



## The English Department at New Mexico State University Fall 2021 Graduate Course Offerings

<b>ENGL 502</b>	Critical Conversations in Technical and Professional Communication	Justine Wells
<b>ENGL 505</b>	Grad Study in Chaucer	Liz Schirmer
	Principal works, with emphasis on the Canterbury Tales. Requirements include independent directed research. May be repeated up to 3 credits.	
<b>ENGL 510</b>	Proseminar In Rhetoric and Professional Communication	Kellie Sharp-Hoskins
	This course is an introduction to the disciplines and practices that make up NMSU graduate programs in Rhetoric and Professional Communication: rhetoric, composition, and technical and professional communication. Students will engage in reading, writing, and research that prepares them to articulate relevant goals, engage in disciplinary conversations, and conceptualize capstone projects.	
<b>ENGL 512</b>	Graduate Study in Writing in the Workplace	Clinton Lanier
	Study of workplace writing practices, including a focus on research-based, theoretical, and pedagogical approaches to professional communication.	
<b>ENGL 513</b>	Creative Writing Workshop Fiction	Brandon Hobson
	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 <b>ENGL 413</b> with additional work required at the graduate level.	
<b>ENGL 514</b>	Creative Writing Workshop: Poetry	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.	
<b>ENGL 517</b>	Black Feminisms	Joyce Garay
	This course will address the rich evolution of Black feminisms as a body or work and thought. The course will be directed by a historical trajectory, that, of course, will be interrupted by recursivity: attending first to origins, beginning in the mid-19th-century with voices responding to and defining against enslavement and disenfranchisement and within diaspora; moving forward into responses to limitations of 1st- and then 2nd-wave mainstream feminist in conversation with Civil Rights movements; progressing to the 1980s and 90s development and integration of what we'll consider the foundation of academic intersectional feminisms; concluding with attention to contemporary issues, including questions of misuse, inclusivity, and potential. Conceptually, we will consider how Black feminisms have been and continue to be defined and used across disciplines as an interpretive tool and both motivation and mechanism for social change and justice. We will attend to Black feminisms as a framework for intersectional feminisms, as a tradition with multiple histories of development and ongoing controversies and debates. We will consider the work of innovation and intervention at the heart of Black feminisms as thought, methodology, and praxis. And, we will focus energy on the call to accountability and action inseparable from this study.	
<b>ENGL 519</b>	Graduate Study in Modern Rhetorical Theory	Kellie Sharp-Hoskins
	This course takes the form of an advanced study of rhetorical theories from the mid twentieth century to the present, including a range of selections from what we now understand to be modern and contemporary rhetorical theories. Rather than offer a progressive narrative of the discipline (which would suggest our theory is always getting better), we will contextualize rhetorical theories and concepts as they emerge temporally, spatially, and culturally, paying particular attention their specific affordances and limitations. Thus, in addition to learning studying what rhetoric <i>is</i> or <i>can be</i> , we will focus what it can <i>do</i> —make meaning, construct identity, create community, leverage power, and create change—by tracking its articulation within and across disciplinary boundaries.	
<b>ENGL 531</b>	Technical Editing	TBD
	Uses workshops, readings, hands-on projects, and discussion to improve skills in gathering, writing, designing, and editing technical information. For students interested in technical communication as well as students interested in developing strengths in communicating in scientific and technical fields.	
<b>ENGL 533</b>	VICTORIAN LITERATURE Victorian Realisms	Tyson 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-plot 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 535** Graduate Study: Form and Technique in Poetry: Nature Poetry, Eco-poetics, and Eco-poetry Richard Greenfield

This semester we will explore what currently informs “nature writing” or “environmental writing” in poetry, beginning at the trailhead with a survey of formal examples of Western nature poetry (pastoral, eclogue, georgic, Romantic, and Transcendental poetry and poetic writing). These formal pasts and values of nature will contrast those in contemporary eco-poetics. We will be using the fundamentals of ecocriticism and eco-poetics to write poems. How can poems challenge destructive divisions between the “types” of nature and categories of being between humans and animals? How does poetry confront environmental injustice? How might poems embrace and model the complex fractal rhizomatic processes of ecosystems? What are sustainable poems, and how can poems participate in recycling? What role does science play in documentary poetry responding to nature? What is “site-specific” writing? The writing we will do this semester includes guided prompts in pastoral forms, sound poetry, documentary poetry, procedural poetry, site-specific writing, ecotone writing, somatic poetry, and hybrid texts. An online course anthology will include writers such as Aime Cesaire, Francis Ponge, John Cage, Carl Andre, Charles Olson, Louis Zukofsky, Lorine Neidecker, Robert Smithson, Denise Levertov, Gloria Anzaldúa, A.R. Ammons, Kamau Brathwaite, Alice Fulton, Cecilia Vicuña, Lisa Robertson, Jack Collom, Peter Larkin, Julie Ezelle Patton, Wendy Burk, Sherwin Bitsui, Elizabeth Willis, Thylas Moss, Ed Roberson, CA Conrad, Joan Naviyuk Kane, Valerie Mejer, Ishion Hutchinson, LaTasha N. Nevada Diggs, C.S. Giscombe, Brenda Hillman, Craig Santos Perez, and dg nanouk okpik.

**ENGL 549** SPECIAL TOPIC Sound Writing and Sonic Rhetorics Kerry Banazek

This course invites students to study sound and silence in a variety of ways. We'll work with recent scholarship in rhetoric and writing studies that pays close attention to sonic dynamics, and we will explore connections between these fields and the interdisciplinary field of sound studies. Examining the production and consumption of audio invites novel ways of addressing rhetorical concepts like delivery and style, theories of “voice” in writing, and the influence of poetics across fields. We'll examine technical possibilities, theories of embodiment, cultural norms, and ableist assumptions about the production and consumption of text. We'll read about international radio histories, infrastructures that support digital audio, environmental audio, noise, community-centered oral traditions, and more. We'll also consider some models that multimodal composition scholars have proposed for bringing the sonic into writing classrooms. Because cultural dynamics shape our relationships to sound, we'll draw on scholars situated in Critical Race Studies, Disability Studies, and Gender and Sexuality Studies as we go. Relationships between theory and practice will also be central to our work together. Each student will produce several small, experimental audio pieces and have the opportunity to design a final project (critical, creative, or pedagogical) that supports their personal goals. We'll work with the English department's new podcast studio and learn basics necessary for using both industry-standard (available in the CRC) and free, open-source audio editing software. No technical experience is required.

**ENGL 553** Literature of National Liberation and The Postcolonial World System Brian Rourke

National liberation movements against Euro-imperialism shaped the economic, socio-political, and cultural history of the 20th century. Their impact continues to influence contemporary cultural politics, in particular through postcolonial states that since independence were integrated to varying degrees into European and North American power blocs. In this course we will study fiction written since 1945 that deals with national liberation or its postcolonial aftermath. We will locate the texts in their historical contexts and seek to understand the writers' aesthetic strategies, especially regarding 1) the critical power of verbal art and 2) the relationship between narrative time a historical time.

**ENGL 570** Graduate Study in Approaches to Composition 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 Eric House

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 Russel Bradburd

This fiction workshop will focus on the craft of fiction writing. Students read outside stories and will submit two stories to be workshopped in class.

- ENGL 575** Workshop: Advanced Writing-Poetry Connie Voisine  
Intensive practice in poetry writing in a workshop environment with peer criticism. Repeatable for a total of 15 credits. Consent of instructor required.
- ENGL 577** Workshop: Advanced Technical and Professional Writing Justine Wells  
Intensive practice in technical and professional writing and editing in a workshop environment. May be repeated for a total of 6 credits. Consent of instructor required.
- ENGL 592** Master's Theory, Practice, and Profession Brandon Hobson
- ENGL 595** Master's Workshop: Poetry Richard Greenfield  
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 Justine Wells  
Section M70 Online  
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 the internship coordinator, Dr. Justine Wells (jbwells@nmsu.edu) as soon as possible, to discuss how to search for an internship or design your own. Although students can begin seeking an internship at the beginning of the term, ideally, you will arrange for your spring internship before the end of the fall term; contact Dr. Wells for details.
- ENGL 601** Qualitative Research Barry Thatcher  
This course prepares graduate students to design, carry out, and evaluate qualitative and mixed-method research in rhetoric and professional communication. In the course, students learn to articulate a problem statement and research questions, conduct a review of the theoretical and methodological literature, and design the most appropriate empirical methods, including methods for collecting and analyzing the data and writing the research report.
- The course focuses on ethnographies, case studies, and mixed-methods for a variety of rhetoric and professional communication contexts. It also explores critical issues in qualitative inquiry such as validity, reliability, and researcher effect; instrument design; participant involvement and power relations; and data analysis and representation. The course will balance theory and practice—the course is designed to follow the research inquiry and design process, with the final product being a research prospectus.
- ENGL 610** Proseminar In Rhetoric and Professional Communication Kellie Sharp-Hoskins  
This course is an introduction to the disciplines and practices that make up NMSU graduate programs in Rhetoric and Professional Communication: rhetoric, composition, and technical and professional communication. Students will engage in reading, writing, and research that prepares them to articulate relevant goals, engage in disciplinary conversations, and conceptualize capstone projects. Students will also produce initial drafts of their doctoral qualifying portfolios.