ENGL 500  
SUPERVISED STUDY  
To prepare the student for the master’s degree examinations by special studies in fields not covered in routine course work. Prerequisite: consent of instructor. Please contact faculty in your field to seek their consent.

ENGL 510  
PROSEMINAR IN RHETORIC AND PROFESSIONAL COMMUNICATION  
41592  Section M01  TR: 16:00-17:15  Thatcher  
English 510 surveys the field of rhetoric and professional communication. As the department’s introduction to graduate studies in Rhetoric and Professional Communication and an important introductory elective for Rhetoric and Professional Communication Master’s students, the course explores readings that represent the range of intellectual and professional issues in the field. It introduces students to pertinent areas of research, to major journals, and to current issues and trends in relevant academic and organizational settings. This course is also an introduction to our RPC graduate programs. The course will introduce students to the program, its faculty, requirements, procedures, and expectations. Faculty members and others (including current students) will visit the class to talk about their research, interests, and experiences.

ENGL 513  
CREATIVE WRITING WORKSHOP: FICTION  
41569  Section M01  M: 17:30-20:00  Abbott  
Our objective is simple: to make your work—stories, novellas, and novels—publishable, either by a commercial or independent press.

To that end, we will discuss the following as it applies to your “willed word”: plot’s relationship to character; Point of View, including the Double-I and the variation on the 3rd limited which is the “central consciousness” (re: Henry James); the importance of place to the illusion that is fiction (re: Eudora Welty, in particular her 1956 essay titled, not surprisingly, “Place,” which she calls the “crossroads of time and character”); “stuff,” which adds texture, hue, heft and depth to scene; work in fiction; flashback and flash-forward (prolepsis); round and flat character (“the motive role”); ficelle; texture and detail (by which fiction is made real); how time operates in fiction; the virtue of white space (achieved, so Tom Wolfe argued, by using the “crot”); titles; endings (re: Madison Jones); causality; Point of Entry (re: John Clellon Holmes); climax (“Don’t fear the Reaper”); scene versus half-scene, incident, episode, and anecdote; the utility of “still” and “yet”; tone (re: language); eschewing the conventional wisdom; theme (“Don’t preach or make speeches”); the obligatory scene; symbols; the irrelevance of verbs of sense; exposition; description, active versus static; dialogue; indirect dialogue; interior monologue; the use of dreams in fiction; names (Will versus Willy versus William versus Bill versus Billy); technology in fiction (how to account for, say, cell phones); genre fiction (“Good writing is good writing”); form and structure (“organic” versus “contrived”); the “plant”; style (nouns and verbs, friends); originality between margins; coincidence (The Autocrat of the Breakfast Table); dialect (diction and grammar); research: revision, how and why; ethical concerns (including race, gender, sexuality and origin); what makes a “good reader” (Nabokov versus Mary Oliver); what we owe the reader; action versus activity; the “page 2” move; the inside/outside sentence (re: The Horse’s Mouth by Joyce Cary); speaking of a Joyce: the epiphany; the deus ex machine; “saving” characters; tense in fiction; humor in fiction; foregrounding; the past in fiction; personal taste; “So what?” and “Who cares?” (aka: “the stout stake of emotion”); pacing—well, you get the point: almost nothing on the page goes without saying and/or fretting about.

Here are my expectations: you are to come to every class on time, having read the assignment thoroughly with pencil in hand. You are to give to the writer in question a critique, not less than one single—spaced page in length, in which you note what pleased and what frustrated, and offer your concerns, suggestions, praise and so forth as honestly and politely as you can.
can; you are to give me a copy of the document. I expect lively discussion from each of you, what I hope is a given for those in thrall to words and what we make with them. I also expect you to support your peers, those celebrated and those yet to be, by going to Department-sponsored readings and lectures featuring resident and visiting poets and prose writers (yes, poets: everything I know about the music a sentence can make is the consequence of reading, for a Form and Theory of Poetry seminar in graduate school, Paul Fussell, Jr’s fetching and fussy book Poetic Form and Poetic Meter).

On occasion I will assign texts—stories, essays, maybe a novel or two—by strangers, dead or alive, to be read in conjunction with your work. In any event, throughout our evenings together, I will make suggestions that I hope you will be smart enough to write down and thereafter seek out. Our teachers are everywhere, fellow scribblers, on and off the page.

We will work out the schedule for the balance of the semester at our first meeting in August.

Now, you in-stained wretches, let’s tell some tales that bend time toward beauty.

**ENGL 514**  CREATIVE WRITING WORKSHOP: POETRY  
Section M01  TR: 14:35 – 15:50  
Faculty  
Creative writing poetry workshop for advanced writers of poetry. Graduate level works for students who are not in the English Department MFA program. Repeatable for a maximum of 12 credits. Taught with ENGL 414 with additional work required at the graduate level.

**ENGL 517**  GRADUATE STUDY IN CRITICAL THEORY  
Subtitle:  
50254  Section M01  TR: 13:10 – 14:25  
Garay  
Advanced study of one or more major trends in theoretical inquiry within English studies. Some prior study of theory, such as English 301, 302, or 303, strongly recommended. Repeatable under different subtitles.

**ENGL 519**  GRADUATE STUDY IN MODERN RHETORICAL THEORY  
51674  Section M01  T: 17:30 – 20:00  
Burnham  
Our course will investigate the development of rhetorical theory in the 20th century and into the 21st. While “Modern Rhetorical Theory” was once an appropriate title for this course, now “20th Century Western (i.e., European and American) Rhetorical Theories” is a more appropriate label. The theory and epistemology of Modernism dominated the first half of the 20th century while the second half of the century was marked by the development of a number of rhetorics embracing different epistemologies and cultural views that are generally labeled Post Modern. The Post Modern perspective continues through the beginning of the 21st century.

**ENGL 532**  GOTHIC LITERATURE  
Subtitle: Representing the Vampire  
51680  Section M01  TR: 14:35 – 15:50  
Linkin  
This course looks at aesthetic and ontological representations of the vampire in literature and film, that transgressive figure that is both human and not-human, sometimes feared, sometimes desired. We’ll begin with the origins of vampiric representation in the early 19th century, move to the classic representation of the vampire as Dracula, and shift to the revisionary representation of the vampire in post-Dracula literature and film. Readings and screenings for the course will include as much of the following as we can manage, without screaming: Part 1/Origins and early manifestations: Samuel Taylor Coleridge (“The Rime of the Ancient Mariner,” “Christabel”), John Keats (“Lamia,” “La Belle Dame Sans Mercy”), John Polidori (“The Vampyyre”), J. Sheridan Le Fanu (“Carmilla”); Part 2/Dracula, the classic imprint: Bram Stocker (Dracula), Rudyard Kipling (“The Vampire”), Frank Powell (A Fool There Was), F.W. Murnau (Nosferatu), Tod Browning (Dracula); Part 3/Revisionary visions: Franz Lieber (“The Girl with the Hungry Eyes”), Theodore Sturgeon (Some of Your Blood), Richard Matheson (I Am Legend), Dan Curtis (Dark Shadows), Stephen King (Salem’s Lot), Anne Rice (Interview with a Vampire), Angela Carter (“The Lady of the House of Love”), Suzy McKee Charnas (The Vampire Tapestry), Nancy Collins (Sunglasses After Dark), Joss Whedon (Buffy the Vampire Slayer), Octavia Butler (Fledgling) and John Lindqvist (Let the Right One In).
ENGL 533 VICTORIAN LITERATURE
Subtitle: Realisms

51681 Section M01 TR: 16:00 – 17:15 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-polit 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 534 GRADUATE STUDY: FORM AND TECHNIQUE IN FICTION
Section M01 M: 17:30 – 20:00 Lavender-Smith, E
Advanced study of issues in form and technique in fiction, including point of view, scene and dialogue, and story structure. Repeatable for a maximum of 6 credits.

ENGL 535 GRADUATE STUDY: FORM AND TECHNIQUE IN POETRY
Section M01 W: 17:30 – 20:00 Faculty
Advanced study of issues in form and technique in poetry, including voice, tone, syntax, and structure. Repeatable for a maximum of 6 credits.

ENGL 542 MODERN AND CONTEMPORARY AMERICAN POETRY
Subtitle: Modern American Poetry 1900-1950
51682 Section M01 TR: 11:45 – 13:00 Cull
This course considers American poetry from roughly 1900-1950, from the so-called fireside poets of the turn-of-the-century to post-World War II poets writing in a nuclear age. We will focus on the poetic modernism of the teens and twenties, a period when more poets asked more intense questions about what a poem should be and what a poem should do than at any other time in the twentieth and now twenty-first centuries (a case be made that most contemporary debates about poetry have their roots in modernist debates). After asking what factors initiated this revolution in poetry, we will consider (among other topics) the way that T.S. Eliot’s The Waste Land catalyzed a remarkable sequence of major works by many of his peers (e.g. Marianne Moore, Hart Crane, William Carlos Williams, Ezra Pound, etc.), the development of various gendered modernisms (Gertrude Stein, Edna St. Vincent Millary, Mina Loy, Etc.), and the emergence of African American poetic voices in the Harlem Renaissance (Langston Hughes, Sterling Brown, Claude McKay, etc.). Along the way we will read a wide range of poetic idioms, from traditional forms to wildly experimental collages.

ENGL 543 MULTIMEDIA THEORY
51683 Section M01 MW: 10:30 – 11:45 Stagliano
In this class, we will explore theories of media and mediation by taking the “multi-“ in “multimedia” seriously and analyzing the rhetorical, aesthetic, and epistemological ways that multiple “media” things mediate the world. We will apply the conceptual and theoretical tools learned through close engagements with media and rhetorical theories to ask new questions about the rise of networked, digital media and culture. Readings will include Vilem Flusser, Marshall McLuhan, Kenneth Burke, Martin Heidegger, Walter Benjamin, Alexander Galloway, Wendy Chun, Lisa Gitelman, McKenzie Wark and others. Our work in this class, like the field of activity we are analyzing, will cut across scholarly discourse and other forms of media production.

ENGL 548 GRADUATE STUDY IN EMPIRICAL RESEARCH
51684 Section M01 M: 17:30 – 20:00 Wojahn
Introduction to empirical research methods in composition, professional communication, and rhetoric.
Whether we consider Plato’s suspicions of sophistry or our contemporary distrust of politicians and marketers, rhetoric has long been subject to ethical scrutiny. But some have also stuck up for rhetorical practice. Cicero, for instance, envisioned and best rhetorician as “the good man speaking well,” while contemporary scholar Diane Davis maintains that rhetoric is the very ground of ethics. Working from the classical period to the present, this course will survey major theories of ethics and rhetoric in an effort to track their rich interconnections (likely figures to be studied include Plato, Aristotle, Hume, Kant, Mill, Kenneth Burke, Michael Hyde, Diane Davis, and Lisbeth Lipari). Early in the semester, students will introduce into class discussion an area of ethical concern relating to their interests. Final projects will mobilize course readings to forge connections between this ethical concern and a particular arena of rhetoric, broadly defined (e.g., language use, persuasion, affect, public sculpture, community/citizen involvement, knowledge-making, etc.). Projects may pursue more theoretical questions (e.g., How does language/character/genre connect to ethics?) or more practical ones (e.g., How does the documentary form mediate environmental ethics? What are the ethics of food marketing to children? How might community literacy efforts risk paternalism? How do social media technologies complicate privacy ethics?).

In this course we will examine 20th and 21st Century global literature with a particular but not exclusive focus on authors’ uses of and changes to the form of the novel. Our primary tasks will be to 1) read each text from a culturally and historically informed perspective, 2) critically examine how and with what effects our reading practices operate when applied to texts written from within different cultural traditions and socio-historical contexts, 3) assess the usefulness and limits of period and stylistic terms such as “modernism” and postmodernism,” and 4) discover to what extent a global literary field exists and what it might look like.

This course draws on rhetorical theory and methodology to study 1] the emergence and commonplaces of cultural studies, [2] connections across rhetoric and cultural studies, and [3] contemporary projects articulated at the intersections of rhetoric and cultural studies. Given that both rhetoric and cultural studies are multiple, diverse, and complex in their own right, this course is neither comprehensive nor does it offer a survey of either field. Rather, it pushes students to account for how rhetoric and cultural studies can converge to make possible specific projects and modes of inquiry otherwise unavailable. This course is reading intensive and theoretically rigorous.

Theory and practice of teaching writing, including classroom practices, definition of standards, and evaluation of student writing. Requirements include independent directed research.

This course is required for all new graduate teaching assistants in the Writing Program. It introduces students to composition theory and pedagogy as well as their specific application in Writing Program courses at New Mexico State University. Thus, students will be successful as they demonstrate an understanding of composition at both level of scale—as a discipline and as a program-specific approach.

Intensive practice in prose writing, primarily fiction, in a workshop environment with peer criticism. Repeatable for a total of 15 credits. Consent of instructor required.

Intensive practice in poetry writing in a workshop environment with peer criticism. Repeatable for a total of 9 credits. Consent of instructor required.
ENGL 576  WORKSHOP: ADVANCED WRITING PLAYWRITING
Subtitle: Writing the full-length play
52331  Section M01  MWF: 14:30 – 17:00  Medoff
Intensive practice in dramatic writing in a workshop environment with peer criticism. Repeatable for a total of 9 credits. Consent of instructor required.

ENGL 577  WORKSHOP: ADVANCED TECHNICAL AND PROFESSIONAL WRITING
Subtitle: Academic Writing for International Graduate Students
46066  Section M01  TR: 14:35 – 15:50  Wilcoxon
This for-credit workshop-based course is for international graduate students from all disciplines who want to improve their English academic writing in an intensive and collaborative environment. In addition to weekly modules, readings, and activities covering a number of grammatical and language issues, students will participate in drafting and giving/receiving feedback about their major writing project(s), which may include a research or term paper, Master’s thesis, comprehensive exams, or doctoral dissertation. The course will culminate in creating a portfolio showcasing the progress the student has made throughout the semester.
Prerequisites: Be classified as a graduate student by the Graduate School. Be classified as an international student whose first language is not English. Have a major writing project in progress (comprehensive exams, thesis, dissertation, conference paper, etc.).

ENGL 595  MASTER’S WORKSHOP: POETRY
41614  Section M01  R: 17:30 – 20:00  Smith
Students will submit a draft of thesis project for workshop critique. Revision of the thesis draft submitted to the instructor.
Prerequisite(s): Enrolled in MFA penultimate semester. Restricted to MFA CW majors.

ENGL 596  MASTER’S WORKSHOP: FICTION
41615  Section M01  M: 17:30 – 20:00  Hoang
In this third year MFA fiction workshop, we will generate and refine a complete prose thesis. While we will be thinking about revisions to the thesis as a whole, we will also focus on the revisions necessary to transform an MFA thesis into a first book. Manuscripts will be workshopped on a one-on-one basis with both peers and faculty. You may take up to 6 credit hours of ENGL 596 per semester in your third year (recommended, if all other course work is complete).

ENGL 598  MASTER’S ESSAY
Students electing the master essay option complete revision of a scholarly essay of 25-30 pages, the approximate length of a journal article, and reformulation of this essay to the 7-8 pages appropriate for presentation at a conference. This option also requires research of appropriate publication venues and a final oral defense of the project. A supervising faculty member will approve the selected essay, guide revision, and help students form an examining committee, which consists of at least two members of the graduate English faculty and one member of the graduate faculty from outside the department. Students are encouraged to undertake the Master Essay process in the first half of their third semester of full time graduate work, or soon after completing 18 hours of course work. This option is the preferred exam option, particularly for those students who intend to pursue Ph.D. study. Consent of instructor required. Please contact faculty in your field to seek consent.

ENGL 599  MASTER’S THESIS
Thesis. Please contact faculty in your field to seek consent.

ENGL 600  DOCTORAL RESEARCH
Assigns credit for research performed prior to the doctoral comprehensive examination. Please contact faculty in your field to seek consent.

ENGL 610  PROSEMINAR IN RHETORIC AND PROFESSIONAL COMMUNICATION
41593 Section M01  TR 16:00-17:15  Thatcher
As the Department’s required introduction to doctoral studies in Rhetoric and Professional Communication, this course explores the domains, modes of inquiries, methodologies, theories, and practices in the field. It also briefly historicizes the field, situating the trends, pertinent areas of research, major journals, and leading scholars in academic and organizational settings. Finally, the course evaluates the “state of the field,” revealing strengths and weaknesses in predominant approaches, allowing students to be both familiar with—yet critical of—these approaches.

This course also introduces students to the PhD program and its faculty, requirements, procedures, and expectations, with the goal of helping you prosper. As a way to accomplish this objective, faculty members will visit the class to talk about their research interests and experiences. Another major purpose of the course is to help you start work on major components of the qualifying exam, a portfolio that will be due on March 1, 2016.

By the semester’s end, successful students will have achieved the following:

- Understand current issues, methods of inquiry, and types of scholarship in rhetoric, composition, and professional communication.
- Develop viable research interests, a research trajectory, and an academic plan of study.
- Engage in the current scholarly conversation, demonstrated by preparing a critique of a scholarly article (one element of the PhD qualifying exam)
- Situate your own strengths, weaknesses, and career goals in the field of rhetoric, composition and professional communication.

ENGL 643 MULTIMEDIA THEORY
52468 Section m01 MW: 1030 – 1145
Stagliano
In this class, we will explore theories of media and mediation by taking the “multi-“ in “multimedia” seriously and analyzing the rhetorical, aesthetic, and epistemological ways that multiple “media” things mediate the world. We will apply the conceptual and theoretical tools learned through close engagements with media and rhetorical theories to ask new questions about the rise of networked, digital media and culture. Readings will include Vilem Flusser, Marshall McLuhan, Kenneth Burke, Martin Heidegger, Walter Benjamin, Alexander Galloway, Wendy Chun, Lisa Gitelman, McKenzie Wark and others. Our work in this class, like the field of activity we are analyzing, will cut across scholarly discourse and other forms of media production.

ENGL 668 RHETORIC AND CULTURAL STUDIES
51689 Section M01 MW: 14:30 – 15:45
Sharp-Hoskins
Explores intersections between rhetoric and cultural studies. Examines theories and practices of texts and discourses in political and cultural contexts. Taught with ENGL 568.

ENGL 700 DOCTORAL DISSERTATION
Dissertation. Please contact faculty in your field to seek consent.