



The English Department at New Mexico State University Fall 2020 Graduate Course Offerings

- ENGL 505** GRADUATE STUDY IN CHAUCER
60364 Section M01 MW: 1500-1615 Liz Schirmer
What makes good poetry? And what is poetry good for? Come tackle these questions alongside the first “literary” poets to write in English, in the vibrant multi-cultural world of 14th-century London—a time and place with uncanny parallels to our own. In this course we will meet Geoffrey Chaucer beyond the Canterbury Tales, sampling the wide range of his literary output while focusing on his epic-romance masterpiece, *Troilus and Criseyde*. We will place Chaucer and his work in dialogue with their main competitor (so to speak), William Langland’s allegorical dream-vision *Piers Plowman*. Chaucer and Langland were both engaged in inventing literary poetry in English: what it was made of, how it was formed, who got so speak it and read it and use it. They came up with very different answers. Chaucer wrote rhymed, narrative verse after the French style, secular-minded and driven by irony, drawing heavily on classical and Continental sources and spoken by a variety of different narratorial voices. Langland wrote (and rewrote) a single long allegorical poem, in “native” English alliterative long lines, structured as a series of visions and deeply engaged with immediate social and theological problems. Chaucer’s version of English poetics ultimately won: the shifting tides of politics and of linguistics led Chaucer to be dubbed the “Father of English Poetry” in the early 15th c., a title he retains to this day. But Langland’s poem was enormously influential at the time, and deserves our close attention, both as critics and as makers. No previous experience with Chaucer or Middle English required; grad students who took ENGL 405 as undergrads are welcome to take this course.
- ENGL 510** PROSEMINAR IN RHETORIC AND PROFESSIONAL COMMUNICATION
41592 Section M01 TR: 1330-1445 Clinton Lanier
Introduction to research in rhetoric and professional communication.
- ENGL 513** CREATIVE WRITING WORKSHOP: FICTION
41569 Section M01 MW: 1030-1145 Russell Bradburd
Advanced creative writing prose workshop. Imaginative writing, chiefly the narrative. Graduate level workshop for students who are not in the English Department MFA program. May be repeated for a maximum of 12 credits. Taught with ENGL 413 with additional work required at the graduate level.
- ENGL 514** CREATIVE WRITING WORKSHOP: POETRY
56399 Section M01 T: 1330-1400 Connie Voisine
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
The Atomic Age
54722 Section M01 W: 1630-1900 Jean-Thomas Tremblay
On July 16, 1945, the world’s first atomic bomb was detonated at Trinity Site, just 100 miles northeast of NMSU’s Las Cruces campus. This course’s animating hypotheses are that the “post-1945” period might best be understood as the “atomic age,” and that this age’s ground zero—New Mexico—might supply especially pertinent insights into recent history. In this research-focused course for advanced undergraduates and graduate students, we consider aesthetic engagements with nuclear weapons and energy (the 1970s paranoid thriller, the activist novel, the speculative comic book, more-than-human ecopoetics, and so on) in light of theoretical writing stemming from literary studies, history, and anthropology. We track how the nuclear has shaped concepts of time (catastrophe, permanent war, toxic half-life) and space (global geopolitics, colonial settlements on stolen Indigenous land, waste storage). We also pay attention to the subjectivities emerging in the atomic age, specifically as they pertain to ethnicity and gender. A journalistic/ethnographic assignment invites students to test new genres of writing.
- ENGL 522** GRADUATE STUDY IN A LITERARY FORM OR GENRE
Victorian Poetry and Poetics
60365 Section M01 TR: 1500-1615 Tyson Stolte
Long overshadowed by the novel and by the poetry of the literary-historical periods that preceded and followed Victoria’s reign, Victorian poetry has enjoyed a resurgence in the last few years. How might we explain both this long neglect and Victorian poetry’s recent improved fortunes? In this class, we will attempt to answer this question by reading a wealth of Victorian poems—written by both the most and least canonical of poets—alongside a series of nineteenth-century essays on poetics, focusing on the Victorians’ own efforts to define what poetry was, what it could do, and where it fit in a culture that thought of itself as decidedly “modern.” We will pay attention to Victorian

poetry's changing relationship to the marketplace, exploring the major new modes of publication for poetry in the century (the periodical, for instance); we will examine this poetry's major formal innovations (the dramatic monologue, sprung rhythm); and we will chart the interrelations between poetry and other rapidly changing forms of nineteenth-century discourse (the political, the economic, the scientific).

ENGL 534 GRADUATE STUDY: FORUM AND TECHNIQUE IN FICTION
60372 Section M01 T: 1630-1900 Brandon Hobson
In this course, we will explore the strangeness and experimental forms of fiction in both novels and short stories. We will read works by Borges, Calvino, Yoko Tawada, Millhauser, Valeria Luiselli and others. We will contemplate how magical realism and surrealism differ from genre writing, and ask how we, as writers, can make the quotidian seem extraordinary and the improbable seem inevitable. Students will complete several short writing exercises and will also be expected to write thoughtful, constructive critiques of the work we read. We will consider how the expectations of literary fiction might constrain such narratives, and how we can engage with and transcend these archetypes as fiction writers. 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 549 GRADUATE STUDY IN WRITING
60367 Section M70 ONLINE Clinton Lanier
This all-online course is designed for students with an interest in web design or technical communication. It focuses on the fundamentals of designing and developing websites with attention to both technical and aesthetic considerations. Subjects covered include HTML, CSS, JavaScript, website design architecture, website usability, accessibility and optimization. Students will leave the course with the ability to design and create fully functioning, usable websites. Students can take up to 6 credits of English 449/549 courses.

ENGL 549 GRADUATE STUDY IN WRITING
60366 Section M01 MW: 1330-1445 Eric House
This class seeks to remix definitions and applications of writing by focusing on cultural implications within varied writing systems. In other words, we will rethink what it means to write/ be a writer by operating off of the assumption that there are and have always been writing practices from various cultures and communities that are worth studying. Specifically, we will investigate how concepts such as culture and technology impact perceptions of writing.

Students may take up to 6 credit hours of ENGL 449, which means students may enroll in two different versions of ENGL 449. This specific section might be engaging to anyone who has an interest or investment in writing theory & pedagogy, cultural studies, and/ or digital writing.

ENGL 555 GRADUATE STUDY IN THE RHETORIC OF SCIENTIFIC LITERATURE
60973 Section M01 W: 1630-1900 Kellie Sharp-Hoskins
This course considers The Rhetoric of Scientific Literature as both distinct and disciplinary—emerging, for example, among experts and within specific genres—as well as diffuse and difficult to pin down, circulating and taking shape, as it does, in public and vernacular rhetorics. To understand scientific literature *rhetorically*, then, we will study its historical formations and dominant logics as entangled with larger questions of discourse, power, justice, and material and cultural practices. We will study its circulation, transformations, and effects across contexts. And we will study rhetorical figures of science in general terms and in more specific cases (including health & medicine, climate change, and economics). This study invites attention to discourses of science themselves (represented in such disparate venues as scientific journals, news media infographics, and social media trends). However, the bulk of the reading material will emerge from rhetorical and critical inquiry that exposes, analyzes, and intervenes in the rhetoric of science. Texts *may* include: *Rhetorical Figures in Science* (Fahnestock 2002); *Feminist Rhetorical Science Studies* (Booher & Jung 2018); *Health and the Rhetoric of Medicine* (Segal 2005); *Bodies in Flux* (Teston 2015); *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* (Kimmerer); *Sciences from Below: Feminisms, Postcolonialities, and Modernities* (Harding 2008); *Toxic Tourism* (Pezzullo 2009).

ENGL 568/668 RHETORIC AND CULTURAL STUDIES
60974 Section M01 T: 1630-1900 Justine Wells
Cultural studies is an interdisciplinary field of inquiry into how culture is produced, consumed, represented, performed, critiqued, and circulated. Work in cultural studies asks how cultural objects and cultural practices act in the world and are responded to; how they enable and partake in agencies, ideologies, places, and social structures; and how they act as potent sites of political power. These conceptual questions, historically, are posed with a keen interest in political engagement and political change. Rhetorical studies, also historically invested in the nexus of theory and practice, offers a rich arena inquiring into such concerns. This is especially so via its various foci on persuasion, representation, identification, performance, communication, criticism, invention, and composition. And indeed, there is a long tradition of entwined scholarship in both rhetorical and cultural studies. This class will trace the unfolding of cultural studies with a special focus on the field's interactions with rhetorical studies. In the course of reading canonical work in cultural studies, we will read key scholarship in rhetoric and composition that engages and advances this work. Possible figures to be covered include Marx, Hall, Williams, Althusser, Gilroy, Foucault, Butler, Spivak, Fanon, Said, hooks, Bhabha, Chakrabarty, Ahmed, Haraway, Barad, and Alaimo.

ENGL 570 GRADUATE STUDY IN APPROACHES TO COMPOSITION
59419 Section M01 R: 1630-1900 Jesse Allred
Theory and practice of teaching writing, including classroom practices, definition of standards, and evaluation of student writing. Requirements include independent directed research.

ENGL 571 COMPOSITION PEDAGOGY

50266 Section M01 TR: 1200-1315 Kerry Banazek
 This course is designed to support new GAs as teachers and to help them connect the work we do in our classrooms to theories of teaching, learning, and writing. It will introduce ongoing scholarly conversations about “best” practices in writing pedagogy while also contextualizing histories and theories of composition in relation to institutional and political pressures that shape student and instructor beliefs about writing and teaching. Since it is impossible to explicitly cover everything a teacher might need or want to know in a single course, we will often take an “uncoverage” approach and “emphasize discoveries that lead to long-term learning over immediate competencies” (Reid 2004, 16). In other words, as an instructor, I will be asking all of us to imagine “the pedagogy course at its foundation in the way that we now conceive of first-year writing: as an intellectual engagement rather than an inoculation, as practice in a way of encountering the world rather than mastery of skills or facts, as preparation for a lifetime of thinking like a teacher” (ibid). I hope we will learn a lot from one another, provide supportive and imaginative critiques of one another’s teaching materials, and have some fun disagreeing with a few of the experts that we read together.

ENGL 574 WORKSHOP: ADVANCED WRITING PROSE
 41610 Section M01 M: 1630-1900 Russell Bradburd

ENGL 575 WORKSHOP: ADVANCED WRITING-POETRY
 58391 Section M01 R: 1630-1900 Connie Voisine

ENGL 584 ADVANCED ACADEMIC WRITING FOR INTERNATIONAL STUDENTS
 58039 Section M01 TR: 1200-1315 Barry Thatcher

ENGL 595 MASTER’S WORKSHOP: POETRY
 41614 Section M01 T: 1630-1900 Connie Voisine
 Students will submit a draft of thesis project for workshop critique. Revision of the thesis draft submitted to the instructor. Restricted to MFA CW majors.
Prerequisite(s): Enrolled in MFA penultimate semester.

ENGL 596 MASTER’S WORKSHOP: FICTION
 57041 Section M01 W: 1630-1900 Russell Bradburd
 Students will submit a draft of thesis project for workshop critique. Revision of the thesis draft submitted to the instructor. Restricted to MFA CW majors.
Prerequisite(s): Enrolled in MFA penultimate semester.

ENGL 597 INTERNSHIP IN TECHNICAL AND PROFESSIONAL COMMUNICATION
 49186 Section M70 Online Justine Wells
 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 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 how to search for an internship or design your own. Ideally, you will arrange for your fall internship before the end of spring semester; contact Dr. Wells for details