



The English Department at New Mexico State University Fall 2023 Graduate Course Offerings

ENGL 502 CRITICAL CONVERSATIONS IN TECH & PROF COMM
60798 Section M70 WEB Justine Wells
Introduces students to critical histories, theories, and key concepts in technical and professional communication across academic and industry boundaries.

Learning Outcomes

1. Understand the histories and politics of emergence of technical and professional communication as a field of study and expertise;
2. Identify and track key concepts, terms, and conversations that give shape to technical and professional communication;
3. Draw on a range of theories and methodologies to articulate and critique the function and effects of technical and professional communication;
4. Participate in disciplinary conversations through research and writing.

ENGL 505 CHAUCER
60364 Section M01 TR: 1330 – 1445 Liz Schirmer
Why study medieval literature in twenty-first century Borderlands? In this course, we will undertake an intensive study of key works by Geoffrey Chaucer, occasionally bringing in some of his contemporaries. Chaucer has long been celebrated as the “Father of English Poetry,” and his *Canterbury Tales* are the foundational work of the English literary canon. That’s why this course is a requirement for many English majors. But Chaucer himself, of course, didn’t know any of that. He was working in an upstart language in a culturally mixed urban environment, trying to invent a new kind of literary making. To help us encounter Chaucer and his poetry on their own terms, we will develop skills in reading Middle English, conducting source studies, engaging with literary criticism, and researching specific historical topics. Along the way, I will try to suggest that Chaucer is a kind of fourteenth-century borderlands poet. We will find that his work invokes and troubles boundaries of all kinds: between male and female, English and French, East and West, author and reader, human and animal, this world and the next. How are these Chaucerian borderlands like, and unlike, our own? To help us think about that question, we will end the semester with a group of 21st-c. adaptations of the *Canterbury Tales*, including Patience Agbabi’s *Telling Tales* (2014) and selections from the Gatwick Detainee Welfare Group’s collection of *Refugee Tales*.

ENGL 510/610 PRO SEMINAR IN RHETORIC & PROFESSIONAL COMMUNICATION
41592 Section M01 T: 1630 – 1900 Kellie Sharp-Hoskins
This course is an introduction to the disciplines and practices that make up NMSU graduate programs (MA & PhD) 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 enrolled in the PhD program will also produce initial drafts of their doctoral qualifying portfolios during the semester.

GNDR 511 ADVANCED GENDER & MIGRATION
66567 Section M01 TR: 1200 – 1315 Cynthia Bejarano
This course examines issues of oppression, violence, vulnerability, power, and the structural factors that have worked historically and currently to create situations of fear, crime, persecution, and migration. Using feminist and interdisciplinary readings to discuss the multiple experiences of women, children and men who find themselves in situations of forced migration and displacement due to violence, structural dislocation due to neoliberalism and globalization, economic collapse and civil war, and other factors that extract people from their home countries to foreign lands, we will explore the challenges presented to communities fleeing structurally complex situations and the receiving communities’ responses to these mobilizations. We will discuss the local, regional and global responses to creating long-term and meaningful change in communities most affected by migration.

ENGL 512 GRADUATE STUDY IN WRITING IN THE WORKPLACE
67099 Section M70 WEB Suban Nur Cooley
Study of workplace writing practices, including a focus on research-based, theoretical, and pedagogical approaches to professional communication

ENGL 413/513 ADVANCED CREATIVE WRITING: PROSE WORKSHOP
41569 Section M01 T: 1630 – 1900 Brandon Hobson

In this advanced fiction writing course we will talk about the importance of literary style in fiction—the style we admire in other writers and the style we would like to cultivate in our own work. We will read contemporary short stories and study craft and learn how to identify and better our understanding of the elements of fiction (point of view, character, setting, urgency, etc.). We will also examine the pliancy of first-person and close third-person points of view. By gaining a stronger understanding of craft, you will hopefully become better writers in your own fiction.

ENGL 414/514 ADVANCED POETRY WORKSHOP
67091 Section M01 M: 1330 – 1600 Aldo Amparan
“I do believe you have a wound...” says filmmaker Charlie Kaufman in a lecture for BAFTA. “It is both specific to you and common to everyone. It is the thing about you that must be hidden and protected. It is the thing that makes you weak [...] that truly, truly, truly makes loving you impossible. But it is the thing that wants to live. It is the thing from which your art is born.” In this poetry workshop, you will learn to unbury the wound in the poem and make it evident through precise & visceral imagery. After reading & analyzing advanced techniques to portray such yearnings, you will investigate your own longings & vulnerabilities, your truths & joys to arrive at your poetry.

ENGL 517 MATERIALIST CULTURAL THEORY
67092 Section M01 TR: 1500 – 1615 Brian Rourke
This course offers an intensive introduction to socio-historical theories of culture. Its central concern will be to explore how texts participate in and are shaped by historical conflicts between social groups with distinct or antagonistic material interests. The readings will focus on theoretical projects that both develop out of and critique the methods and models provided by classical Marxism (the Frankfurt School, structuralism, poststructuralism, feminism, postcolonial theory, theories of race, and queer theory). Important themes of the course will include: the theory of ideology, the relationship between theory and practice, the function of intellectuals, political agency, and the subversive potential of art. In a course of this kind readings will necessarily be interdisciplinary, crossing borders between literary criticism, philosophy, history, sociology, economics, and linguistics.

ENGL 518 HISTORY OF RHETORIC
67454 Section M70 MW: 1330 – 1445 Justine Wells
An investigation of the crucial writings that have shaped Western attitudes towards and practice of rhetoric. Course will examine key texts from the Greeks through the Enlightenment, especially as they have influenced contemporary rhetorical theory.

ENGL 535 GRADUATE STUDY: FORM & TECHNIQUE IN POETRY: ECOPOETICS & (RE)COMPOSITION
67370 Section M01 T: 1630 – 1900 Richard Greenfield
Situating ourselves in the context of ecocriticism and eco-poetics to write poems and prose, we will explore the possibilities and limits of eco-conscious writing to challenge destructive divisions between “types” of nature and categories of being between humans and animals. Our writing may confront environmental injustice, or at other times embrace and model the complex fractal rhizomatic processes of ecosystems. Some “of the writing we will do this semester will involve in-class, collaborative writing, writing in the field, and producing writing that is meant to be read or performed in specific sites. 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. For students who took the Fall 2021 section of this course, some of the material will be (necessarily) familiar territory, but the class has been updated with new eco-modules with new writing and reading assignments with an emphasis on writers as “ragpickers” and “homeopaths.” 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, Forrest Gander, Myung Mi Kim, Lisa Robertson, Jack Collom, Sherwin Bitsui, Ed Roberson, CA Conrad, Juliana Spahr, Evelyn Reilly, Ishion Hutchinson, C.S. Giscombe, Brenda Hillman, Craig Santos Perez, and dg nanouk okpik.

ENGL 4/549 ADVANCED STUDY IN WRITING: Writing Machines and Machinations Kathleen Weiss
67293 Section M01 R: 1630 – 1900
Description: In a political and social moment marked by the introduction of AI chatbots into the public sphere—a moment when the machine has become the rhetor—this course offers students the opportunity to interrogate our beliefs and assumptions about what it means to write and to be a writer. As crises of authorship and authenticity circulate amidst the open release of AI technologies like ChatGPT, they spin dangerously close to the competing funnel clouds of fake news and alternative facts. Through reading and discussion, we will explore the simultaneous power and powerlessness of language and writing in contemporary public discourse, and will historicize, analyze, and reimagine what writing and language can mean in a post-truth society. Students will research various scholarly and public discourses that engage questions of post-truth and AI rhetoric with the goal of uncovering new understandings of writing processes and practices.

ENGL 558 LATINX LITERATURE
67095 Section M01 MW: 1500 – 1615
Focuses on established and emergent Latino/a literary and cultural production. Incorporates both literary and sociocultural readings of texts. Repeatable under different subtitles. May be repeated up to 6 credits.

GNDR 565 SEX, GENDER, & THE BODY
66569 Section M71 WEB Laura Anh Williams
This course examines a range of social forces that work to define and categorize human (and other) bodies. You will consider how “sex” and “gender” are defined; how ideas about what is “natural” and “normal” for gender identity has changed over time; how different discourses (historical, scientific, medical, political, and cultural) influence and affect our embodied experiences. We will explore how other categories of identity—including race and ethnicity, gender identity and sexuality, socioeconomic class, and citizenship—intersect with one

another. Some questions guiding our class will be: how and why structures of power create and maintain the categories of male/female? How are these destabilized and blurred? And how do these categories influence individual bodies as well as societies?

ENGL 570 GRADUATE STUDY/APPROACHES TO COMPOSITION

63553 Section M01

M: 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.

GNDR 571 SEMINAR IN FEMINIST AND QUEER THEORIES

66572 Section M71

WEB

M. Catherine Jonet

This seminar seeks to rethink how feminist and queer critical theories are studied by (a) emphasizing their importance as knowledge projects and (b) forming a reflective learning environment that prompts us all to bring feminist and queer theory “home,” as Sara Ahmed calls it, by considering its connections to our lives, thought, and future. Over the course of the semester, we will explore a wide range of contemporary feminist and queer theoretical approaches. Together, we will create opportunities to suggest what insights, lenses, roadmaps, or/and strategies feminist and queer theories have to offer to help us understand the intersecting social and political dynamics that shape our lives.

ENGL 571 COMPOSITION PEDAGOGY

50266 Section M01

W: 1630 – 1900

Eric House

This course is designed to support instructors in NMSU’s Writing Program by introducing them to various theories and approaches to the teaching of writing, as well as by offering opportunities to workshop assignments, activities, and assessment practices. Our class conversations will explore a range of topics in composition pedagogy, including histories of writing instruction in the university and contemporary approaches such as recent emphases on antiracist instruction. Students can expect to continually apply theory to practice as we workshop various writing course assignments and activities based off our conversations as well as draft a version of a teaching philosophy

ENGL 574 GRADUATE WORKSHOP IN FICTION

67371 Section M01

M: 1630 – 1900

Rus Bradburd

this workshop class relies on the voices, opinions, and insights of each member in both writing and helping your peers, each student will be required to write a short story or novel chapter to be revised throughout the semester. Outside reading will also be assigned. This is a class for students serious about improving their fiction writing and willing to help their peers in the same quest.

ENGL 575 GRADUATE WORKSHOP IN POETRY

67372 Section M01

W: 1630 – 1900

Aldo Amparan

In poetry, the interplay between sound & silence is integral to arriving at the poem’s center—that deeply felt hurt, yearning, or joy pulsing behind its language. Sasha Pimentel writes that “it’s in the absences, in the unspeakable spaces we pry open inside language, where we can find moments of acknowledgment.” In this graduate poetry workshop, we will examine what remains unsaid in that suspension between words & the white space of the page in a poem. Through the close reading of a selection of poems by mostly living poets, this course will ask you to learn advanced skills in poetry and to effectively apply those skills in your own work. We will work through your own poems to nurture your intended meaning in language &, especially, silence.

GNDR 582 GENDER & POPULAR CULTURE

66575 Section M70

WEB

Laura Anh Williams

What does contemporary American popular culture reflect about our ideas about gender? Race? Class? Sexuality? How do we imagine pop culture, study it, and produce knowledge about it? This course will investigate how popular media reflects and shapes our understanding the world and our relations to one another, as well as the ways culture and media are created in relation to capitalism, gender, and politics. We will consider the ways pop culture produces as well as critiques norms as well as explore alternative forms of media that offer spaces of cultural and political resistance.

ENGL 584 ADVANCED ACADEMIC WRITING FOR INTERNATIONAL STUDENTS

67082 Section M01

TR: 1330 – 1445

Barry Thatcher

This workshop course is for graduate-level multilingual writers from all disciplines who want to improve their English academic writing in an intensive and collaborative environment. Students will propose a major writing project to workshop throughout the semester, such as dissertation, thesis, comprehensive exams, etc. Some of the topics covered will be academic language, cohesion/coherence, organization, and supporting academic arguments. Other topics are determined by needs of the class.

Practical Objectives

During the course, the students will learn how to do the following:

- Analyze and evaluate U.S. academic English writing in terms of purpose, reader, information, organization, and style.
- Develop compelling problem statements, including dissonance, history, topic, and point of significance.
- Integrate research into academic writing using appropriate stance, existing research, and advancement of knowledge.
- Develop coherent and cohesive paragraphs and documents, including thesis statements, transitions, topic sentences, and focus.
- Draw on and evaluate existing models of academic writing in students’ own disciplines.
- Provide accurate and constructive feedback to other English writers.
- Learn essential grammar, style, and usage for academic English.
- Understand and write for the cultural, rhetorical, and linguistic expectations of U.S. academic audiences.

Contextualize their writing in global English discourse.

ENGL 592

67373 Section M01

MASTER'S THEORY, PRACTICE, AND PROFESSION

W: 1330 – 1445

Richard Greenfield &
Rus Bradburd

With a focus on providing time for a focus on deeper study into genre-related concerns and preparing graduate students in the creative writing program for post-MFA opportunities, this course continues to evolve. Before the course begins, we will check in to discuss our interests and concerns for the coming year and devise a syllabus to address the broad concerns for everyone. Students may study major poetics/narratology pieces in the field and other related professional topics such as literary citizenship, publishing, and job seeking skills. Students may also propose and develop a project in one of the above categories, such as a community reading or workshop, a conference panel proposal, a paper presentation, a chapbook press launch, writing/placing literary book reviews, or work on an outreach project. Must be taken in each of the last two semesters of the MFA and concurrently with ENGL 594, Master's Workshop. Restricted to MFA-Creative Writing students, or by consent of instructor.

ENGL 594

67374 Section M01

MASTER'S WORKSHOP

W: 1630 – 1900

Rus Bradburd & Richard
Greenfield

Students will be prepared to turn in a book-length project. We will spend the semester revising and editing, preparing your book for possible publication.

ENGL 597

67083 Section M01

INTERNSHIP IN TECHNICAL AND PROFESSIONAL COMMUNICATION

W: 1630 – 1900

Justine Wells

67097 Section M71

WEB

Supervised technical and professional communication in business, industry, government, or the university. May be repeated for a total of 6 credits. Consent of instructor required.