



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

- ENGL 478** Document Design
42775 Section M70 Clinton Lanier
Advanced study in writing, with an emphasis on the computer as a tool for designing visually informative text. Includes theory and research in document design and the use of page composition and graphics software.
- ENGL 500** SUPERVISED STUDY
41120 Section M01 TBA Faculty
41559 Section M02 TBA Faculty
41526 Section M03 TBA Faculty
41690 Section M04 TBA Faculty
41728 Section M05 TBA Faculty
- ENGL 509** GRADUATE STUDY IN SHAKESPEARE II
41316 Section M01 TR: 1200 – 1315 Tracey Miller-Tomlinson
This course begins in 1600, the midpoint of Shakespeare's dramatic career and the start of a firestorm of creativity and experimentation. In these years Shakespeare produces a series of tragedies that many consider his greatest—*Hamlet*, *Othello*, *King Lear*, *Macbeth*, and *Antony and Cleopatra*. At stake in these plays is nothing short of human nature itself, our capacity to harm and to heal, and the very purpose of human existence. A new sensitivity to human suffering darkens the later comedies and romances we will also read, from *Twelfth Night* and *Measure for Measure* to *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 explore issues coming to a boil in the crucible of modernity, from the rise of radical individualism to new ways of thinking about gender, sexuality, and race. We will also consider how Shakespeare's later work reflects on the power, purposes, and limitations of art forms such as the drama. Can art save humanity from our failings? To get a better sense of the choices made in performance the class will discuss film versions of a few plays and, if we are able to meet in person, end the class by acting out a short scene in small groups.
- ENGL 516** GRADUATE STUDY IN APPROACH TO LITERATURE
35767 Section M70 Jesse Allred
Understanding, appreciation, techniques of instruction in the high school. Requirements include independent directed research.
Prerequisite: at least 6 credits in upper-division English courses.
- ENGL 517** GRADUATE STUDY IN CRITICAL THEORY
Theories of Gender and Sexuality: Norm, Nature, Negativity
40078 Section M01 W: 1630 – 1900 Jean-Thomas Tremblay
This research-intensive course equips graduate students with tools for reading, discussing, assessing, and applying theories of gender and sexuality. Our aims are twofold: first, to track the historical emergence of such formations as feminist, queer, and trans studies; and second, to uncover the "identity knowledges" developed in relation to categories like "woman," "patriarchy," "gay," "queer," and "trans." Our inquiry proceeds along three thematic modules: the first, titled "Norm," asks how gender and sexuality scholars have detached norms from laws and surveys debates on sexual normativity and antinormativity; the second, titled "Nature," covers gender and sexuality studies' engagement with biology, nature, and the question of essentialism; and the third, titled "Negativity," focuses on discourses of vulnerability, injury, and incoherence and the conceptions of subjectivity and history they imply. Throughout, we pay particular attention to methods (how knowledge is produced, with what evidence) and to the role of race, ethnicity, citizenship, class, and dis/ability in constructing gender and sexuality.
- ENGL 522** GRADUATE STUDY IN A LITERARY FORM OR GENRE
42778 Section M70 Laura Williams
Close study of a topic in a particular literary form or genre. Requirements include independent directed research. Repeatable under different subtitles
- ENGL 535** GRADUATE STUDY: FORM AND TECHNIQUE IN POETRY
42779 Section M01 W: 1630-1900 Connie Voisine

This is a poetry form and technique class that will use hybridity to aid us in our explorations of genre by looking at works that blend poetry with other kinds of writing, or by looking at work that reimagines how poems can function (as prose poems, as image, as performance, etc.) The techniques we will explore will benefit writers of any genre: image, metaphor, working with rhythms and rhymes and other sound devices that create repetitions of all sorts, working with visual and digital forms, etc. Collaborations may include working with the art department's photo students and the theater department's vocal performance class.

ENGL 542 FORM AND POLITICS IN CONTEMPORARY AMERICAN POETRY

38755 Section M80

MW: 1500 – 1615

Ryan Cull

Before interpreting a poem's meaning, its genre and its formal features, even if you do not realize it, are shaping your response to it. Those generic and formal features often have been inflected by social norms privileging certain identities of people rather than others, certain relations to the environment rather than others, and so on. This course will consider how some of the most intriguing recent poetry has felt that it had to expose and interrogate those features and their related assumptions. Some poets re-envision traditional forms like sonnets or ballads or question intensely lyrical idioms (e.g. Terrance Hayes, Cathy Park Hong, Claudia Rankine). Other poets have drawn on the resources of theater to expose what poems can do in the world (e.g. Rodrigo Toscano). Still others have felt it necessary to deconstruct legal and political documents that have defined cultural discourses including and far beyond poetry (e.g. M. NourbeSe Philip, Layli Long Soldier). Though these approaches initially may seem almost anti-poetic (because we remain attached to the norms they query), we will also consider whether/how these and other poets (e.g. Ross Gay, Fred Moten) offer paths toward re-inventing and re-affirming form and beauty in poetry on different, more capacious grounds. The syllabus is not finalized but will likely include work by many of the poets named above, along with a few precursors as well as relevant theory and criticism.

Note: Due to the coronavirus pandemic, this will be an online course, though we will likely meet together as a class twice a week on Zoom during our assigned me. You will need to be available at that me for these meetings. You will also need to use the course's Canvas page, where you will find discussion threads, assignments, and some of the readings. And there will be several additional texts that you will need to purchase.

ENGL 546 NONFICTION WORKSHOP

38756 Section M01

T: 1630 – 1900

Russell Bradburd

Students will read a variety of forms of creative nonfiction, including memoir, new journalism, biography, and essays. The class will center on 7 brief essays modeled after the books we read. One essay of your choosing will include a magazine pitch and be slightly longer at 2,500 words. The class will examine the practical and commercial possibilities of nonfiction.

ENGL 549 GRADUATE STUDY IN WRITING: Visual Rhetoric

41118 Section M01

ONLINE w/synchronous activities each week

Kerry Banazek

Visual media are shaped by material social forces that operate across disciplinary boundaries. Where acts of looking are socially constructed, they are also constrained by biological factors and technologies of vision. In this course, we'll engage visual rhetoric as a subfield of rhetorical studies that relies on insights and methodologies developed by communications experts. But we'll also study ways in which the unruly nature of vision troubles conventional, disciplinary notions of expertise. We'll engage photographs, GIFs, concrete poetry, print advertisements, sneakers, hairstyles, typefaces, monuments, and landscapes as visual media. We'll turn to writings from art history, design studies, cultural studies, science and technology studies, and the philosophy of media as well as rhetorical theory. We'll contextualize aesthetic criticisms by studying audience activities, distribution infrastructures, and tools used to create visual media. In addition to historical examples, we will engage samples drawn from real-time news media. Students will be invited to develop final projects that take a variety of critical, creative, and pedagogical forms.

ENGL 550/650 STUDY IN LITERACY

42780 Section M70

Eric House

This course investigates the role of literacy both theoretically and practically within rhetoric and writing studies in order to (re)define and/or remix approaches to literacy studies. We will first analyze how literacy has historically been defined and applied, focusing specifically on the relationship between context and methods within literacy scholarship. We will then shift our focus to the application of literacy as we analyze, create, critique, and/or remix varieties of literacy projects and programs ranging from literacy education in academic institutions to adult learning programs in community practices.

ENGL 560 PROPOSAL WRITING

42781 Section M70

Barry Thatcher

This course teaches 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 an 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 571 COMPOSITION PEDAGOGY

42782 Section M01

R: 1630 – 1900

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 572 TECHNICAL PROFESSIONAL COMMUNICATION: THEORY/PEDAGOGY
42783 Section M80 ONLINE Kellie Sharp-Hoskins
This (fully online) course historicizes, contextualizes, and theorizes technical and professional communication as a field that crosses academic, workplace, civic, and public boundaries and thus invites critical attention to its premises, practices, and pedagogies. Students can expect to study the histories and emergence of technical and professional communication along with its contemporary research, theories, and methodologies, which collectively point to a field entangled with bodies, boundaries, ethics, access, and justice. The course also invites students to consider the possibilities and pragmatics of teaching technical communication, which will culminate in the creation of a syllabus for the course (with accompanying critical rationale). The goal of the course is to begin to conceptualize technical and professional communication in its complexity, made up of skills and abstractions, expected and unanticipated forms, commonplace and contested practices, and multiple literacies and knowledges. Note: This is *not* only a course for those who have not yet taught English 218, though taking it prepares and allows you to teach that course (a boon to your CV!).

ENGL 574 GRADUATE FICTION WORKSHOP
39025 Section M01 M: 1630-1900 Brandon Hobson
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
24185 Section M01 R: 1630-1900 Richard Greenfield
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 IN TPC: Publishing and Professionalization
42784 Section M80 T: 1330 – 1600 Justine Wells
This workshop supports publishing and professionalization goals for students considering scholarly and academic careers in Rhetoric and Professional Communication. Students should enroll with a specific writing project in RPC conceived or underway--it could be an article, conference paper, writing sample for a PhD application, or even a certain dissertation chapter or master's thesis chapter that you and your advisor agree would benefit from some more formal development and workshopping. The project could be in any stage of development, from an abstract or outline of what you plan to write to a full working draft. Goals of the course will include the following:

- to form a supportive community as you research and write
- to learn about publishing conventions, processes, and venues in RPC and related target fields
- to find models and learn about writing conventions in RPC and your specific areas
- to acquaint you with topical/conceptual histories and methods relevant to your specific project
- to gain practice presenting your work
- to learn about professionalizing for the job market
- to research, write, and revise work based on feedback from peers and myself
- to meet some formal deadlines for researching and writing to help you move your project to completion

The class will include asynchronous online assignments synched with ENGL 4/597, and will also meet synchronously for some time each week to workshop student writing and pursue the above goals. This course would be well-suited for students in their second year of coursework and for those who have completed coursework and could use a formal, motivating community space to produce writing. Feel free to contact Dr. Justine Wells (jbwells@nmsu.edu) with any questions, including questions about the synchronous meeting time if the currently listed time is a challenge for you.

ENGL 589 CULTURAL STUDY: BORDERLANDS REPRESENTATION
42785 Section M01 T: 1630-1900 Joyce Garay
In this course, we will explore contemporary portrayals of border spaces and peoples in literature, film, visual art, and theory. We will engage an interdisciplinary and cross-genre exploration to examine the flexibility, tensions, and range of border-focused textual/artistic production. The Mexico-U.S. border will be the foundation and we will extend from this most familiar border to borders globally, with particular attention to the Canada-U.S. border, the Haitian-Dominican border, the Palestine/Israel nation states. Questions that will guide the course: How do representations of the Mexico-U.S. border reflect/converse with historical and contemporary political tensions? How do the perspectives and vantage points of Mexican, Chicano, and U.S. Anglo producers of cultural artifacts, including literature, diverge, collide, and coalesce? And, finally, how do perceptions and portrayals of geopolitical borders converse with understandings of the Mexico-U.S. border, what can we bring from our border-knowing to global borders, and what are specificities of particular border spaces

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 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.