communication taking place in an actual setting, analyzing some aspect of writing, speaking, listening, and responding within a specific workplace culture.

this navigation manifest in texts themselves? How do histories and legacies inform contemporary texts? How do writers attend to contemporary political, academic, and social tensions?

Probable texts of focus include: Tayari Jones *Leaving Atlanta* (2002); Mat Johnson *Pym* (2011); Michael Thomas *Man Gone Down* (2007); Natasha Trethewey *Native Guard* (2006); Ta-Nahesi Coates *Between the World and Me* (2015); Tananarive Due *Ghost Summer* (2015).
“Please see Chris Darnell in the English Department office to add this course.”

ENGL 569 THE AFTERLIVES OF SLAVERY IN AMERICAN LITERATURE & VISUAL CULTURE

Section M01 MW: 2:30 – 3:45

Shon

This course explores how American literature, film, and art engage with slavery as a way to construct, circulate, and contest ideologies of race, sex, gender, and broader philosophical ideas about human bodies. The range of texts covered in this course—for example, 19th-century slave narratives written by former slaves, Octavia Butler’s science fiction, Ava Du Vernay’s 2016 documentary on the prison industrial complex—will help us question how slavery lives on visibly and invisibly through these ideologies. We will approach slavery not only as a historical context but also as a national and global discourse about liberal personhood, modernity, racial violence, citizenship, U.S. empire, and mass (im)migration. Our course readings might tell us something about the afterlives of slavery in the Trump era, too.

Primary texts include the texts named above and may also include 18th-century runaway slave and servant newspaper advertisements, writings by Ida B. Wells and W.E.B. DuBois, short stories by Stephen Crane and Langston Hughes, Toni Morrison’s 1987 novel *Beloved*, Sayeeda Clarke’s 2012 short film *White*, Claudia Rankine’s 2014 book of poems *Citizen*, Kendrick Lamar’s 2015 album *To Pimp a Butterfly*, and Christina Sharpe’s 2016 mixed-genre work *In the Wake*. Secondary texts include literary and cultural criticism and theory.

ENGL 497 INTERNSHIP IN PROFESSIONAL OR TECHNICAL COMMUNICATION

24158 Section M70

Online

Wells, J.

Open to undergraduate and graduate students in any field (e.g., Literature, Rhetoric and Professional Communication, Creative Writing, etc.), in this course you will complete an internship that helps you professionalize in your chosen career path or field of study. All variety of internships involving communication are supported, and internships may be paid or unpaid. To help make for a full learning and professionalization experience, enrolled students participate in an online course with brief weekly assignments tailored to their internship, and a final project. Internship opportunities are regularly advertised on the student listservs. Students interested in completing an internship should contact Dr. Justine Wells (jbwells@nmsu.edu) soon, to discuss available internships or how to design your own. Ideally, you will arrange for your spring internship before the end of fall semester.