



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

- ENGL 471M** SCHOLARLY WRITING FOR INTERNATIONAL GRADUATE STUDENTS Tamara Anatska
42773 Section M01 TR: 1030 – 1145
Instruction and practice in writing major academic genres, including experimental, descriptive, and problem-solution research reports, proposals, and library referenced papers. May be repeated up to 3 credits. Graded: S/U Grading (S/U, Audit).
Prerequisite(s): Placement based on English language screening test or successful completion of **ENGL 1105M**; a minimum TOEFL score of 500 or consent of instructor; and successful completion of SPCD 108/490 where indicated by placement.
- ENGL 500** INTERNATIONAL TEACHING ASSISTANT (ITA) DEVELOPMENT COURSE Tamara Anatska
46442 Section M09 MW: 1500 – 1615
The course is designed to assist International Teaching Assistants (ITAs) in developing and mastering communication and teaching skills necessary to successfully fulfill their teaching assignments at NMSU.
- GNDR 507** GENDER AND GRAPHIC NARRATIVE Laura Anh Williams
42242 Section M70 Online no Synchronous Mtgs
Graphic narratives. Comics. Graphic memoir. Comics journalism. This course invites learners to consider how graphic narratives can give shape to marginalized (gendered, LGBT+, racial and ethnic) identities and experiences, especially in relation to positive social change. Some of the questions that animate our study include How do comics address complicated personal histories and violent public histories? How do comics invite us to reevaluate traditional narrative forms? How do graphic novelists blur the distinction between private and public histories? Our work in this class follows adjacent paths—just as a language class might ask you to both read and practice speaking the language, our class will ask you to both read and practice creating your own graphic narratives. Questions? contact Dr. Williams: lawill@nmsu.edu.
- ENGL 513** ADVANCED CREATIVE WRITING: PROSE WORKSHOP Jessica Powers
46499 Section M01 T: 1330 – 1600
In this course, we will read examples of and practice the extensive and flexible genre of both fiction and creative nonfiction prose writing. Each week, we will include in-class writing exercises; discussion around close readings of texts to analyze techniques, methods, and varying approaches to fiction and creative non-fiction writing; and workshopping writing by class members. In addition, we will spend a couple of weeks during the semester examining children's and young adult literature: what defines the genre, limits to and conflicts and controversies within the genre, and its increasingly expansive opportunities. We will also spend a couple of weeks focusing on international literature, with a strong focus on African writing, and will examine an array of diverse kinds of writing by diverse authors from the continent. What can we learn about technique by expanding our repertoire of reading beyond the canon of western writers in North America and Europe, and practicing writing for a young audience? Professor Jessica Powers
- ENGL 516** GRADUATE STUDY IN APPROACHES TO LITERATURE Jesse Allred
44898 Section M01 M: 1630 – 1900
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** GRAD STUDY IN CRITICAL THEORY: THE ATOMIC AGE Julia Smith
40078 Section M01 M: 1630 – 1900
Advanced study of one or more major trends in theoretical inquiry within English studies. Some prior study of theory, such as English 301, 302, or 303, strongly recommended. Repeatable under different subtitles.
- ENGL 523** CHARLES DICKENS Tyson Stolte
44897 Section M01 TR: 1500 – 1615
This course will focus on the career of Charles Dickens, perhaps the most celebrated English novelist of the nineteenth century. From the start, Dickens revolutionized Victorian ideas about the novelist's place in society. His first published works sold in previously unthinkable quantities, and Dickens's fiction was soon read and admired by all classes of English society. Dickens was omnipresent in other ways, too: establishing and editing periodicals, going upon the stage, giving fiery speeches at public gatherings, and conducting international reading tours. He was simultaneously praised by his contemporaries as the "master of all English humorists now alive" (William Makepeace Thackeray) and as an important moralist, one who "taught purity of life, nobility of action, and self-denial" (Anthony Trollope). In this class,

we will seek to account for Dickens's prolificacy and for his consistent success, for his great good humor and for his dark social vision, as we read a representative selection of his work: novels, journalism, short fiction, and travel writing.

ENGL 534 GRADUATE STUDY: FORM AND TECHNIQUE IN FICTION Phil Hurst
44891 Section M01 TBA
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 543 MULTIMEDIA THEORY AND PRODUCTION Clint Lanier
44890 Section M01 Online no Synchronous Mtgs
Issues, theories, and production practices underlying design of multimedia, including rhetorical choices, aesthetic approaches, usability concerns, and diverse academic and popular discourses contributing to continued development of digital texts

ENGL 549 ADVANCED STUDY IN WRITING: REMIXING STYLE AND GRAMMAR Eric House
41118 Section M01 T: 1630 – 1900

This course invites students to investigate language and writing by paying specific attention to the functions of style and grammar. It operates off of three guiding assumptions:

1. Style is not just a packaging of language, but a continued performance of language.
2. Grammar is not a just a form of static rules governing language, but is a constantly changing, reconstructed, flexible, and fluid system sedimented through repeated situated use over time.
3. Style and Grammar have never been socially or politically neutral, and both have been used to police and control proper language usage.

Through these three assumptions, we will collectively explore, theorize, and play with language by experimenting with style and grammar. Our conversations will be rhetorical in nature as we focus specifically on the situatedness and effectiveness of style and grammar across contexts.

Specifically, we will read and discuss various theories of languaging that present different arguments concerning the form and function of style and grammar, we will analyze various types of writing (professional, personal, artistic, technical, etc.) to make claims about various stylistic and grammatical effects, we will perform imitative exercises in order to play with and explore various approaches to style and grammar, and we will analyze and reflect on our own writing in order to become critical of our own linguistic practices. Students can expect to have critical conversations concerning the nature of language and writing, to reflect on the definitions and applications of both style and grammar, and to experiment with various writing styles

GNDR 550 WOMEN AND HUMAN RIGHTS Laura Anh Williams
43130 Section M72 Online no Synchronous Mtgs

This course centers on the idea of 'women's rights as human rights' and offers several examples using human rights' international conventions and protocols that, in theory, protect human rights. We will discuss individual rights verses collective rights, and how both impact women/womxn and girls, and the conditions that facilitate forms of violence against women/womxn and girls- both structurally and interpersonally. "Women's rights as human rights" discourse demands that governments, communities and societies, overall, address several issues: the marginalizing of women/womxn and girls and the invisibility of violence against them within societies; governments' overt negligence and impunity in addressing conditions of structural violence and interpersonal violence against women/womxn and girls; and the sexual violence women/womxn and girls endure through human trafficking, femicide/feminicide and MMIW-Missing Murdered and Indigenous Women in the U.S. and Canada.

Key concepts include: femicide/feminicide, MMIW, feminized poverty and marginalizing, sexual violence, economic survival through illicit economies, and other forms of injustices including structural violence and racialized violence, access to cultural rights, social rights, political rights and economic rights, as well as human rights' protections. We will explore the international, political, legal, economic and socio-cultural implications of this violence that targets- directly or indirectly- women/womxn and girls. This course crosses multiple academic legal fields and disciplines, and we will discuss several countries, and how those countries have or have not addressed specific human rights issues impacting women/womxn and girls. We will explore these issues together and when an answer is unclear, we will work together to find are solution.

GNDR 550 SPECIAL TOPICS: ADVANCED MASCULINITIES STUDIES Catherine Jonet
40167 Section M70 Online no Synchronous Mtgs

What is masculinity? Who possesses it? Who shapes it? Who benefits from it? Who defines it? Is there more than one form of masculinity? Who, in this society, is rewarded for exhibiting masculine traits? Who is ridiculed, even punished, for their masculinity? Are all men created equal in the United States? How about all masculine people? How are such questions mediated through a complex set of factors that include one's race, class, gender identity, sexual orientation, and other significant aspects of a person's identity?

This online asynchronous course will tackle these questions and more as it explores how contemporary U.S. culture constructs our ideas about men, masculinity, and masculine identities. We will use academic readings, multimedia, art, film, graphic narrative, and learner-driven assignments to query ideas about and expressions of masculinity, especially as they interconnect with difference and social power in the United States. This course forms part of the inter-and multidisciplinary field of Women's, Gender, and Sexuality Studies. This class is recommended for those with a general interest in the topic as well as for those seeking a more focused topic for further study.

Questions? Contact Dr. M. C. Jonet at mjonet@nmsu.edu.

GNDR 550 SPECIAL TOPICS: ADVANCED FEMINIST BORDER ARTS Catherine Jonet
46547 Section M73 Online no Synchronous Mtgs

The Feminist Border Arts Film Festival is a trans/national short film festival that celebrates the power of cinema as a creative tool to reflect upon urgent social issues and thought -provoking representations of identity and difference. The 2023 season of the festival will be held at the NMSU University Art Museum on June 28th, 2023, in honor of the Stonewall Riots. The festival defines "feminist border arts" as a

practice that challenges the limits of conventional representation through telling stories from the edge; threshold visions from the margins that create new ways of seeing, that visualize underrepresented ways of knowing. Selected films revive the promise of cinema, the possibility of film, video arts, and new media to open minds, create new vistas, and challenge dehumanizing forms of representation. This online asynchronous course enables learners to participate in the creation of the 2023 festival through queer and feminist practical learning methods. Enrolled learners will be involved in film selection; contacting & interviewing filmmakers; designing and writing the program and other promotional materials; as well as other course activities. Experience in Women's, Gender, and Sexuality Studies and talents in video, audio, design, and writing are appreciated, but not required. The class will work together through collaboration to allow each of us to expand our skillsets, learn from each other, and embody queer and feminist punk ethos of "doing it ourselves." This course forms part of the inter- and multidisciplinary field of Women's, Gender, and Sexuality Studies. This class is recommended for those with an interest in film, filmmaking, art activisms, film festivals, design, audio & visual media, queer and feminist arts and public cultures, digital humanities, and social justice. Questions? Contact Dr. M. C. Jonet at mjonet at nmsu dot edu.

ENGL 558 Latinx Literature Joyce Garay
44895 Section M01 MW: 1330 – 1445

This course is a survey of Latinx literature; by its very nature, a survey course posits an argument about which works of a literary tradition are most important, most fundamental. Few works in any literary tradition achieve notoriety. Since this is inarguably the case, why and how have some Latinx authors and their texts become popularized, for whom, and what are some of the consequences (both positive and negative) of how the processes (both organic and inorganic) of popularization (canonicity, if you will) establish the parameters of the Latinx literary tradition? As these questions portend, one central focus this semester will be the issue of canonicity, and we will attempt to answer these questions as you read and respond in discussion and in writing to some of what I, and others, consider a handful of the most prominent Latinx authors and their works. A second primary focus will be the conversations between early foundational writers and more contemporary writers, and, relatedly, tracing some contemporary literary directions. Other questions that will help us explore the multiplicity and richness of this literary tradition: How does Latinx literature converse with broader traditions of U.S. and Latin American literatures? What are the conversations between and conflicts within Latinx literature and among its writers? How do aesthetics, politics, and community intersect? How do issues of race, ethnicity, gender, sexuality, migration, and self-representation manifest within texts? What histories impact literary production and how? What literary trends are dominant and what does the future hold?

This course will demand plenty of reading and multiple, varied writing assignments, including two formal critical essays.

A few of the central texts to be studied: *Ada Limon*, *Bright Dead Things*; *Xavier Navarro Aquino*, *Velorio*; *Kali Fajardo-Anstine*, *Sabrina and Corina*.

ENGL 560 PROPOSAL WRITING Barry Thatcher
44894 Section M01 MW: 1500 – 1615

In this course, students learn to write grant proposal for a variety of funding agencies, including governmental, nonprofit, scientific, commercial, and local. This course is projects-based, replicating the actual grant writing process. This is, students learn to develop compelling 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 final project is a grant proposal written to an actual funding opportunity.

This course is designed for both native and non-native English writers, enabling student to understand and write persuasive English grant proposal for our global context of science, engineering, and business.

ENGL 569 EMILY DICKINSON AND LYRIC POLITICS Ryan Cull
44893 Section M01 MW: 1800 – 1915

In the past five years, two films and one tv show have centered on the life of Emily Dickinson. But beyond being a touchstone of popular culture, Dickinson has been a point of reference reclaimed and reinterpreted by every generation of American poets since her death. Her poetry and letters have been a flashpoint for theoretical debates sustained across successive generations of feminist and queer theorists. And her distinctive writing practices have influenced important conversations about genre, raising fundamental questions about what a lyric poem is and what the political ramifications of form, editing, and publication are. In a variety of ways, her work invites us to ask: how does one write amidst/against various sociopolitical forces, when those forces inflect discourse (language, form, genre, etc) and shape oneself? This course will focus on tracing Dickinson's poetic development, taking excursions to consider each of these areas, with reference to writers of her time, as well as a few more recent poets, critics, and theorists (and, yes, probably at least one of those movies or the tv show).

ENGL 574 Workshop: Advanced Writing Prose TBA
39025 Section M02 T: 1630 – 1900

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 Connie Voisine
24185 Section M80 W: 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 580 Graduate Problems in Creative Writing: Writing for Television Michael Davidoff
46657 Section M07 M: 1630 – 1900

Independent study in creative writing. Consent of instructor required. Repeatable for a total of 9 credits.

- ENGL 583** CRITICAL WRITING STUDIES Kerry Banazek
44884 Section M01 W: 1630 – 1900
This course asks students to engage with the range of histories, politics, and methodologies that structure Writing Studies as an academic field. It addresses writing as practice, process, and object. Conversations we'll enter include those surrounding relationships between technical writing and creative writing; benefits and pitfalls associated with distinguishing writing studies from composition; and how "umbrella terms" and interdisciplinary methods can help scholars cross curricular and extracurricular lines. Our attention will be structured by engagement with contemporary critical and cultural theories that contest writing as a positive or neutral sign (including but not limited to activity theory, ecocriticism, feminist, queer, de-and postcolonial theories, disability studies, and critical race studies). Students should expect to examine activist writing, informal everyday writing, science writing, experimental poetics, and the contexts in which related practices are taught, critiqued, and re-engineered; they will be invited to develop final projects that take a variety of critical, creative, and pedagogical forms.
- ENGL 590** RHETORICS OF IDENTITY AND BELONGING Suban Nur-Cooley
44885 Section M01 T: 1330 – 1445
Studies in theories of and issues in rhetoric. Topics may vary from year to year. Repeatable for a maximum of 9 credits. The Rhetoric's of Identity and Belonging will examine the rhetorical associations of the self and community as they relate to identity and belonging in society. First and foremost, this class is an exploration of the fluidity and transitional nature of many markers of identity and the senses of belonging available to our 'selves' amid the world we live in. In our current public and political moment, rhetorical appeals often align with professed cultural identities. Such rhetorics evoke complex and nuanced understandings in notions of the self and community. Specifically, this course will ask for us to consider the recognition, respect, and value of the lives (and sometimes, even deaths) of others. Through the words, experiences, and histories shared in our readings, this course will engage in discourses surrounding the rhetoric of race and of borders (physical and otherwise); of dis/possession, of connectivity and belonging (who gets a seat at the table?), and of the foreign, unknown, exterior, other. We will interrogate performances and discourses of cultural identity surrounding the ascription of authenticity and belonging, while also investigating the important role rhetorical meaning-making can have on informing our notions of age, sex, gender, nation, language, religion, ability, race, and ethnicity, among other identities and modalities of difference.
- ENGL 592** Master's Theory, Practice, and Profession Connie Voisine
46496 Section M70 R: 1630 – 1900
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 Phil Hurst
44886 Section M01 W: 1630 – 1900
Students will submit a draft of their thesis project, in their major genre, for workshop critique. Revision of the thesis draft will be submitted to the instructor. Restricted to MFA Creative Writing students, or by consent of instructor. Must be taken in each of the last two semesters of the MFA, and concurrently with [ENGL 592](#) (Master's Theory, Practice, and Profession).
- ENGL 597** INTERNSHIP Suban Nur-Cooley
24194 Section M70 Online no Synchronous Mtgs
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 643** MULTIMEDIA THEORY AND PRODUCTION Clint Lanier
44889 Section M70 Online no Synchronous Mtgs
Issues, theories, and production practices underlying design of multimedia, including rhetorical choices, aesthetic approaches, usability concerns, and diverse academic and popular discourses contributing to continued development of digital texts.
- ENGL 683** Critical Writing Studies Kerry Banazek
44888 Section M01 W: 1630 – 1900
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ENGL 690**RHETORIC OF IDENTITY AND BELONGING**

Suban Nur-Coolley

44887 Section M01

T: 1330 – 1600

Studies in theories of and issues in rhetoric. Topics may vary from year to year. Repeatable for a maximum of 9 credits. The Rhetorics of Identity and Belonging will examine the rhetorical associations of the self and community as they relate to identity and belonging in society. First and foremost, this class is an exploration of the fluidity and transitional nature of many markers of identity and the senses of belonging available to our 'selves' amid the world we live in. In our current public and political moment, rhetorical appeals often align with professed cultural identities. Such rhetorics evoke complex and nuanced understandings in notions of the self and community. Specifically, this course will ask for us to consider the recognition, respect, and value of the lives (and sometimes, even deaths) of others.

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