



The English Department at New Mexico State University Spring 2022 Graduate Course Offerings

- ENGL 500** Supervised Study: Milton
45065 Section M17 TR: 1030 – 1145 Tracey Miller-Tomlinson
The course focuses on *Paradise Lost*, the first epic in modern English and a sweeping retelling of the Genesis story of the fall of humankind. We read *Paradise Lost* alongside Milton's shorter poetry and radical essays, which argue for the overturn of the English monarchy and establishment of a democratic republic. Throughout the course, we will consider how Milton's radical poetics engages with literary traditions such as the sonnet, epic, and closet drama. If time permits we will also study *Samson Agonistes*, Milton's play on the heroism of defeat. Attention will be given to the ways in which Milton's writing has helped to shape modern understandings of marriage, gender, political authority, and freedom—and even conditions our thinking about good, evil, and what it means to inhabit a fallen world.
- ENGL 503** Web Design and Development
45059 Section M01 WEB Clinton Lanier
This course teaches students the fundamentals of designing and developing websites with attention to both technical and aesthetic considerations. Subjects will learn to write in the web-scripting language of HTML, along with the associated languages of CSS and JavaScript. Students will also learn website design architecture, website usability, and optimization. Students will leave the course with the ability to design, create, and hand-code fully functioning, usable websites.
- ENGL 507** Special Topics in Rhetoric and Technical and Professional Communication
45058 Section M70 WEB Suban Nur Cooley
This course explores relationships between rhetoric and technical and professional communication through a pressing critique: what Miriam F. Williams calls the myth of "colorblindness." In response to this myth as well as on-going racial violence against Black persons (in the US and globally), in Fall 2020, the Conference on College Composition and Communication Chair (CCCC) and racial rhetoric scholar Vershawn Young created the CCCC Black Technical and Professional Writing Task Force to address issues of disciplinary exclusions, elisions, and ignorance of the contributes and practices of Black TPC scholars and practitioners. Chaired by Temptaeous McCoy, this task force authored a definition of Black TPC and call for engagement with their curated list of resources designed to remap TPC.
- In this course, we respond to their invitation and the exigence of this moment to consider how TPC practitioners, scholars, theorists, and beneficiaries can reject colorblindness through critical self-assessment, anti-racist commitments, and, crucially, affirmative engagement with the theories, discourses, and practices that decenter white, western, and colonial commonplaces on which the field too often rests. To that end, the course centers Black TPC alongside Black rhetorics and literacies. It is thus indebted to the Black Technical and Professional Writing Task Force, the scholars and scholarship they cite, and intellectual forebears of this work.
- ENGL 516** Graduate Study in Approaches to Literature
35767 Section M01 M: 1630 – 1900 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** U.S. Memoir: Exploring Theories of Language, Memory, and the Body
40078 Section M01 TR: 1330 – 1445 Joyce Garay
Course Description
The focus of this course is the historical and contemporary presence, multiple and shifting functions, and literary and cultural impact of memoir within the United States. We will attempt to define the slippery genre of memoir: What is it? Can it be defined? We will work to differentiate memoir from other forms of life writing: What is its relationship to autobiography? How does the autobiographical as mode fit/not fit memoir as genre? We will attend to and interrogate its conventions: How do memory and construction of persona shape the non-fictional presumption of truth? What forces affect/effect self-representation and representation of others? What are its ethical boundaries and ramifications? We will swim in this genre in all its complexity, reading primary and theoretical texts to enrich our reading. Within this broad focus, we will attend with specificity to representations of the physical body, to the potential and limitation embedded in language(s) and writing as process, and to subjective and imperfect memory as foundational to writing the "I."
This course will demand plenty of reading and multiple, varied writing assignments.
Potential Texts: Kingston *Woman Warrior*; Yuknavitch *The Chronology of Water*; Gay *Hunger*; Mailhot *Heart Berries*; Machado *In the Dreamhouse*; Geller *Dog Flowers*

ENGL 533 Victorian Literature: Work in the Victorian Novel
45061 Section M80 TR: 1500 – 1615

Tyson Stolte

This course will explore the representation of work in a series of Victorian novels by such authors as Dickens, Charlotte Brontë, Gaskell, Eliot, Hardy, and Stoker. These texts chart the changing face (and place) of labor in the nineteenth century: the centralization of workers in major urban centers, the mechanization of production, the professionalization of several types of intellectual labor. The novels we will read offer a number of perspectives on how individuals are marked by work—variously figuring labor as corrupting, alienating, or redemptive—and each traces the social effects of new forms of employment. These texts also engage with the question of what constituted *appropriate* work, as well as who was qualified to perform certain types of labor. In considering how these novels represent work, then, we will necessarily confront larger questions about the changing structure and values of Victorian culture.

ENGL 534 Graduate Study: Form and Technique in Fiction
45052 Section M01 M: 1330 – 1600

Brandon Hobson

In *Form and Technique*, we will read works by modern Native American writers that explore significant issues American Indian people on reservations and in cities face such as stereotypes, discrimination, domestic violence, addiction, and more. We'll discuss how Native writers use narrative and the craft of fiction to impose identity, nature, and look closely and think about celebration and ceremony. How do these works of fiction reflect the long term effects of colonialism and ongoing colonization? What are Indigenous conceptions of and relations to land? What is Native sovereignty and appropriation of Native cultures? Some of the authors we will be reading include Kelli Jo Ford, Louise Erdrich, Tommy Orange, Leslie Marmon Silko, N. Scott Momaday, and others.

ENGL 549 Graduate Study in Writing
41118 Section M02 R: 1630 – 1900

Kerry Banazek

Representations—whether they take linguistic, imagistic, cartographic, or multimedia forms—are never neutral; rather they reflect, reproduce, distort, and enable various power structures, cultural dynamics, and ways of knowing. In this course, we will explore the complexity of representing place and space by critiquing, designing, and building digital Story Maps together. Students will explore environments near Las Cruces, learn from community partners, and work in teams to develop major Story Map projects. Projects will develop out of the interests and expertise of students in the class; they may include things like: presenting local oral histories cartographically; mapping public health issues; presenting human and non-human histories together; telling multi-generation family stories in multimedia formats; or building Story Maps for community partners based on their needs, goals, and target audiences. Reading that grounds our practices will cover geohumanities and narrative methodologies, Indigenous and feminist counter-mapping traditions, and conversations in critical media studies.

This course aims to break down divisions between the humanities, arts, social, and natural sciences. It is co-taught by Dr. Kerry Banazek in the Rhetoric and Professional Communication program and Dr. Eric Magrane in Geography (co-listed with GEOG 491/598). No technical experience is required; the course will include instruction in use of Esri Story Mapping tools, which use cloud-based software to combine cartographic representations with text, images, and multimedia content. RPC graduate students can request permission from their advisors to count this as a methods-intensive course.

ENGL 564/664 Composition History and Theory
45053/45057 Section M01 M: 1630 – 1900

Eric House

A popular narrative of the history of composition studies suggests that the open admissions era in the 1960s and 1970s stands as a point of origin for the field within higher education. Composition studies is thus often inextricably linked with pedagogy and becomes a space where language and writing are disciplined in the classroom according to the logics and legacies of the academic institution. This class seeks to reread this popular narrative of composition studies by remixing composition theory, understanding that writing practices from discourse communities outside of higher education have always impacted definitions and applications of composition. We will then investigate how conversations of pedagogy, culture, technology, power, and identity all impact both composition history and the current trends within composition theory

Potential Readings

Kynard, Carmen. *Vernacular Insurrections: Race, Black Protest, and the New Century in Composition-Literacies Studies*. SUNY Press. 2013

Won Lee, Jerry. *The Politics of Translingualism: After Englishes*. Routledge. 2017

Shipka, Jody. *Toward a Composition Made Whole*. University of Pittsburgh Press. 2011

Inoue, Asao. *Anti-Racist Writing Assessment Ecologies: Teaching and Assessing Writing for a Socially Just Future*. WAC Clearinghouse. 2015

ENGL 569 American Melodrama: Race and Sex in Closeup
45060 Section M01 W: 1630 – 1900

Jean-Thomas Tremblay

Melodrama is having a moment. Long reviled and derided (for reasons we will tally), this sensational mode has, over the past two decades, become an object of attention and appreciation in its own right. Perhaps melodrama speaks eloquently to our present. Perhaps it makes available historical narratives we are now willing to confront. This course interrogates the collective subject anchoring those statements—the “we” that emerges whenever melodrama is brought up. We zoom in on melodrama’s relation to the “American imaginary” and its role in organizing fantasies around citizenship, mobility, privacy, and publicness. Although it originates in eighteenth- and nineteenth-century French romantic dramas, French and British sentimental novels, and European operas, the melodrama appears most at home in the United States; U.S. film and media industries have been melodrama factories, and denizens have long formulated individual and national conundra and antagonisms in melodramatic terms. Throughout the semester, we survey melodramatic accounts of inhabiting and transcending racist, sexist, classist, and ableist structures across a literary and cinematic archive. Paying particular attention to a pair of melodramatic conventions that double as narrative and existential problems—the “impossible situation” and the “false

happy ending”—we shed light on the national and nationalist comforts of a mode that curtails agency and freedom in the name of protecting their symbolic integrity.

ENGL 574 Workshop: Advanced Writing Prose Brandon Hobson
39025 Section M01 W: 1330 – 1600
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.

ENGL 575 Workshop: Advanced Writing-Poetry Richard Greenfield
24185 Section M01 T: 1630 – 1900
Intensive practice in poetry writing in a workshop environment with peer criticism. Repeatable for a total of 15 credits. Consent of instructor required.

ENGL 576 Workshop: Advanced Writing Playwriting Amy Lanasa
44501 Section M70 R: 1630 – 1900
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 Workshops in TPC: Professionalizing for Careers in TPC and Alt-Ac (Web) Justine Wells
42784 Section M70 WEB
This workshop is geared toward students interested in professionalizing for careers in technical or professional communication, and in “Alternative-Academic” career paths that seek job candidates with advanced graduate degrees. Potential activities will include researching job markets and professional organizations in career areas of interest, analyzing job ads and “dream” organizations, preparing resumes, and preparing a professional philosophy. These activities will be completed individually and shared/workshopped asynchronously with the group, so to give us a chance to learn from one another’s job market research, scholarly research, and reflection. To assist in these activities, we will read scholarly work in technical and professional communication and other fields, as well as non-scholarly work that helps cultivate practical and critical perspectives on professionalization and career preparation. Potential topics to be covered include: defining a profession; defining technical and professional communication; critical approaches to “professional” standards; anti-racist and anti-oppressive recruitment; workplace cultures; and more. Students will leave the course with a considered sense of job markets and professions of interest, how to search for jobs, professional development resources, your own professional philosophy, and how to prepare job application materials guided by that philosophy.

ENGL 592 Master’s Theory, Practice, and Profession Richard Greenfield
45056 Section M70 WEB
Students will study major poetics/narratology pieces in the field and other related professional topics such as literary citizenship, publishing, and job seeking skills. Students will also propose and develop a year-long 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 currently with **ENGL 594** (Master’s Workshop). Restricted to MFA-Creative Writing students, or by consent of instructor.

ENGL 594 Master’s Workshop: Poetry Brandon Hobson
45054 Section M94 M: 1630 – 1900
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
24194 Section M70 WEB
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 646 Teaching Rhetoric and Writing with English Language learners (ELLs) Barry Thatcher
45055 Section M01 MW: 1330 – 1445
This course introduces students to the rich interdisciplinary field of writing and 2nd-language (L2) teaching, research, and learning with the goal of helping researchers and instructors understand the unique strengths and needs of English language learner (ELL) writers. It first grounds the students in the field of L2 teaching and research. Then it examines the history, theory, and practice of ELL writing in the United States, starting with general ELL writing classes and then exploring ELL writing across the curriculum. Finally, it briefly explores Generation 1.5, bilingualism, and Spanish-dominant writers along the U.S.-Mexico Border. The course prepares students to work with ELL writing in curriculum design, classroom implementation, assessment, writing program administration, and institutional policies. The course will be a requirement for Gas seeking to teach sections of English 1110M at NMSU.