



# The English Department at New Mexico State University

## Spring 2018 Undergraduate Course Offerings

ENGL 111M	RHETORIC AND COMPOSITION MULTILING	
35294 Section M01	TR: 1020 – 1200	Brown
35295 Section M02	TR: 1245 – 1425	Brown
35296 Section M03	TR: 1440 – 1620	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.

ENGL 111G	RHETORIC AND COMPOSITION	
23718 Section M02	MWF: 0830 – 0920	Krygsman
23718 Section M03	MWF: 0930 – 1020	Ahmed
23721 Section M04	MWF: 0930 – 1020	Anderson
23733 Section M05	MWF: 1030 – 1120	Carlson
23734 Section M06	MWF: 1030 – 1120	Vasconcelos
23745 Section M07	MWF: 1130 – 1220	Ross
23749 Section M08	TR: 1600 – 1715	Springer
23752 Section M09	TR: 0855 – 1010	Julian
35288 Section M10	TR: 1435 – 1550	Zouaoui
23760 Section M11	MWF: 1230 – 1320	Jacocks
23762 Section M12	MWF: 1030 – 1120	Roth
29539 Section M13	TR: 0855 – 1010	Taylor, S
37425 Section M14	TR: 1145 – 1300	Trujillo
37426 Section M15	TR: 1020 – 1135	Keeler

Skills and methods used in writing university-level essays. Prerequisite(s): ACT standard score in English of 16 or higher or a Compass score 76 or higher; for those scoring 13-15 in English on the ACT or 35-75 on the Compass, successful completion of a developmental writing course; for those scoring 12 or below on the ACT standard score in English or 34 or below on the Compass, successful completion of two developmental writing courses.

ENGL 116G	PERSPECTIVES ON FILM	
	Subtitle: Film Studies and Apocalypse	
29545 Section M01	TR: 1600 – 1830	Shon
"Film Studies and Apocalypse" introduces students to the field of film studies as well as the study of dystopian fiction (the relationship between dystopian fiction and our present cultural realities). We will examine film studies methods from various theoretical and analytical readings and then put these methods to work to interpret film and literature about the (post)apocalypse and societies engaged in self-destruction. The course objective is twofold: to gain an understanding of film studies as an intellectual and political field and practice; and, 2) to learn how to make sense of the array of dystopian representations that surround us and to understand such representations as meaningful expressions of ongoing political and social struggles over what counts as justice, equality, and, not least, freedom in a rapidly changing world. Of special concern are the gender and racial politics that sustain the cultures of human destruction envisioned in the apocalyptic texts that we engage.		

ENGL 116G	PERSPECTIVES ON FILM	
36767 Section M02	TR: 1435 – 1550	Conley
This course is an introduction to the analysis of film as an art form and as a cultural medium. Drawing primarily from the thriller and horror genres, we will focus on learning the fundamentals of analyzing, interpreting, and evaluating film using the formal and socio-cultural tools of film criticism. Along the way, we will study in depth how various filmmakers have made use of the filmmakers have made use of the medium of cinema throughout film history.		

By the end of the course, you should have all the tools you need to find, develop, articulate, and support your own critical arguments about individual films, the medium as a whole, the institutions in which it is embedded, and how all of these can and do affect an audience.



**Required Test**

Bill Nichols, *Engaging Cinema: an Introduction to Film Studies* (Norton, 2010).

ENGL 203G	BUSINESS & PROFESSIONAL COMMUNICATION	
23787 Section M01	MWF: 0830 – 0920	Sanders
23790 Section M02	TR: 1145 – 1300	Surya
23806 Section M03	TR: 0855 – 1010	Dougherty
23818 Section M04	MW: 1030 – 1135	Beckson
23798 Section M05	TR: 1310 – 1425	Monsivais
37427 Section M06	MW: 1330 – 1420	DeSimio
37428 Section M07	TR: 1020 – 1135	Klinger
37429 Section M08	TR: 1145 – 1300	Monsivais
34447 Section M70	Online	Gray
28558 Section M71	Online	Gray

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	Campbell
23837 Section M02	MWF: 1330 – 1420	Lisenbee

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments. Course subtitled in the Schedule of Classes.

ENGL 211G	WRITING IN THE HUMANITIES AND SOCIAL SCIENCES	
	Subtitle: Women across Media	
23848 Section M03	MW: 1430 – 1545	Conley

In this class, we will explore, study, critically analyze, and write about women's creative contributions to a wide variety of media—specifically film, painting, comedy, photography, prose fiction, and conceptual art. Historically, women's innovative work in these fields has often been marginalized. We will investigate such creative endeavors while also learning about the specific historical, aesthetic, and cultural contexts in which these artistic productions occurred.

This course will help students gain a fuller awareness and understanding of the broad and diverse scope that encompasses productions by women artists. Students will also complete this class with strengthened skills and experience in effective critical analysis, college writing, and research skills.

ENGL 211G	WRITING IN THE HUMANITIES AND SOCIAL SCIENCES	
23851 Section M04	MWF: 1030 – 1120	Oestreich
23856 Section M06	MWF: 1130 – 1220	Koppner
23859 Section M07	MWF: 1230 – 1320	Alexander
23861 Section M08	TR: 0855 – 1010	Brug
33209 Section M10	TR: 0235 – 0350	Kennedy
23871 Section M13	MW: 0230 – 0345	Stockwell

ENGL 211G	WRITING IN THE HUMANITIES AND SOCIAL SCIENCES	
23863 Section M09	TR: 1020 – 1135	Thatcher

In this course, we learn about how writing varies across the globe. By this, I mean the assumptions about how and why writing is used to achieve specific outcomes; what kinds of audience-writer relations are assumed; the types of information that are most relevant and persuasive; how to best organize a paragraph, document, website, or manual; and what kinds of writing style are “clear,” “coherent,” and “natural.” We first explore the differences between stereotyping and generalizing and the need to ethically and validly compare cultures. Next, we learn and apply a framework for comparing cultures using common human thresholds of interaction. Third, we learn how to connect these thresholds, to writing patterns, which helps us understand the cultural values of American writing, our own personal writing, and how both sets of patterns might work in other cultural systems. We also pay particular attention to writing and culture in our U.S.-Mexico border region.

ENGL 211G	WRITING IN THE HUMANITIES AND SOCIAL SCIENCES	
23873 Section M15	TR: 1310 – 1425	Sahni
35763 Section M16	MW: 1600 1715	Rader

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments. Course subtitled in the Schedule of Classes.

ENGL 218G	TECHNICAL AND SCIENTIFIC COMMUNICATION	
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23878 Section M01	TR: 0855 – 1010	Taylor, N
29549 Section M02	TR: 1020 – 1135	Wilkerson
23884 Section M03	MWF: 1130 – 1220	Dover
29550 Section M04	MWF: 0930 – 1020	Harry Saru
29551 Section M05	TBA	TBA
29552 Section M06	MWF: 1330 – 1420	Lewis
29557 Section M07	TR: 1145 – 1300	Pook
36165 Section M08	MW: 1430 – 1545	Greene
23887 Section M10	TR: 1230 – 1345	Al-Khateeb
29554 Section M11	TR: 1020 – 1135	Pook
29555 Section M12	TR: 1435 – 1545	Granger
29556 Section M13	TR: 1020 – 1135	Retzinger
35764 Section M14	TR: 0855 – 1010	Lewis
37430 Section M16	TR: 0855 – 1010	Retzinger
29560 Section M17	TR: 1435 – 1550	Lewis
36296 Section M18	TR: 1310 – 1426 (Mini-Semester)	Klocksiem
37431 Section M19	MWF: 1230 – 1320	Palacio Ornelas
37432 Section M20	MW: 1430 – 1545	Tierney
28590 Section M70	Online	Lanier
28591 Section M71	Online	Lanier
28592 Section M72	Online	Lanier
23897 Section M73	Online	Lawrence
36768 Section M74	Online	Lawrence
37685 Section M75	Online	Whitney
23886 Section M76	Online	Arzu Carmichael

Effective writing for courses and careers in sciences, engineering, and agriculture. Strategies for understanding and presenting technical information for various purposes to various audiences.

<b>ENGL 220</b>	<b>INTRODUCTION TO CREATIVE WRITING</b>	
24014 Section M01	MWF: 1130 – 1220	Loperfido
30937 Section M02	TR: 0855 – 1010	Bond
24020 Section M04	TR: 1020 – 1135	McEldowney
36769 Section M05	TR: 1310 – 1425	Chavatel
28593 Section M70	Online	Gray
24018 Section M71	Online	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.

<b>HONORS 220G</b>	<b>THE WORLD OF THE RENAISSANCE: DISCOVERING THE MODERN</b>	
	TR: 1020 – 1135	Miller-Tomlinson

*Note:* English majors may substitute for ENGL 271

Honors 220G explores the transformation of European culture during the tumultuous period we know as the Renaissance. We will examine how social and political changes from 1300 to 1600 contributed to an explosion of literature, visual art, and philosophy that would reshape European culture and contribute to the rise of modernity. Often credited with the invention of the individual and the nation, the intellectual movement we call Renaissance humanism celebrated humanity as “the measure of all things,” exalting its achievements while also acknowledging its limits. In studying works by Petrarch, Machiavelli, da Vinci, Michelangelo, More, Shakespeare, and many others. Honors 200G seeks to understand the period’s complicated answer to the question put forward by Shakespeare’s Hamlet: “What a piece of work is man?”

<b>ENGL 243</b>	<b>THE BIBLE AS LITERATURE</b>	
24025 Section M01	MW: 1200 – 1315	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 and readers within diverse religious, artistic, philosophical, scholarly, and social-scientific traditions—including how and why these texts are later combined to form the canonical Jewish and Christian bibles. 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.

<b>ENGL 251</b>	<b>SURVEY AMERICAN LITERATURE I</b>	
36770 Section M01	TR: 1145 – 1300	Cull

This course surveys the development of American literature from its origins to the Civil War era. After reading about colonization, we will consider New England Puritanism, the Enlightenment, and Gothicism. We will also consider literatures of slavery and abolitionism, as well as the debate over an American form of Romanticism called Transcendentalism. The course will end by considering the impact of the Civil War. Much time will be spent considering how and why movements intersect and transition into the next. In short, this course seeks to offer a series of narratives that begin to help us see via literature why American culture because what it is today.

- ENGL 272 SURVEY – ENGLISH LITERATURE II  
33491 Section M01 TR: 1310 – 1425 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 the 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 301 THEORY AND CRITICISM: RHETORIC AND CULTURE  
36771 Section M01 MW: 1430 – 1545 Sharp-Hoskins  
This course introduces students to rhetoric as simultaneously theoretical and practical, intellectual and heuristic, a discrete discipline and trans-disciplinary. These simultaneous functions invite us to both study rhetoric in its complexity and apply it with specificity, using it to ask such questions as: How does language create and maintain our sense of truth? Reality? Identity? Place? Belonging? How can we use language to understand and intervene in relationships of power? Oppression? Injustice? In this course we will use rhetoric to investigate cultural texts and contexts as well as the relationships between rhetoric and culture.
- ENGL 304 CREATIVE WRITING: PROSE  
36772 Section M01 MW: 1200 – 1315 Bradburd  
Students will participate in a workshop setting to write their own fictional short stories.
- ENGL 306 CREATIVE WRITING: POETRY  
Section M01 MW: 1200 – 1315 Tafoya  
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  
35334 Section M01 MW: 1430 – 1545 TBA  
Introduction to the writing of poetry. Repeatable for a total of 9 credits.
- ENGL 308 PLAYWRITING  
37447 Section M01 MW: 1330 – 1445 Storm  
Technique of one-act playwriting, and analysis of dramatic structure. Crosslisted with: THTR 308
- ENGL 310 CRITICAL WRITING  
24053 Section M01 TR: 1435 – 1550 Cull  
Designed with the junior-level English major in mind, this course introduces students to a variety of strategies for reading as well as writing. Operating on the premise that strong reading makes for strong writing, we will spend most of our class time in critical engagement with literary texts drawn from a range of genres and historical periods. Our goal will be to develop skills particular to literary study (but 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 and culture, as well as the conventional techniques for documentation. Course requirements will include substantial reading assignments, active participation in class discussion, several written analytical exercises, and at least two formal papers, one of which will involve library research.
- ENGL 311G ADVANCED COMPOSITION  
24057 Section M01 TR: 1310 – 1425 Lawrence  
Writing of nonfiction prose. Reviews principles of expository and descriptive writing. Emphasizes the argument/persuasion essay with detailed discussion of semantic and rhetorical techniques. Prerequisite: junior or senior standing, or consent of instructor.
- ENGL 315 WRITING FOR THE WEB  
32425 Section M01 MW: 1030 – 1145 Banazek  
In this hands-on course, students will practice writing for online contexts and craft websites that complement this writing. We'll cover basic web design (HTML, CSS), graphic design, and writing for audio. We'll meet in the lab, share our work with one another, and read both how-to texts and texts that provide context for the work we doing. We'll talk about aesthetics (how things look and sound) and ethics (ways in which our choices as writers and designers impact other people)
- ENGL 318G ADVANCED TECHNICAL AND PROFESSIONAL COMMUNICATION  
28597 Section M01 TR: 0855 – 1010 Diab

Theory and practice of writing in technical and professional fields, individualized to each student's field. Emphasizes efficient writing processes and effective written products. Prerequisite: junior or above standing, or consent of instructor.

ENGL 323 AMERICAN DRAMA  
37446 Section M01 TR: 1310 – 1425 Storm  
Masterworks of American drama by noted American playwrights. Crosslisted with: THTR 323

ENGL 328V LITERATURE OF SCIENCE FICTION AND FANTASY  
Subtitle: The Critical Race Theory of Dystopian Fiction  
24071 Section M01 TR: 1310 – 1425 Shon  
28598 Section M02 TR: 1600 – 1715 Shon

"The Critical Race Theory of Dystopian Fiction" introduces the field of critical race theory through dystopian fiction and also introduces the study of science fiction through critical race theory. We will examine critical race methods from various theoretical and analytical readings and then put these methods to work to collectively interpret science fiction in literary and film forms that treat dystopias, (post)apocalypse, and societies engaged in self-destruction. The course objective is twofold: 1) to gain an understanding of critical theory as an intellectual and political field and practice; and, 2) to learn how to make sense of the array of dystopian representations that surround us and to understand such representations as meaningful expressions of ongoing political and social struggles over what counts as justice, equality, and freedom in a rapidly changing world. Of special concern are the gender and racial politics that sustain the cultures of human destruction envisioned in the apocalyptic texts that we engage. Our study of fiction will be accompanied with a close, intensive reading of dense theoretical texts. By reading fiction and theory alongside each other, we will explore how fiction might be shaped by theoretical frameworks and also how fiction reveals the (in)adequacy of theory.

This is a 300-level "Viewing the Wider World" course in English, which means students are required to attend to the multicultural perspectives and knowledge's offered in the course materials and will be expected to have a certain level analytic and writing skills in English or the Humanities. Non-English/non-Humanities students and first-year students might find it difficult to deal with theory and write theoretical essays. It is strongly recommended that students have received credit for a 200-level English course prior to enrollment in this English 328V.

ENGL 339V CHICANA/O LITERATURE  
24082 Section M01 TR: 1020 – 1135 Garay

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., particularly Latino, 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 primarily on twentieth century Chicana/o narrative, but including a sampling of autobiographical texts, poetry, and theory, we will study major cultural and literary concerns within the Chicana/o literary tradition. In both discussion and writing, students will be encouraged to engage with issues including race, ethnicity, gender, sexuality, immigration, self-representation and hybridity. We will talk about Chicana/o history, its presence in Chicana/o literature and U.S. history. We will talk about Chicana/o nationalism and Aztlán. We will talk about the centrality of religious and cultural icons, Catholicism and indigenous spirituality. We will talk about the politicization of Chicana/o identity, about cultural assimilation and resistance, and about liminality.

This course will be both reading and writing intensive. We will work to hone critical thinking skills and basic techniques of literary analysis in order to better attend to and appreciate the diversity and richness of the works of Chicana/o literature we engage.

ENGL 358 FORM AND TECHNIQUE IN PLAYWRITING  
37434 Section M01 TR: 1020 – 1135 Adelman

Literature course designed for playwrights, especially those English majors in the Creative Writing emphasis. The course combines the study of published plays and performances with the study of craft. Some of the assignments will require the students to write original plays based on exercises provided by the instructor. Repeatable up to 9 credits.

ENGL 363 LITERATURE FOR CHILDREN AND YOUNG ADULTS  
24092 Section M01 MW: 1030 – 1145 Conley

This course involves reading and analyzing critically a variety of children's and young adult literature. We will explore the historical contexts and literary meaning of folk and fairy tales, as well as contemporary children's and young adult fiction. The course's reading list emphasizes diversity as well as an international approach to investigating the various modes of producing and reading children's and young adult literature in specific historical and cultural contexts. Essay assignments will encourage students to read and analyze this literature from a scholarly perspective, with an emphasis on close readings, original interpretations of texts, persuasive use of evidence, and the construction of substantive and cogent thesis statements. Throughout the semester, group work will enable students to share with the class their own views on the assigned readings.

#### Required Tests

Tatar, Maria, ed. *The Classic Fairy Tales*  
Alexie, Sherman. *The Absolutely True Diary of a Part-Time Indian*  
Jiang, Ji-Li. *The Magical Monkey King: Mischief in Heaven*  
Behrang, Samad. *The Little Black Fish*  
Butler, Octavia. *Kindred*

\*Additional reading material will be distributed to the class throughout the semester

ENGL 363 LITERATURE FOR CHILDREN AND YOUNG ADULTS

37435 Section M70

Online

LaPorte

In this online only course, students will examine a wide variety of texts written for and embraced by children. We'll study the progression from early folk and fairy tales to the renaissance children's literature is experiencing today. We'll also focus on strategies in writing about literature. Assignments will include weekly close reading quizzes, weekly discussion posts, 4 short (2-3 pg) essays, and a research project.

ENGL 363

LITERATURE FOR CHILDREN AND YOUNG ADULTS

24100 Section M71

Online

Murrell

A comparative, historical survey of literature for young (K to 12<sup>th</sup> grade) readers. Emphasis on critical evaluation.

ENGL 380V

WOMEN WRITERS

28480 Section M01

TR: 1145 – 1300

Conley

This course addresses women's contributions to literature, and crucially, their ways of doing so, as they work with a strikingly diverse number of literary forms, styles, and genres. We will explore what it means to approach and attempt to understand a course subject as broad as "women writers."

Our course readings further address diversity among women writers and often focus on representations of issues international in scope, a focus that seeks to enable an understanding of the various factors that, within the 20<sup>th</sup> and 21<sup>st</sup> centuries, have worked to create the world we live in: social movements and institutions; historical changes and trends; religious, sexual, domestic, racial, gender, tribal, and international complexities and conflicts.

More generally, this course and its texts address the issue of women's roles within movements of social change. What does it mean when women, as writers and active agents within their own cultures, contribute commentary on the artistic representations of their societies and the events and changes within them?

Course objectives also include strengthening students' writing, reading comprehension, and critical thinking skills.

#### Required Texts:

Charlotte Perkins Gilman, *The Yellow Wallpaper and Other Stories*, Dover 1997

Octavia E. Butler, *Fledgling*, Grand Central Publishing 2005

Ana Castillo *So Far from God*, W.W. Norton & Company 1993

Duong Thu Huong, *Novel without a Name*, Penguin 1995

Fay Weldon, *The Fat Woman's Joke*, Flamingo 2003

Shulamith Firestone, *Airless Spaces*, Semiotext€ 1998

Buchi Emecheta, *The Joys of Motherhood*, Heinemann 1994

ENGL 392V

MYTHOLOGY

36773 Section M01

MW: 1430 – 1545

Rourke

Course explores mythological texts, primarily ancient, from various cultural traditions, both within their own historical contexts and comparatively. Formal, stylistic, and ideological understanding of these texts will be one of the main goals of the course. At the same time, our second goal will be working towards an understanding of myth as an ongoing human historical activity predating, encompassing, and making possible any single textual record. To do so we will explore the relations myth has with belief, performance, social relations, language, ecology, history, time, and space.

ENGL 394V

SOUTHWESTERN LITERATURE

29107 Section M70

TR: 0855 – 1010

Garay

A vast and varied landscape peopled historically and contemporarily by populations in conflict and collaboration, the U.S. Southwest inspires literary expression that is as wide-ranging and complex as its histories and its realities. In this course, we will focus on texts by both canonical and emergent writers in order to explore contesting visions of the U.S. Southwest. We will think carefully about popular perceptions of the Southwest, starting with our own, and follow this initial exploration with careful reading and discussion of all of texts—novel, short fiction, essay, poetry, critical and literary theory—as they participate in the dynamic creation of history and culture. We will discuss concepts and issues that shape and impact the Southwest as represented by various writers – nation, border, frontier, immigration, environment, economics, memory, assimilation, resistance.

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 literature we engage.

ENGL 399

SPECIAL TOPICS

36774 Section M001

Subtitle: Documentary Film Theory and Criticism

M: 1730 – 2000

Stagliano

This course offers critical survey of documentary film theory and criticism including consideration of the epistemological assumptions, rhetorical choices, aesthetic approaches, political circumstances of nonfiction filmmaking. To get at all of this, we will study two forms of nonfiction film, traditional documentaries, and "essay films," which are more exploratory, personal, or even philosophical than the documentary tradition. We will be especially interested in the different itineraries of nonfiction film in social, political, and art-institutional spheres. We will compare classic documentaries and film-essays with contemporary works (including experiments that expand greatly the defining term "film"), and we will become versed in a number of theories that attempt to make sense of the nonfiction film as "visible evidence."

- ENGL 405 CHAUCER  
24136 Section M01 MW: 1030 – 1145 Schirmer  
This class takes us on a tour of the many worlds of Geoffrey Chaucer's *Canterbury Tales*, the most famous and most-taught medieval English poem. We will 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. Along the way, will develop skills in reading Middle English, conducting sources studies, and researching specific historical topics—all crucial to the complex academic discipline of medieval studies. But in the end, I am most interested in our own experience of reading Chaucer in the 21<sup>st</sup> – century. Borderlands in which we live. Consequently, the overarching theme of the course will be "Chaucer crossing borders." We will find Chaucer putting pressure on the boundaries between male and female, cleric and lay, French and English, author and reader, animal and human, East and West—and many others. What can we learn from, and about, Chaucer on the Border?
- ENGL 409 Shakespeare ii  
36775 Section M01 TR: 1145 – 1300 Miller-Tomlinson  
This course surveys 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 that many consider his greatest, including *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. A tragic vision darkens even late comedies and romances such as *Measure for Measure* and *The Winter's Tale*. While we will develop a range of interpretations of these plays, sustained attention will be devoted to discovering how these plays comment on the purposes and limits of drama and other forms of art. Along the way, we will consider how Shakespeare's late plays represent topics of enduring debate, such as radical individualism, the origins of evil, and the social significance of race, gender, and (what we might call) class. We will also discuss clips from major film versions of some of these plays to see how directors and actors interpret Shakespeare's work and bring it to life. In the last segment of the course, groups will act out a scene we have studied to gain a better sense of the problems and possibilities of performance. Students will participate regularly in class discussion, execute a close reading exercise, and pursue independent research on a topic of critical interest culminating in a final research paper.
- ENGL 413 ADVANCED CREATIVE WRITING: PROSE WORKSHOP  
24138 Section M01 M: 1600 – 1715 Bradburd  
Students will participate in a workshop setting to write their own fictional short stories. Students must take the prerequisite 304 to enroll in this class.
- ENGL 414 ADVANCED CREATIVE WRITING: POETRY WORKSHOP  
33504 Section M01 TR: 1435 – 1550 Voisine  
Weekly discussions of contemporary poems by writers will stimulate conversations about form and content. Weekly workshops of student poems will do the same. We will compose assignments together, be inspired by each other's poems and riff, rant, and revise. The final project will be a short chapbook of poems.
- ENGL 416 APPROACHES TO LITERATURE  
35766 Section M01 Online Zimmerman  
Understanding, appreciation, techniques of instruction in the high school. Prerequisite: at least 6 credits in upper-division English courses.
- ENGL 417 ADVANCE STUDY IN CRITICAL THEORY  
Subtitle: Aesthetic Theory: Immanuel Kant, Walter Benjamin, and their Legacies  
36776 Section M01 MW: 1200 – 1315 Shon  
"Aesthetics" is notoriously vague and difficult concept: the term is used to refer to specific—even elitist—criteria or tastes for engaging with art, yet the term is also used to claim the universality and commonness of human perception. Philosophers, theorists, and practitioners since the Enlightenment have always had political stakes in defining aesthetics for both narrow and universalizing reasons or effects; their inquiries on the relationship between aesthetics and liberal ideals of freedom and democratic culture remain relevant and urgent in the contemporary moment. This course introduces the major contributions to the question of aesthetics and politics offered in the work of Immanuel Kant and Walter Benjamin. We will explore Kant's magnum opus, *The Critique of Judgment*, as a philosophy that poses "aesthetics" for the possibilities of social transformation. We will explore the writings of Walter Benjamin, including his famous essay on the work of art, as a theory of the relationships among aesthetics art work, material histories, and political functions. The texts by Kant and Benjamin will be supplemented with readings that critique or extend their theories, including essays by Cornel West, David Lloyd, Clement Greenberg John Crowe Ransom, Susan Buck-Morss, Doughlass Crimp, Laura Mulvey, Frederick Douglass, Gloria Anzaldúa, and Shawn Michelle Smith. We will also look at the ways in which aesthetic cultural production offers its own theories. Possible texts include including literature, visual art, film, and sound by Nella Larsen, Kazuo Ishiguro, Sherman Alexie, Leslie Marmon Silko, Terrence Hays, Maggie Nelson, Khalil Joseph, Charles Burnett, Jordan Peele, Beyoncé, and Las Cruces artist Saba
- ENGL 433 VICTORIAN LITERATURE  
Subtitle: Victorian Work  
36777 Section M01 TR: 1020 – 1135 Stolte  
This course will explore the representation of work in a series of Victorian novels by such authors as Dickens, Charlotte Brontë, Gaskell, Eliot, Hardy, and Stoker. These texts chart the changing face (and place) of labor in the nineteenth century: the centralization of workers in major urban centers, the mechanization of production, the professionalization of several types of intellectual labor. The novels we will read offer a number of perspectives on how individuals are marked by work—variously figuring labor as corrupting, alienating, or redemptive—and each traces the social effects of new forms of employment. These texts also engage with the question of what constituted appropriate

work, as well as who was qualified to perform certain types of labor. In considering how these novels represent work, then, we will necessarily confront larger questions about the changing structure and values of Victorian culture.

ENGL 444 MODERN BRITISH FICTION  
36778 Section M01 MW: 1730 – 1845

Rourke

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 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 458 LATINO/A LITERATURE AND CULTURE  
36779 Section M01 TR: 1310 – 1425

Garay

While this course is, as the title suggests, a survey of latinx literature, a survey by its very nature posits an argument about which works of a literary tradition are most important, most fundamental. Few works in any literary tradition achieve notoriety. Since this is inarguable the case, why and how have some latinx 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 the Latinx literary tradition? As these questions portend, one central focus this semester will be the issue of canonicity, and we will attempt to answer these questions as you read and respond in discussion and in writing to some of what I, and others, consider a handful of the most prominent Latinx authors and their works. A second primary focus will be the conversations between early foundational writers and more contemporary writers, and, relatedly, tracing some contemporary literary directions. Other questions that will help us explore the multiplicity and richness of this literary tradition: How does Latinx literature converse with broader traditions of U.S. and Latin American literature? What are the conversations between and conflicts within Latinx literature and among its writers? How do aesthetics, politics, and community intersect? How do issues, including race, ethnicity, gender, sexuality, immigration, self-representation and hybridity, manifest within texts? What histories impact literary production and how? What literary trends are dominant and what does the future hold?

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

A few of the central texts: Diaz, Junot. *The Brief Wondrous Life of Oscar Wao*; Alvarez, Julia. *How the Garcia Girls Lost their Accents*; Garcia, Cristina. *Dreaming Cuban*.

ENGL 460 PROPOSAL WRITING  
36780 Section M01 TR: 1435 – 1550

Thatcher

This course teaches graduate students how to write proposals for a variety of funding agencies, including federal, local, and nonprofit foundations. In the course, the students learn to develop innovative proposal ideas, search for grants, understand the agency's Call for Proposal, develop the project according to funding agency requirements, create a budget, form a project team, write the full proposal, submit, and follow-up. The major project is a proposal written to actual funding opportunity. The course is project based and requires intensive writing and project development. Students may choose to write the proposal in small groups of two or three, depending on the size of the proposal and workload.

ENGL 489 CULTURAL STUDIES: LITERATURE AND THEORY  
Section M01 Online

Williams

Examines the theory and practice of cultural studies in relation to the variety of discourse describable as literary, including autobiography, avant-garde writing, nonfiction prose, the essay, online writing, folklore, and popular genre fiction (such as mystery, romance, thriller, or horror). Repeatable once under a different title.

ENGL 497 INTERNSHIP  
24158 Section M70 Online

Wells

This online course provides academic credit for students' internship placements. The purpose is to provide a forum for learning from internship experiences, documenting activities, and reflecting on work activities and the workplace. The course also supports interns in optimizing their experience in light of personal, professional, and academic goals. Prior to placement, the prospective intern should meet with the internship coordinator to discuss local and global opportunities and arrange her/his placements. Requirements include developing a contract with the intern supervisors, readings related to the internship placement, weekly online discussion posts and responses to others' posts, a final written or oral report. Interns may earn 1-6 credits in a semester, depending on the number of hours their placement requires.