



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

ENGL 111M	RHETORIC/COMPOSITION MULTILING	
53525 Section M01	TR: 08:30 – 10:10	Thatcher
53526 Section M02	TR: 10:20 – 12:00	Brown
53527 Section M03	TR: 12:45 – 22:00	Brown
53931 Section M04	TR: 14:30 – 16:10	Brown
<b>ENGLISH (ENGL) 111M Rhetoric and Composition for Multilingual Writers – 4 credit hours</b> (formerly SPCD 111G Advanced ESL Composition)		

For international and multilingual students. Rhetoric and Composition for Multilingual Writers 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, analysis, and research can aid them in responding to writing situations. The concepts and ideas introduced in this course will prepare students to ask questions about writing, strategize responses, and use writing processes to make their writing persuasive and polished. Prerequisites: placement into ENGL 111M determined by English language Placement Test (ELPT), or SPCD 110, or approval by Writing Program Administrator. Restricted to Las Cruces campus only.

**Important: this course meets the same requirements as ENGL 111G**

ENGL 111G	RHETORIC AND COMPOSITION	
41404 Section M01	MWF: 09:30 – 10:20	Faculty
41405 Section M02	MWF: 10:30 – 11:20	Beckson
41406 Section M03	MWF: 11:30 – 12:20	DeSimio
41407 Section M04	MWF: 11:30 – 12:20	Vasconcelos
41408 Section M05	MWF: 13:30 – 14:20	Faculty
41409 Section M06	MWF: 13:30 – 14:20	Faculty
41410 Section M07	TR: 10:20 – 11:35	Loperfido
41411 Section M08	TR: 08:55 – 10:10	Faculty
41412 Section M09	TR: 08:55 – 10:10	Faculty
41413 Section M10	MWF: 08:30 – 09:20	Faculty
41414 Section M11	MWF: 09:30 – 10:20	Wells, B
41415 Section M12	TR: 10:20 – 11:35	Faculty
41416 Section M13	TR: 10:20 – 11:35	Faculty
41417 Section M14	TR: 10:20 – 11:35	Faculty
41418 Section M15	MWF: 09:30 – 10:20	Faculty
41419 Section M16	MWF: 09:30 – 10:20	Faculty
41420 Section M17	TR: 11:45 – 13:00	Trujillo
41421 Section M18	TR: 11:45 – 13:00	Faculty
41422 Section M19	TR: 11:45 – 13:00	Faculty
41423 Section M20	TR: 11:45 – 13:00	Faculty
41424 Section M21	MWF: 10:30 – 11:20	Faculty
41425 Section M22	TR: 13:10 – 14:25	Lisenbee
41426 Section M23	MWF: 10:30 – 11:20	Faculty
55127 Section M24	TR: 13:10 – 14:25	Faculty
55128 Section M25	TR: 14:35 – 15:50	Faculty
55129 Section M26	MWF: 11:30 – 12:20	Faculty
55130 Section M27	MWF: 08:30 – 09:20	Faculty



55131 Section M28	MWF: 08:30 – 09:20	Koppner
55132 Section M30	MWF: 08:30 – 09:20	Faculty
55133 Section M31	MWF: 09:30 – 10:20	Faculty
55134 Section M32	TR: 10:20 – 11:35	Faculty
55134 Section M33	MWF: 09:30 – 10:20	Faculty
55136 Section M34	MWF: 10:30 – 11:20	Faculty
55137 Section M35	MWF: 10:30 – 11:20	Faculty
55138 Section M36	MWF: 11:30 – 12:20	Faculty
55139 Section M37	TR: 08:55 – 10:10	Faculty
55140 Section M38	TR: 08:55 – 10:10	Faculty
55141 Section M39	TR: 10:20 – 11:35	Faculty
55142 Section M40	MWF: 11:30 – 12:20	Faculty
55143 Section M41	TR: 13:10 – 14:25	Faculty
55144 Section M42	TR: 10:20 – 11:35	Faculty
49116 Section M70	Online	Kennedy

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, analysis, and research can aid them in responding to writing situations. The concepts and ideas introduced in this course will prepare students to ask questions about writing, 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, Animal Sciences, and in the College Assistance Migrant Program (CAMP).

ENGL 111GH	RHETORIC AND COMPOSITION - HONORS	
49117 Section M01	TR: 10:20 – 11:35	Faculty
49120 Section M04	MWF: 10:30 – 11:20	Faculty

Students who received an ACT standard English score of 25 or higher may choose to enroll in an honors section of English 111. ENGL 111H fulfills the same requirement as ENGL 111G.

ENGL 116G	PERSPECTIVES ON FILM	
49121 Section M02	MW: 16:00 – 18:30	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	
41435 Section M01	TR: 11:45 – 13:00	Gray
41436 Section M02	MW: 11:45 – 13:00	Gray
49123 Section M05	MW: 16:00 – 18:30	Hastings
55145 Section M06	TR: 11:45 – 13:00	Dover
55146 Section M07	MW: 10:30 – 11:45	Harry Saru
55147 Section M08	TR: 14:35 – 15:50	Faculty
55148 Section M09	TR: 10:20 – 11:35	Mceldowney
55149 Section M10	TR: 13:10 – 14:25	Faculty
49129 Section M71	Online	Faculty
49130 Section M72	Online	Faculty

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	
41440 Section M01	TR: 13:10 – 14:25	Conley
41441 Section M02	MWF: 13:30 – 14:20	Faculty
49133 Section M06	TR: 11:45 – 13:00	Sahi
49134 Section M07	MWF: 10:30 – 11:20	Brug
52476 Section M08	TR: 13:10 – 14:25	Palacio-Ornelas
55151 Section M11	TR: 13:10 – 14:25	Faculty
55152 Section M12	MWF: 10:30 – 11:20	Faculty

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 ENGL 211 classes focus on a them to study and practice research and writing in specific disciplines.

## ENGL 211G

## WRITING IN THE HUMANITIES AND SOCIAL SCIENCES

Subtitle: The Rhetoric of Revolutionary Persuasion

41442 Section M03

TR: 16:00 – 17:15

Chavatel

Through the following assignments, we will seek to answer the questions: 1.) how and why do we persuade effectively? 2.) how do we turn ideas into action? And 3.) how can we, as writers, enact change through our reading, writing, and thinking? We will examine these questions through the rhetorical lens of persuasion. Revolution, from the Latin for “to turn around,” hinges on the capability for positive change and ultimately relies on argument. This class will be centered on our NMSU community. We will examine rhetorical elements and strategies in various texts in order to analyze how the ideas within them might find their material expression. As citizens of a community, why do we write? As members of the Social Sciences and Humanities community, why do we write? Ultimately, we might consider all writing and speaking a type of persuasion. Whether we want a later curfew or to enact environmental changes in our community, we rely on persuasive speech or writing. This class will begin with an overview of Aristotle’s classical rhetoric and end with the 2016 Presidential Election in order to examine how methods of persuasion have evolved.

**Overview of Writing Projects:**

During the course of this ENGL 211 class, students will closely study a famous speech of their choosing and then model (write and perform) a persuasive speech of their own to present in front of the class (30%). The purpose of this assignment is to have students observe and analyze the strategies they deem effective and practice them on their own. Students will also write a persuasive essay (15%) on a topic related to the University. The purpose of this assignment is to have students engaging with their community in a politically-activated way and to research an issue they feel passionately about. Smaller assignments will include a Twitter rhetorical analysis, a reading journal, and a group presentation (30%). These smaller assignments will encourage critical thinking, collaboration, and experimentation with genre.

Writing Assignments: 75%

Participation: 15%

Attendance: 10%

**Scope of Reading & Materials:**

Students will be exposed to a variety of texts ranging in genre and period, diverse social theory surrounding the idea of persuasion and revolution, texts from their home disciplines, as well as current media from sites like Twitter and Facebook. For this reason, there will be no textbooks assigned for this class. Instead, I will cultivate an amalgamation of texts (pdf form) online to expose students to various ideas.

## ENGL 211G

## WRITING IN THE HUMANITIES AND SOCIAL SCIENCES

Subtitle: Rhetoric of Censorship and Banned Books

41443 Section M04

TR: 08:55 – 10:10

Taylor

This course will adopt a writing workshop orientation to focus on students’ development as critical writers and readers while using the rhetoric of censorship to guide our discussions. We will use banned or challenged books and these texts’ surrounding controversies to center our class discussions about writing and rhetoric, but students will also have the opportunity to study how censorship is talked about in their own fields of study. In class, we’ll consider why books get challenged, who challenges them, and what the implications of silencing particular authors are. As the semester progresses, students will also research and discuss the larger social issues of silencing and censorship (i.e., border politics, identity politics, rhetoric of difference, etc.) that surround and contribute to these controversial texts, as well as how these issues are discussed in academic contexts. By expanding our discussions to include these social and academic contexts, students will be able to study and practice writing styles in their respective disciplines.

Ultimately, however, students’ writing will be the centerpiece of the course. In weekly writing workshops, students will consistently be asked to think critically about their own and their classmates’ writing. By constantly workshopping their work as a class, the ultimate goal is for students to learn to write complex and sustained arguments and continue their process of becoming critical researchers, writers, and thinkers.

**Assignments**

*Minor assignments:* Students will write 5 in-depth reading responses that grapple with the course readings and their social and academic contexts and 5 corresponding mini-revisions. Mini-revisions, an assignment I’ve used often in the past, ask students to revise 2-3 sentences of their reading responses and explain these revision choices. Each week, we will workshop 2-3 students’ reading responses and/or mini-revisions in class.

*Major assignments:* There will be 2 major projects. The first will be a 6-8 page argumentative essay that critically contextualizes one of the class texts in both social and academic settings. While a course texts can serve as the genesis idea for this project, students will be able to branch off to focus more on and/or write for their own respective disciplines. The second major project will be a multi-modal project that rhetorically combines text and image to explore how censorship either affects or is talked about in students’ own field of study.

**Possible Texts**

(No more than 3 will be used, most likely the 3 listed with \*\*)

\*\*Fun Home by Alison Bechdel

Persepolis by Marjane Satrapi

\*\*The Devils Highway by Luis Alberto Urrea – (While not listed as a challenged book by the ALA, it was removed from schools Tucson’s elimination of Ethnic Studies programs)

I Know Why the Caged Bird Sings by Maya Angelou

Running with Scissor by Augusten Burroughs  
 \*\*The absolutely True Diary of Part-Time Indian by Sherman Alexie  
 The House on Mango Street by Sandra Cisneros

Possible Issues

I have taught a version of this course before with great success. Given the course texts and their contexts, I expect that students will participate in controversial conversations that make them uncomfortable. However, I believe these discussions are important to students' development as critical thinkers. To alleviate some of the tensions and trigger scenarios, I scaffold discussions from the beginning of the semester to maintain a community of respect

ENGL 211G	WRITING IN THE HUMANITIES AND SOCIAL SCIENCES	
	Subtitle: The Rhetoric of Fairytales	
49132 Section M05	TR: 10:20 – 11:35	Palacio Ornelas

ENGL 211G	WRITING IN THE HUMANITIES AND SOCIAL SCIENCES	
	Subtitle: The Rhetoric of Fairytales	
49132 Section M08	TR: 13:00 – 14:25	Oestreich

English 211 is a course that emphasizes the study and practice of writing and research across the social sciences and humanities. In this course, you can expect to spend time paying attention to (or studying) the ways that disciplinary writing takes the forms that it does based on its purpose, audience, and function within a discipline. You can also expect to practice research-based writing that draws on discipline-specific thinking to advance nuanced, developed arguments.

For this specific course, we will carefully analyze various primary texts, media, and academic articles that pertain to the them of fairy tales. Such media may include film, literature, social media, etc. that provide its audience with various representations of the traditional fairy tale. Student analysis will not only incorporate a **rhetorical perspective** but should be seen through various **social lenses**—especially those within your field of study. Therefore, supplemental readings will be supplied that will guide your interests and further your understanding of your field of study, whether they be historical, sociological, psychological, economical, philosophical, etc.

Although we are relating these readings with our own concepts and claims, we will also study how these genres display their arguments in means of rhetorical appeals, rhetorical context, exigence, organization, language, and overall effectiveness. As stated above, this is a class that studies the various genres of writing so that you may become more knowledgeable and confident in your own writing styles. Not only we will you be reading and discussing this material, you will also be forming your own arguments and supporting them in means of critical writing within coursework which consists of online discussions, reading responses, reflections and reviews, group activities, and two formal writing assignments. The first assignment will be a Rhetorical Analysis on one particular primary text and its socio-historical development, which will lead to a more researched and revised Critical Essay that displays a coherent and well-supported argument, pulling individualized research from your chosen field of study and/or interests.

ENGL 211G	WRITING IN THE HUMANITIES AND SOCIAL SCIENCES	
	Subtitle: From Voltaire to Colbert: The Rhetoric of Satire	
55150 Section M10	TR: 10:20 – 11:35	Bond

Satire, utilizing wit for the purposes of social criticism, is a genre capable of provoking strong reactions in its audience—laughter, rage, punishment, change. What is the rhetorical value of satire? What makes a satire effective? How might it be misunderstood? How can we determine when a text is satirical? What does it mean to be included or excluded by the joke? In this course, we will study satire as a rhetorical strategy. Texts we will engage with include historical and literary works such as Machiavelli's *The Prince*, Jonathan Swift's "A Modest Proposal," and George Orwell's *Animal Farm*, as well as modern examples of satire such as Bret Easton Ellis' *American Psycho*, "The Onion," and "The Colbert Report."

Writing assignments will focus on both analyzing and producing satirical works. Students will write several short rhetorical analyses of satirical texts, focusing strongly on such rhetorical decisions as audience, tone, diction, purpose, and effectiveness in order to determine what makes a work satirical. They will also have the opportunity to explore isolating these rhetorical elements by rewriting satirical texts as works done in earnest, as well as rewriting news stories and essays as satire. Each of these rewrites will be accompanied by a written analysis in which the student will consider how the turn to or from satire may alter such elements as the intended audience, the appeals utilized, and the effectiveness of the work in fulfilling the author's purpose. A final project will have the student writing a satirical work of her own in which she performs a social critique on the topic of her choosing.

ENGL 218G	TECHNICAL AND SCIENTIFIC COMMUNICATION	
41448 Section M01	TR: 10:20 – 11:35	Hastings
41449 Section M02	TR: 11:45 – 13:00	Hastings
49140 Section M03	TR: 14:35 – 15:50	Hastings
41451 Section M04	TR: 13:10 – 14:25	Faculty
41452 Section M05	TR: 13:10 – 14:25	Faculty
41453 Section M06	TR: 13:10 – 14:25	Faculty
49141 Section M07	TR: 10:20 – 11:35	Diab
55153 Section M14	MWF: 09:30 – 10:20	Faculty
55154 Section M15	TR: 08:55 – 10:10	Faculty
55155 Section M16	TR: 11:45 – 13:00	Faculty
55156 Section M17	TR: 13:10 – 14:25	Faculty

49145 Section M70	Online	Lanier
49146 Section M71	Online	Lanier
49147 Section M72	Online	Lanier
55339 Section M73	Online	Surya
55340 Section M74	Online	Whitney

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	
41457 Section M01	MWF: 10:30 – 11:20	Stockwell
41458 Section M02	TR: 08:55 – 10:10	Wilkerson
41459 Section M03	TR: 11:45 – 13:00	Richards
54152 Section M04	MWF: 13:30 – 14:20	Campbell
55338 Section M05	TR: 14:35 – 15:50	Rader
55357 Section M06	TR: 10:20 – 11:35	Tkach

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.

HON 234G	THE WORLDS OF ARTHUR	
	Online	Lavender, G

This online only “Worlds of Arthur” 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 will see not only a historical evolution, but a psychological, social, cultural, religious, and mythic progression as well. We will also consider Arthur in film, visual art, and popular culture. We will read and discuss the works of Geoffrey of Monmouth, Thomas Malory, Chretien de Troyes, Mary Stewart, Alfred Lord Tennyson, T.H. White, and others.

Assignments include active online discussions, papers, quizzes, and a researched PowerPoint presentation. Online learning requires active students who are self—motivated, self—disciplined, and have time—management skills.

To enroll in this course, be sure you have the following computer capabilities: Apple iTunes, Web Browser, PowerPoint, and a DSL OR Cable internet connection. Also, be aware that this class requires students to check in during the week.

Professor Lavender’s research and teaching interests are in the areas of mythology, Arthurian literature, and creative nonfiction.

ENGL 251	SURVEY OF AMERICAN LITERATURE I	
54727 Section M01		Faculty

This course will survey American Literature from its beginnings to the Civil War, moving from the literature of Contact, through the Colonial period, Revolutionary America, the Early Republic, and the Antebellum period. We will cover both canonical and non-canonical authors so as to construct a broad and representative understanding of who was writing within the territory that by 1865 was considered the United State. We will examine the various voices and genres that comprised early American Literature and we will discuss issues at stake in constructing an “American” literary canon.

ENGL 252	SURVEY OF AMERICAN LITERATURE II	
41464 Section M01	TR: 10:20 – 11:35	Garay

This course surveys American literary history since the Civil War, a period with a chronological brevity (less than a century and a half) that conceals vast cultural changes leading to a re-envisioning of every genre. We will begin by considering the development of various realisms (regional realism, naturalism, psychological realism), before examining the emergence of cultural pluralism and then modernism. After World War II, we turn our attention to various postmodernisms. Some of which extend modernist experimentation, while others rethink realism or reinvent cultural pluralism as contemporary multiculturalism. Much time will be spent considering how/why one movement transitions into the next. In short, this course seeks to offer a series of narratives that begin to help us to see through literature how/why American culture became what it is today.

ENGL 263	HISTORY OF ARGUMENT	
41466 Section M01	TR: 13:10 – 14:25	Sharp-Hoskins

Investigates the major figures and movements in rhetoric from the classical period to modern rhetorical theory, examining relations between rhetorical teaching and practice, culture, epistemology, and ideology. Main campus only.

ENGL 271	SURVEY-ENGLISH LITERATURE I	
54730 Section M01	MW: 12:00 – 13:10	Miller-Tomlinson

Dive into Grendel’s mere, ride with the knights of medieval romance, and seize the day with the poets of the Renaissance! This introduction to literary history surveys English literature from its beginnings through the end of the 18<sup>th</sup> century. Students will be introduced to major themes, genres, and socio-historical functions of literature in English as they developed across the tradition’s first millennium. Focused attention will be given to the diverse cultural contexts in which these works were written. In addition to becoming more familiar with literary history and basic literary genres and terms, students will hone their interpretive skills in class discussion and in critical writing.

ENGL 272	LITERARY PRODUCTION FROM 1800 TO THE PRESENT	
53499 Section M01	TR: 08:55 – 10:10	Stolte

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 302 INTRODUCTION TO CRITICAL THEORY  
 Subtitle: Undisciplining Literary Studies

49155 Section M01 TR: 16:00 – 17:15 Shon

The study of literature at the university setting has formed around the question of “the text” and its relationship to meaning. This course traces the theories and critical conversations that have limned and continue to engage with this questions and also reframes the question as one about the relationships among culture, cultural production (of literature, film, and art), and the production of knowledge. The course will historicize the English discipline’s approach to language as form and medium in the writings of New Criticism—writings that established the discipline. However, most of the course will be devoted to understanding theories that have aimed to politicize form, medium, culture, and meaning-making—theories that have aimed to “undiscipline” literary studies. Marxist theory and poststructuralist theory are the touchstones for this approach to literary studies called “cultural studies.” We will explore feminist theory, critical race theory, and queer theory within Marxist and poststructuralist analytic traditions. We will become familiar with a range of social and political questions related particularly to cultural studies methodologies, including theories of race, gender, sexuality, and class.

Our study of theory will involve a close, intensive reading of dense philosophical texts and a commitment to experimenting with their ideas in our class discussions and in weekly independent writing assignments. Over the semester we will also engage four works of fiction—two filmic and two literary. We will consider how our understanding of each of these works are shaped by the theoretical frameworks that the course explores, and how each, in turn, may be used to reveal in (in)adequacy of these theories.

ENGL 304 CREATIVE WRITING: PROSE  
 41471 Section M01 MW: 14:30 – 15:45

Alexander

Imaginative writing, chiefly prose narrative. Repeatable for a maximum of 9 credits.

ENGL 306 CREATIVE WRITING: POETRY  
 53500 Section M01 MW: 10:30 – 11:45

Smith

Guided by close readings of contemporary models, students will write poems and present them for group critique. Experience with writing poems will be helpful but is not necessary since each student will be graded on their individual development. Instruction and reading will focus on the nuts and bolts of writing poetry and the growth of aesthetic judgment. Some of the basic techniques we will explore concern using images, metaphors, similes, personification (and other figures-of-speech), working with rhythms and rhymes and other sound devices that create repetitions of all sorts, using fixed and open forms, working with line breaks, space, and stanzas to create movement, and other means of capturing a voice in dramatic and imaginative writing. A major focus will be on the interplay of figural and literal language and on the union of content and form. In addition, we will explore the most common modes of contemporary writing – the lyric poem, the narrative poem, and the prose poem.

ENGL 307 CREATIVE NONFICTION  
 54717 Section M01 MW: 14:30 – 15:45

Smith

Introduction to creative nonfiction. Skills emphasized will include the personal voice, powers of observation and reflection, advocacy, argument, and a creative, powerful use of language. May be repeated for a maximum of 9 credits.

ENGL 310 CRITICAL WRITING  
 41491 Section M01 TR: 14:35 – 15:50

Stolte

This course will focus on the critical reading and writing that are the core of literary study. Our primary reading will cover poetry, fiction, and drama, and our approaches to these texts will be equally varied. We will begin by developing our skills as close readers, but we will quickly move to incorporate critical, historical, and theoretical sources into the arguments we make; we will learn how to find these sources and how best to put them to use. Along the way, we will also consider the relationship between the smallest literary detail and the larger historical periods in which these texts have been written and read, and we will think about the degree to which literary meaning shifts as texts are taken up by new audiences and put to new purposes. By the end of the course, students will be fully prepared for upper-division literary research, writing, and reading.

ENGL 311G ADVANCED COMPOSITION  
 Subtitle: Empowering Responsibility for a Deliberative Democratic World

49160 Section M01 MW: 12:00 – 13:15 Tierney

As students, workers, sister/brothers, children, parents, and friends we are often asked to adopt responsible positions in relation to others and the larger world we reside in. But what does it mean to take up (or embody and enact) a responsible position: to others, the larger world, and even to ourselves? What inspires us to act in responsible ways? And how does our emotional and neuroscientific human makeup effect our ability to enact these responsible positions? How do our socio-political systems both empower and constrain our ability to act as responsible people (and rhetors) who deliberate democratically within these systems? Finally, how does our human makeup and how do the socio-political systems we reside in affect our cooperative ability to construct and contribute to a truly sustainable and ethical democratic world where all rhetors (as responsible agents) have a direct-participating role to play in that world? You will be asked to explore these critical questions within a 16-week reading and writing intensive course. We will draw upon concepts and readings from:



Introduction to multicultural literature of the Southwest; oral folk literature, literary fiction (classic and contemporary), nonfiction and poetry.

ENGL 407 MILTON  
54726 Section M01 MW: 10:30 – 11:45 Miller-Tomlinson  
This class examines the radical poetry, prose, and politics of the 17<sup>th</sup>-century writer John Milton. Milton's writing has exerted a lasting influence on Anglophone literature, from the visionary poetics of Romanticism to contemporary epic and even the apocalyptic fantasies of modern cinema. The course will focus on *Paradise Lost*, the first English epic and a sweeping retelling of the Genesis story of the fall of humankind. We read *Paradise Lost* alongside Milton's shorter poetry and essays that intervene in and reflect on the mid-century political revolution, in which Milton played a part, that sought to overturn the English monarchy and launch a democratic republic. Throughout the course, we will consider how Milton engages with literary traditions such as the sonnet, epic, and closet drama, as time permits. Attention will also be given to the ways in which Milton's writing has helped to shape modern understandings of marriage, gender, political authority, and freedom—and even conditions our thinking about good, evil, and what it means to inhabit a fallen world.

ENGL 408 SHAKESPEARE I  
41567 Section M01 R: 17:30 – 20:00 Miller-Tomlinson  
Last year marked the 400<sup>th</sup> anniversary of Shakespeare's death, yet his plays and poems continue to exert an influence on our culture and our language. From the star-crossed loves of Romeo and Juliet to Hamlet's meditation on whether "to be or not to be," Shakespeare's characters and lines are staples of contemporary culture. Even so, his work can surprise us and suggest new ways to seeing the world. This class will focus on the dynamic and experimental plays Shakespeare composed in the first half of his dramatic career. Beginning with *The Comedy of Errors* and ending with *Hamlet*, we will examine how these early comedies, histories, and tragedies represent selfhood and identity, love, gender, personal agency, political authority, justice, and the nation, among other ideas and experiences. In the last segment of the course, we will address the problems and possibilities of Shakespeare in performance.

ENGL 413 ADVANCED CREATIVE WRITING: PROSE WORKSHOP  
41568 Section M01 TR: 10:20 – 11:35 Gray  
Imaginative writing, chiefly the narrative. May be repeated up to 12 credits. Prerequisite(s): ENGL 304 or consent of instructor.

ENGL 417 BLACK AND CHICANA FEMINISMS: POLITICS, PHILOSOPHY,  
AESTHETICS  
54723 Section M01 TR: 13:10 – 14:25 Shon/Garay  
This experimental, two-instructor course explores the political, philosophical, and aesthetic significance of black and Chicana feminisms. While black and Chicana feminisms certainly emerged alongside and contributed to the "waves" of feminism, Women of Color feminism, and Third World Feminism, this course challenges the categorization of black and Chicana feminisms exclusively within these paradigms. Instead, this course situates black and Chicana feminisms as overlapping and distinct poststructuralist projects fundamentally committed to understanding how racism, sexism, homophobia, and class formation constitute western modernity. Thus black and Chicana feminist writings of the 80s and 90s remain the primary source today for intersectional feminist practices and queer of color critique. This course focuses on the distinct formations of black feminism and Chicana feminism. We will locate black feminism as an intellectual project that explicitly places racial capitalism and liberal thought (specifically, the Enlightenment frameworks we have inherited for philosophizing the human) as co-developments. We will locate Chicana feminism as the innovative language developed for theorizing borders, the homeland, the nation, spirituality, and indigeneity.

Because black and Chicana feminisms theorize cultural production by black women and Chicanas as centerpiece for feminist practices, this course will integrate texts of various genres including fiction, film, poetry, and visual art alongside theoretical prose. Probable texts of focus include those by Gloria Anzaldú and Cherríe Moraga, Audre Lorde, bell hooks, Hortense Spillers, Angela Davis, Kimberlé Crenshaw, Wahneema Lubiano, Grace Hong and Roderick Ferguson, Sara Ahmed, #BlackLivesMatter, Coco Fusco, Julie Dash, and Octavia Butler.

ENGL 419 MODERN RHETORICAL THEORY  
54734 Section M01 R: 17:30 – 20:00 Sharp-Hoskins  
This course will survey primary texts in the rhetorical tradition from the Classical through Enlightenment periods (likely figures to be covered include Protagoras, Gorgias, Isocrates, Plato, Aristotle, Cicero, Quintilian, Augustine, Pizan, Castiglione, Bacon, Astell, Vico, Hume, Campbell, Blair). In particular, we will trace how rhetoric is repeatedly associated with the powerful and dangerous realm of appearances. With this focus in mind, we will ask how the classical Western canon can inform contemporary rhetorical theory, and to this end we will read secondary scholarship and contemporary theory alongside the classics.

ENGL 433 VICTORIAN REALISMS  
54729 Section M01 TR: 11:45-13:00 Stolte  
The Victorian Period represented the high-water mark of realism as a narrative mode. As England's empire expanded to the edges of the earth, and as technological developments and scientific discoveries radically altered how the Victorians thought about their world, the novel became a key technology in efforts to conceptualize and visualize the age. In this class, we will consider the varieties of Victorian realism—including high-realist, multi-pol novels; novels-in-verse like *Aurora Leigh*; sensation fiction; and late-century science fiction—trying to account for the profusion of details within the realist novel, the profusion of novels in the marketplace, and the profusion of readers eager to consume the latest fictions. We will read novels by such authors as Dickens, Eliot, Braddon, Hardy, and Wells alongside a series of Victorian essays that attempted to theorize the novel, in order to try to understand how these long, unwieldy texts ("loose baggy monsters," as Henry James put it) came to acquire such popularity and such cultural centrality in the period—and why people still read these texts today.



ENGL 442 MODERN AND CONTEMPORARY AMERICAN POETRY  
 Subtitle: Emily Dickinson and Modern American Poetry  
 51676 Section M01 TR: 14:35 – 15:50 Cull  
 Emily Dickinson often has been unfairly portrayed in popular culture as an eccentric recluse who wrote depressing poetry. We will see that she is one of our country's most relentlessly probing thinkers in any discursive form. Her work is exemplary in how it uses daring explorations of literary, socio-political, religious, and ecological concerns (sometimes all at once) to expand the boundaries of what a lyric poem could be and could do. After studying Dickinson for the first half of the semester, we will consider a sequence of poets influenced by Dickinson, including, among others, Hart Crane, Adrienne Rich, Susan Howe, and Rae Armantrout.

ENGL 446 ADVANCED CREATIVE WRITING: NONFICTION PROSE  
 54736 Section M01 T: 14:30 – 17:00 Lavender-Smith, E  
 This workshop-format class for advanced writers will examine the many varieties of Creative Nonfiction. Students should be prepared for a rigorous reading load of published nonfiction and student submissions. Because of the workshop format, every student is expected to contribute extensively to every class, both in printed form and oral comments. Taught with ENGL 546. May be repeated up to 12 credits. Prerequisite(s): ENGL 307 or consent of instructor.

ENGL 449 ADVANCED STUDY IN WRITING: VISUAL RHETORIC  
 54718 Section M01 TR: 16:00 – 17:15 Banazek  
 Visual media are shaped by material, social forces that operate across disciplinary boundaries. Where acts of looking are socially constructed, they are also constrained by biological factors and technologies of vision. In this course, we'll engage visual rhetoric as a subfield of rhetorical studies that relies on insights and methodologies developed by communications' experts. But we'll also study ways in which the unruly nature of vision troubles conventional, disciplinary notions of expertise. We'll engage photographs, GIFs, concrete poetry, print advertisements, sneakers, hairstyles, typefaces, monuments, and landscapes as visual media. We'll turn to writings from art history, design studies, cultural studies, science and technology studies, and the philosophy of media as well as rhetorical theory. We'll contextualize aesthetic criticisms by studying audience activities, distribution infrastructures, and tools used to create visual media. In addition to historical examples, we will engage samples drawn from real-time news media. Foundational texts may include selections from Lester Olson, Cara Finnege, and Diane Hope's Visual Rhetoric reader, Joanna Drucker's Graphesis: Visual Forms of knowledge Production, and/or Nick Mirzoeff's The Right to Look: A Counterhistory of Visuality. A major research project will be required; students may opt to develop this project in a creative form.

ENGL 449 RESEARCH IN WRITING  
 MW: 16:00 – 17:15 Wojahn  
 This course highlights issues of analyzing, designing, and conducting studies of writing/composing. It is intended for students engaged in writing-related fields. The emphasis is on providing students

1. Strategies for reading, interpreting, analyzing, and critiquing research studies on composing;
2. Space for identifying and developing their own valuable research questions; and
3. Tools for investigating those questions and conducting their own studies.

For undergraduate and graduate students, this course covers a range of foundational as well as quite recent studies that provide insight into writing processes and written products. Those wishing to improve their own writing or help others to do so can benefit from seeing what published studies have to say about what has tended to work well or less successfully for students and other writers. The course can allow students to set the stage for launching of an undergraduate honor's or a graduate thesis.

For English RPC graduate students, this course can provide a background to and complement a series of research courses that includes Qualitative Research (601), Quantitative Research (602), Rhetorical Criticism (603), or Digital Research Methods (604)—all courses designed to support your own studies. Moreover, it satisfies one requirement for "research methods."

ENGL 470 APPROACHES TO COMPOSITION  
 54718 Section M01 W: 16:30 – 19:00 Zimmerman  
 Theory and practice of teaching writing. Discussion and application of classroom practices, definition of standards, and evaluation of student writing.

ENGL 497 INTERNSHIP  
 49185 Section M70 Online Faculty  
 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 with a business, nonprofit, or university entity 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) as soon as possible, to discuss available internships or how to design your own. Ideally, you will arrange for your fall internship before the end of the spring semester. You may combine work on a summer internship with participation in the fall internship course; contact Dr. Wells for details.

