



## The English Department at New Mexico State University Spring 2024 Graduate Course Offerings

- ENGL 503** WEB DESIGN & DEVELOPMENT  
Clinton Lanier  
This course teaches students the fundamentals of designing and developing websites with attention to both technical and aesthetic considerations. Subjects covered include HTML, CSS, JavaScript, website design architecture, website usability and optimization. Students will leave the course with the ability to design and create fully functioning, usable websites.
- GNDR 506** ADVANCED WOMEN AND HUMAN RIGHTS  
47334 Section M01 TR: 1200 – 1315  
Cynthia Bejarano
- ENGL 507** SPECIAL TOPICS IN RHETORIC & TPC: "RHETORICS OF HEALTH & MEDICINE IN TPC"  
46745 Section M01 W: 1630 – 1900  
Kellie Sharp-Hoskins  
In this course, we will focus on Rhetorics of Health and Medicine (RHM) and how they interface with Technical and Professional Communication (TPC). Students can thus expect interdisciplinary theoretical readings (that introduce them to key issues related to RHM) as well as readings centered on the uptake and applications of RHM in TPC research and scholarship. This will be a hybrid class, where in-person meetings based on discussion and conducted seminar-style are front-loaded (in the beginning of the semester) and followed (later in the semester) by a collaborative research and writing project (where students work in groups to pursue an area of interest sparked by earlier readings). At the end of the semester, students will present their research in conference-style panels.
- 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.
- GNDR 512** ADVANCED GENDER AND FILM STUDIES  
46756 Section M70 WEB  
Laura Anh Williams
- ENGL 514** ADVANCED POETRY WORKSHOP  
46741 Section M01 W: 1330 – 1600  
Aldo Amparan  
Because poetry strives to make language new, a poet is often seeking for new ways to experience the world around them. Michael Davidson writes, "Poetry makes language visible by making language strange," reinforcing the importance of nuance in the act of creation. In this poetry workshop, you will explore ways to discover strangeness in the familiar through precise & visceral imagery, language, and attention to line. You will learn literary devices and techniques to help you elevate your craft and propel it toward freshness. By the end of the course, you'll have a portfolio of new work and learn to critique the work of your peers with compassion and care.
- ENGL 516** GRADUATE STUDY IN APPROACHES TO LITERATURE  
44898 Section M010 T: 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** GRADUATE STUDY IN CRITICAL THEORY  
40078 Section M01 MW: 1330 – 1445  
Julia Smith  
From the first studies of sexuality in the late 19th century to the foundations of post-structuralist queer theories in the late 20<sup>th</sup> century, sexuality has been understood in positive terms, with sex at the center of human subjectivity. This course will provide students with the opportunity to explore nonsexual relations as nondominant modes of human (inter)relationships. We will explore an array of asexual

configurations including, aro- and allo- romanticisms, demi- and grey- aces, platonic attractions, BDSM practices, celibacy, political asexualities, kinship networks, singlehood, relationship anarchy, and more. In the process, we will deconstruct normative paradigms that produce default sexualities such as compulsory heterosexuality, monogamy, ableism, racism, gender, settler-colonialism, and neoliberalism. Our de-centering of positive sexuality will be channeled through critical theories such as post-structuralist psychoanalysis, trans theories, queer theories, post-colonial theories, and affect theories. Students will be expected to engage in close reading and critical analysis of film, television, social media, and literary representations of non-sexual orientations. By the end of this course, students will have an advanced understanding of the erotics and politics of the non-sexual in theory and practice as a liberatory movement in western culture, as well as a geopolitical strategy of colonial domination.

**ENGL 522** VICTORIAN POETRY AND POETICS

46762 Section M01

TR: 1330 – 1445

Tyson Stolte

Long overshadowed by the novel and by the poetry of the literary-historical periods that preceded and followed Victoria's reign, Victorian poetry has enjoyed a resurgence in the last few years. How might we explain both this long neglect and Victorian poetry's recent improved fortunes? In this class, we will attempt to answer this question by reading a wealth of Victorian poems—written by both the most and least canonical of poets—alongside a series of nineteenth-century essays on poetics, focusing on the Victorians' own efforts to define what poetry was, what it could do, and where it fit in a culture that thought of itself as decidedly “modern.” We will pay attention to Victorian poetry's changing relationship to the marketplace, exploring the major new modes of publication for poetry in the century (the periodical, for instance); we will examine this poetry's major formal innovations (the dramatic monologue, sprung rhythm); and we will chart the interrelations between poetry and other rapidly changing forms of nineteenth-century discourse (the political, the economic, the scientific).

**ENGL 526** SPECIAL TOPICS IN CRITICAL THEORY: TOWARD A DECOLONIAL TURN:  
LOVE, KINSHIP, AND VISIBILITY

47407 Section M01

T: 1630 – 1700

Vanessa Aguilar

This course focuses on the topic of decolonial theory within a set of literary, cultural, and transdisciplinary texts. Throughout the course, we will pay special attention to BIPOC liberatory praxes of love, kinship, and visibility. Students will explore an array of scholarship written by Chela Sandoval, Yomaira Figueroa-Vásquez, Kristie Dotson, Xhercis Méndez, María Lugones, Walter D. Mignolo, Frantz Fanon, Nelson Maldonado-Torres, etc., as a meditation for challenging coloniality and systems of oppression. Additionally, the course will include U.S. ethnic literary essays, novels, speeches, and memoirs (i.e., hook's *All About Love: New Visions* and Llanos-Figueroa's *Daughters of the Stone*) to help students reflect on how decolonial approaches in literature and writing promote philosophical transformation.

**ENGL 534** GRADUATE STUDY: Form and Technique in Fiction

44891 Section M01

W: 1630 – 1900

Rus Bradburd

This is a class for serious readers and writers. We'll examine contemporary short stories and novels, discuss the craft of fiction at length, and generate our own new fiction based on our inspiration from the assigned readings.

**ENGL 542** MODERN AND CONTEMPORARY AMERICAN POETRY

46743 Section M01

Identity, Personhood, and the Impersonal in Modern American Poetry

Ryan Cull

TR: 1500 – 1615

Contemporary discourse about identity has important roots in 1910s and 1920s debates over “cultural pluralism,” debates which inflected the poetry of that period arguably more than any other genre. Cultural pluralism promised to racial and ethnic minorities increased social recognition of groups and of persons within those groups through the affirming of cultural differences. Particular attention in this course will be paid to how African American writers strategically negotiated this promise, realizing that it was unlikely to be wholly fulfilled. The course also will contrast the cultural pluralist focus on recognizing groups of persons more fully with another major strand of modernist poetics, which emphasized writing impersonally. We'll ask what it meant for various poets to focus on appeals for personhood and various other poets to focus on a cultivation of impersonality at the same time. We'll also investigate writers who seek to incorporate qualities associated with both trends and others who rejected this framing altogether. And, at the end of the course, we'll take a briefer look at how cultural pluralist legacies inflected later conversations about identity and cultural difference in the sixties and seventies, sometimes as a stance later writers and activists would seek to elaborate more fully and sometimes as a decisive point of departure (e.g. Chicano movement, Black Arts movement, Gay Liberation). We'll likely read a number of the following poets: Langston Hughes, Claude McKay, Jean Toomer, Georgia Douglas Johnson, Alice Dunbar-Nelson, Melvin Tolson, T. S. Eliot, H.D., Gertrude Stein, and Hart Crane. And we'll consider a variety of thinkers who developed and or debated cultural pluralist thought including, for example, Horace Kallen, Alain Locke, Waldo Frank, and W. E. B. DuBois. Late in the course, we'll take a briefer look at crucial writers on the scene in the sixties and seventies like, for example, Amiri Baraka and Juan Felipe Herrera.

**GNDR 550** SPECIAL TOPICS: ADVANCED GENDER, SEXUALITY, & DIGITAL MEDIA

40167 Section M70

WEB

M. Catherine Jonet

47338 Section M71

WEB

M. Catherine Jonet

Masculinity, often viewed as a monolithic concept, is deeply intricate, multifaceted, and interwoven with societal constructs, personal experiences, and cultural contexts. Central to this is the concept of patriarchy – a system in which dominance associated with “maleness” and masculine ideals is institutionalized and normalized. However, it's pivotal to understand that patriarchy doesn't solely benefit men. There are individuals across genders, including women, who are deeply invested in perpetuating patriarchal norms. Furthermore, it's crucial to acknowledge the diverse experiences across the masculinities spectrum, including men of color, trans men, transmasculine individuals, non-binary, androgynous, and other identities that challenge, redefine, or align with traditional notions of masculinity, each bringing unique perspectives and lived realities to the broader experience of what it means to embody masculinity.

Historically, Western conceptions of gender, epitomized by the male/female binary, have often been imposed on diverse cultures, erasing, and marginalizing indigenous and “pre-colonial” understandings of gender and sexuality. This not only shaped perceptions of “masculinity”

and "femininity" but also became a tool for colonial control. Recognizing this context is key to understanding the global complexities of masculinity.

In this course, we'll explore:

- The historical and contemporary definitions of masculinity and its evolution over time.
- The colonial legacy in shaping gender norms and suppressing diverse expressions of masculinity.
- Who gets to define and embody masculinity? And who decides its boundaries?
- Which individuals or groups benefit from established masculine norms, and who faces the brunt of its prejudices?
- The intersections of race, class, gender identity, and sexual orientation in shaping the lived experiences of masculinity.

Challenging the universality of masculine experiences: Do all masculine-identifying individuals in the U.S. navigate the same privileges or challenges?

By delving into these questions, learners will be introduced to the complexities of masculinity as it intertwines with identity, power dynamics, cultural norms, and personal narratives. This course aims not only to interrogate established notions but also to broaden the understanding of masculinity in its many forms and manifestations. Through methods such as collaborative discussions, analytical reflections, and digital humanities projects, we will engage deeply with multifaceted narratives, fostering an evolving understanding of contemporary masculine gender and patriarchal dynamics. This course unfolds online and operates asynchronously. *For any additional queries or insights, reach out to Dr. M. C. Jonet at [mjonet@nmsu.edu](mailto:mjonet@nmsu.edu).*

### **GNDR 555** ADVANCED FEMINIST RESEARCH METHODOLOGIES

47246 Section M70

WEB

M. Catherine Jonet

This course is designed to be a critical introduction to conducting feminist research for undergraduate and graduate students. We'll engage questions such as: What makes research feminist? What counts as evidence? How do we gather information for our scholarly-activist work? Who does our work benefit or omit? You will learn about different methods for gathering information needed to conduct your work and how your research can be guided by feminist methodologies. We will focus on qualitative research methods such as archival research, ethnography, oral history, surveys, discourse analysis, and visual analysis, to examine how feminist scholarship challenges dominant modes of knowledge production. We will meet in person a few times over the course of the semester, but the large majority of our interactions will take place online via synchronous meetings or asynchronous course activities and discussions. If you are an online-only student who is interested in the class, please join and reach out to let me know ([dmb1@nmsu.edu](mailto:dmb1@nmsu.edu)). I am happy to accommodate a hybrid online/in-person structure for our in-person meetings.

### **ENGL 564/664** COMPOSITION HISTORY AND THEORY

46709 Section M01

M: 1630 – 1900

Kathleen Weisse

This class introduces students to a selection of historical and contemporary conversations that have helped shape and reshape composition studies as a field of study. Through reading, writing, and discussion, students will grapple with questions of power, politics, culture, identity, and technology that undergird composition history and theory. Students will also work to map the methodological landscape of the discipline and will have the opportunity to experiment with some of the research methods commonly used in current composition studies scholarship. While we will spend some of our time discussing composition pedagogy, the majority of this class will be dedicated to exploring writing practices and processes as they exist and circulate outside of academia. In doing so, we will resist the privileging of academic ways of understanding writing, emphasizing instead theories and scholarship that deal with literacy, language, and writing in "real world" contexts.

### **ENGL 574** WORKSHOP: ADVANCED WRITING-PROSE

39025 Section M01

T: 1630 – 1900

Brandon Hobson

This course is designed to develop your skills in writing fiction. We will read contemporary short stories and a very short novel, study their craft, and learn how to identify and better our understanding of the elements of fiction (point of view, character, setting, urgency, etc.). By gaining a stronger understanding of craft, you will hopefully become better writers in your own fiction. Much of the semester will be devoted to workshoping each other's stories in class.

### **ENGL 575** GRADUATE WORKSHOP IN POETRY

24185 Section M01

R: 1630 – 1900

Richard Greenfield

This class offers an intensive practice in poetry writing in a workshop environment with peer criticism. Intensive reading of each other's poetry will help us to hone our powers to critique with honesty, respect, and poetic inquiry. Several workshop models are available for students to choose from. Discussing the anatomy of our poems will be the core of the class as we workshop drafts. We'll read and discuss writers who have sought to find their own principles in writing and, as a result, have succeeded in producing innovative and highly personal expressions of their "languaged" worlds. Occasional but always optional writing exercises will help with starting new drafts for those who are looking for challenging prompts.

### **ENGL 577** WORKSHOP IN TPC: PROFESSIONALIZING FOR CAREERS IN TPC AND ALT-AC (ASYNCH WEB)

46747 Section M70

WEB

Justine Wells

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 nonscholarly 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.

**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 of 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 592** MASTER'S THEORY, PRACTICE, AND PROFESSION

46748 Section M01

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** MASTER'S WORKSHOP

44886 Section M01

T: 1630 – 1900

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** INTERNSHIP IN TECHNICAL AND PROFESSIONAL COMMUNICATION

46749 Section M01

MW: 1330 – 1600

Justine Wells

46744 Section M71

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](mailto: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.