



The English Department at New Mexico State University Spring 2025 Graduate Course Offerings

ENGL 501

ONLINE PUBLISHING

48342 Section M01

TR: 1500 – 1615

Richard Greenfield

Course Description: This three-credit course provides a theoretical background for online publishing and design and hands-on experience publishing an online arts magazine. All students will practice the everyday tasks of running a literary magazine or online publishing project, including soliciting, screening, selecting, and editing work to be published. This class will publish winners from campus literary awards and learn to design, brand, and promote our projects to reach audiences. There will be an emphasis on learning aesthetic, curatorial, and editorial practices for poetry, fiction, nonfiction, and multimedia art genres and some study of the history and practice of the past fifty years of literary magazine production. We will read and formally review other literary magazines and recently released books to learn the skill of reviewing and blogging. We will experiment with social media promotion, submit work to national or international literary magazines, and publish creative and cultural writing produced by the community. Undergraduates enrolled in the class will focus on a semester-long project to release a new issue of an online literary magazine featuring writing and art by members of the NMSU community and writers in the region and beyond (students may opt into alternative projects depending on the quality of the proposal and experience in editing), such as an existing NMSU literary or arts magazine, or launch a new online zine or Substack. All undergraduate students will submit creative work for consideration for publication in both internal and external undergraduate magazines and contests. Students from CMI and Art are welcome and may focus on content development and publishing in media and art. Graduate students will work on a project of their own choosing (options include a future Puerto del Sol special feature, a one-off digital zine, and/or a Substack). All graduate students will submit creative work weekly for consideration for publication in magazines and contests. MFA Fine Arts graduate students are welcome and may focus on content development and publishing in media and art.

ENGL 502

CRITICAL CONVERSATIONS IN TECHNICAL & PROFESSIONAL COMM

48349 Section M70

WEB

Justine Wells

Introduces students to critical histories, theories, and key concepts in technical and professional communication across academic and industry boundaries.

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.

GNDR 507

ADVANCED GENDER AND GRAPHIC NARRATIVE

48357 Section M01

T: 1330 – 1600

Laura Anh Williams

Comics. Graphic medicine. Comics journalism. Graphic memoir. This course invites you 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 invite us to reevaluate traditional narrative forms (both literary and visual)? How do graphic novelists blur the distinction between private and public histories? *Why are graphic narratives a uniquely powerful creative medium to reflect and critique social inequalities and advocate for more just futures?* Our work in this class follows adjacent paths—just as a language class might ask you to both read and practice speaking and writing the language, our class will ask you to both read and create your own graphic narratives.

ENGL 509

GRADUATE STUDY IN SHAKESPEARE II

48341 Section M01

TR: 1030 – 1145

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 end by acting out a short scene in small groups.

ENGL 514 ADVANCED POETRY WORKSHOP
46741 Section M01 T: 1630 – 1900 Richard Greenfield
Creative writing poetry workshop for advanced writers of poetry. Graduate level works for students who are not in the English Department MFA program. Repeatable for a maximum of 12 credits. Taught with **ENGL 414** with additional work required at the graduate level.

ENGL 516 GRADUATE STUDY IN APPROACHES TO LITERATURE
44898 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 GRADUATE STUDY IN CRITICAL THEORY
40078 Section M01 W: 1630 – 1900 Vanessa Aguilar
This course is 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 Yomaira Figueroa-Vásquez, Kristie Dotson, Xhercis Méndez, María Lugones, Walter D. Mignolo, Nelson Maldonado-Torres, etc., as a meditation for challenging coloniality and systems of oppression. Additionally, the course will include various 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 533 VICTORIAN LITERATURE
48343 MW: 1500 – 1615 Tyson Stolte
This class will explore the Victorian fascination with tales of the supernatural, examining bloodcurdling stories of specters, haunted houses, possessed objects, and powerful supernatural beings. Reading works by such authors as Emily Brontë, Charlotte Riddell, Vernon Lee, Henry James, and Richard Marsh, we will trace a history of supernatural fiction during Victoria's reign, ranging from the ghost stories of the beginning of the period to the "weird fiction" of the fin de siècle, and we will interrogate the relationship of such works to other Victorian genres, perhaps especially the high realist novel. Along the way, we will test supernatural fiction's usefulness as a lens through which to view Victorian culture, seeking to understand the contemporary fears expressed by these stories, the secret obsessions they brought to light, and the particular thrills they offered Victorian readers—just as we will consider the roots of the pleasures, they still hold for us.

ENGL 535 GRADUATE STUDY: FORM AND TECHNIQUE IN POETRY
48326 Section R: 1630 – 1900 Connie Voisine
Course Description: This three-credit course provides some theory and more practice in hybrid literature.

This is a class for writers in any genre, even if you have only written in one genre. The goals are writing in exploratory ways and challenging your idea of your primary genre. I hope we will expand our ideas of the relationship between written genres (fiction, poetry, scripts, etc.), and/or text and other elements (music, 2D and 3D materials, video, performance, image, etc.). Using the anthology *A Mouth Holds Many Things* as a starting point, we will consider how text can exist within and beyond the textual. Other materials will be provided via Canvas. As a student in this class, you may do the weekly exercises to teach yourself to play with hybrid forms or you can propose an extended project that might/could become a chapbook or book. Or somewhere in between (as in, should a more extended project emerge you should follow that). Any single class might feature some of the following: readings, in class writing, a presentation by a faculty member (in other genres), field work, workshop, etc.

ENGL 542 MODERN AND CONTEMPORARY AMERICAN POETRY
46743 Section M01 TR: 1330 – 1445 Ryan Cull

During the past thirty years, there has been a resurgence of interest in the politics of recognition, apolitical and aesthetic strategy with a long history that understands identity as socially mediated in ways that make self-worth (and even self-knowledge) a product of a struggle to be publicly recognized as who we understand ourselves to be. This resurgence of interest in theories of recognition was spurred by the legacies of various minority groups who mobilized movements with the purpose of making visible to the broader culture the many ways that these groups have been mis/unrecognized and, as a result, prevented from full participation within established social, legal, and political structures. Though this course will draw from some past and present theorists of recognition, it will focus on how the lyric poem served as a kind of flagship genre through which still-influential, late twentieth-century cultural movements often made their literary appeals. The lyric's capacity to project a representative group member's subjectivity amid broader social forces made it a powerful tool, offering individual expression of group solidarity as a means of promoting broader political progress as well as expansions to the literary canon. We will also examine how this approach raises challenging questions. Groups, of course, are made up of sub-groups. So who gets to decide on a group's self-definition? Is it possible to have a coherent group definition? And some members of groups have explored alternative models of representation as a result of critiquing the politics of recognition. Though the class, of course, cannot survey all aspects of these questions, we will consider representative writers from several cultural movements (e.g., Black Arts movement, Chicano movement/El Movimiento, feminist movements, LGBTQ movements) and their intersections

ENGL 546 ADVANCED CREATIVE WRITING: NONFICTION PROSE

48327 Section M01

W: 1630 – 1900

Phillip Hurst

This workshop examines the genre known as creative nonfiction: memoir, personal essay, travel writing, sports and nature writing, and more. Students should be expecting a rigorous reading load. Students will also write two original essays for submission to the workshop. Every student is required to contribute in workshop discussion, and to produce written comments for their fellow students' submissions. Taught with **ENGL 446** with additional work required at the graduate level. Consent of Instructor required. Crosslisted with: **ENGL 446**.

ENGL 549 GRADUATE STUDY IN WRITING

48344 Section M01

W: 1330 – 1600

Eric House

48345 Section M02

W: 1630 – 1900

Barry Thatcher

GNDR 550 ADVANCED TRANS STUDIES

48358 Section M01

M: 1630 – 1900

Dylan Blackston

This course is an introduction to Transgender Studies, an interdisciplinary field that continues to evolve and build upon more than thirty years of scholarship and activism. Transgender Studies centers trans peoples' and trans studies scholars' contributions to our shifting understandings of sex, gender, identity, and the body across cultures and disciplines, in theory and in activism. The field engages with questions such as: how do gendered embodiments come to matter and shift in the wake of settler colonialism and chattel slavery? What does trans as an analytic offer those who are invested in social change? Students will be introduced to lively contemporary discussions and debates that inform emergent transgender studies scholarship and activism, such as questions about trans inclusion/exclusion from athletics, public space, and healthcare; the sex/gender distinction and whether it remains useful; anti-trans public policy and the carceral state; and the relationships of current trans and transgender identities to much longer lineages of gender nonconformity across various cultural contexts. As a class, we will immerse ourselves in transgender theory and trans theorizing as a means of finding light and life, accessing and creating new worlds, and imagining other, more livable futures. Part of doing that critical and affirming work will push us to consider how transgender studies is in conversation with other bodies of thought with related urgent concerns such as Black, Latinx, and Indigenous studies, disability studies, feminist and queer theory, critical science studies, and the post humanities. Students are not expected to have prior knowledge of the field, but everyone should be prepared to dedicate the time needed to fully participate in our collective study

GNDR 550 ADVANCED FEMINIST BORDER ARTS

40167 Section M70

WEB

Laura Anh Williams

This course offers a direct learning approach to intersectional feminisms and socially engaged art and arts activism. We will explore public art, art activism, digital storytelling, analyze creative media that addresses social problems-- their goals, audience, message, and impact. We will focus on the exciting overlap between socially engaged art and recent social movements around the world. This broad perspective will help us decide how to create our own arts-based activism. After exploring independent short films and film festivals, you will have opportunities to collaborate in planning the 10th annual Feminist Border Arts Film Festival, including evaluating film submissions, creating short digital documentaries, and collaborating on a class zine project.

GNDR 550 ADVANCED MASCULINITIES STUDIES

47338 Section M71

WEB

M. Catherine Jonet

Masculinities are not singular. They are multiple and shaped by race, class, sexuality, gender identity, and culture. This course examines how U.S. society constructs and values different expressions of masculinity—who gets to claim it, who defines it, and how it impacts lived experiences. Some questions to consider: Who shapes masculinity, and where do you see it in everyday life? How do institutions like family, schools, politics, and media influence masculinity? Who benefits from traditional ideas of masculinity, and who is marginalized by them? How do race, class, and gender identity affect how masculinities are experienced and enforced? Through essays, films, and multimedia, we will explore these questions, and you'll have the opportunity to add your own insights through weekly coursework and projects.

GNDR 554 ADVANCED ISSUES IN WOMEN CROSSING BORDERS

48360 Section M01

TR: 1200 – 1315

Margaret Brown Vega

This course will use feminist and interdisciplinary readings to explore the varied experiences of women and girls, while crossing cultural, social, racialized, class, political, economic, sexual, and gendered borders- both locally and globally. We will discuss the myriad borders and borderlands that women/girls cross and analyze these crossings through an interdisciplinary lens. We will begin with borderlands' theoretical frameworks that address identity and border crossings at the U.S.-Mexico borderlands and continue with examples of women resisting state-sponsored violence in Latin America, and cross-solidarity work between women on both sides of the U.S.-Mexico border. For the second half of the semester, we will explore the use of agency, and how girls/women work locally, regionally, and globally to affect change. We will also analyze the work of local and global feminist scholars and migration issues to understand the economic, political, social and cultural issues forcing women and families to leave their homelands and the consequences they confront when in transit. Finally, we will explore issues of crime and survivability for women across the globe. We will examine issues of oppression, violence, vulnerability, power, and the structural factors that have worked historically and in current times to create situations of persecution, fear, hate, misogyny, crime (femicide and gender-based violence), and other forms of violence that impact women/girls directly. We will discuss the tools that women and their allies use as agents of social change to create structurally meaningful practices for positive long-term societal change.

Course Objective

The objective of this course is to understand the underlying reasons that women/girls cross myriad borders, and how borders have crossed them literally, psychologically, culturally, socially, economically, sexually and even metaphorically. In interrogating why women/girls cross borders, we will better understand why they are often overlooked or marginalized in society, and how they are empowered agents of change. This course is structured to enhance your critical listening, thinking, and writing skills. It hopes to give you a

broader base with which to learn about feminism(s) in the everyday and its multiple representations and meanings. You will apply knowledge and theory to praxis to connect the ideas learned in the classroom in your daily lives and within a local and global context. Learning is not restricted to the classroom. Therefore, we will use our knowledge and agency to strategize on how best to advocate for each other, for women forced to cross borders and women across borders, and the struggles they endure in their communities. I look forward to growing intellectually with you

GNDR 555 ADVANCED FEMINIST RESEARCH METHODOLOGIES
48983 Section M01 MW: 1030 – 1145 (Meet Wednesday) Dylan Blackston
This course offers a critical introduction to conducting feminist research for undergraduate and graduate students. We'll consider 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 methodological approaches. 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.

ENGL 560 PROPOSAL AND GRANT WRITING
48346 Section M01 MW: 1330 – 1445 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 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, and write the full proposal. The major project is a proposal or grant written to an actual funding opportunity. Students may choose to write the proposal in small groups of two or three, depending on the size of the proposal and workload. The course requires intensive writing and project development. It also addresses grammar, style, and workplace communication expectations.

ENGL 574 WORKSHOP: ADVANCED WRITING-PROSE
39025 Section M01 M: 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 workshopping each other's stories in class.

ENGL 575 GRADUATE WORKSHOP IN POETRY
24185 Section M01 T: 1630 – 1900 Connie Voisine
Intensive practice in poetry writing in a workshop environment with peer criticism. Repeatable for a total of 15 credits. Consent of instructor required.

ENGL 579 COMPUTERS AND WRITING
48557 Section M01 WEB Justine Wells
This course will trace the history of computers and composition as a field by looking at the work of important scholars including Selfe, Hawisher, Johnson-Eilola, and Wysocki. We will then focus on specific ways new media might be integrated into composition classrooms. The course will include discussions, student facilitations, and experimentation with technologies.

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 583 CRITICAL WRITING STUDIES
48328 Section M01 M: 1630 – 1900 Kerry Banazek
Overview of current and historical approaches to the critical study of gender and language: how gender theoretically manifests in linguistic, social, cultural, academic, and professional contexts.

ENGL 590 RHETORIC METHODOLOGIES AND METHODS
48329 Section M01 R: 1630 – 1900 Kellie Sharp-Hoskins
While some rhetorical methods take the form of traditional *criticism*—i.e. applying rhetorical theory as a framework to interpret rhetorical texts—others are less textually bound, offering the field a variety of ways to conduct rhetorical research. Rather than replace rhetorical criticism (in the field or in our class), methodological developments in the field direct researchers to theorize methodologies and mobilize methods adequate to the complexity of their contemporary objects, which extend beyond individual texts to include identifications, images, objects, patterns, performances, practices, matter, relationships, and a host of other possibilities. As we will see, rhetorical methodologies and methods emerge when researchers articulate commitments that frame and motivate research questions and practices. Ultimately, this course is designed to introduce you to methodological concepts and perspectives that will help you begin to articulate your *own* commitments and use them to develop research methodologies and methods appropriate to your objects of inquiry. That said, the texts studied in course may or may not offer specific models or examples that you will find most relevant to your area of interest. The goal, then, will be to use the course reading and discussion to marshal perspective on possibilities for conducting research, rather than use it to identify and pin down one specific method you will necessarily adopt and use.

****Note:** This course can be used to fulfill your methods requirement (comparable to English 603); it can also be taken as an elective or for part of a rhetoric specialization.**

ENGL 594**MASTER'S WORKSHOP**

44886 Section M01

W: 1630 – 1900

Brandon Hobson

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

TR: 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) 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.

CRITICAL CONVERSATIONS IN TECHNICAL AND PROFESSIONAL COMMUNICATION (Web)

This course introduces student to Technical and Professional Communication (TPC) through the “critical conversations” that have defined its histories, practices, and contemporary iterations. As a field that includes both practical “core competencies” and academic research, responds to industry expectations and scholarly inquiry, and refuses easy categorization, TPC invites careful and critical attention. In this course, this “critical” attention means highlighting what has been deemed important or foundational to the study and practice of TPC. This means looking at key moments in the histories of TPC, significant scholars of and scholarship about TPC, and the central concepts that make it up. It also means learning to ask and respond to difficult questions about the purposes, functions, and effects of TPC or, in other words, its rhetoric. Accordingly, students in this course can expect to spend time reading and writing about and participating in “critical conversations,” the goal for which is to provide a conceptual foundation for the study and practice of TPC in the Department of English at NMSU. Topics to be covered include: Histories of TPC Practice and Instruction; Defining the practice and academic field of TPC; Conceiving “good” TPC; Usability, Accessibility, Access; Cultural Usability, Translation, Localization; Data visualization and visual tech comm; Risk Communication; Care Communication and DIY/Tactical Technical Communication; Environmental Communication and Environmental Justice in TPC.