

ENGL 544 MODERNISM AND BRITISH FICTION
54724 Section M01 MW: 16:00 – 17:15 Rourke
This course will explore how fiction writing changed in Britain during the first half of the 20th Century, emphasizing the various formal innovations characteristic of the period, such as non-linear plot, multiple points of view, elimination of the authoritative narrator, and fragmentation of character identity. We will also consider these aesthetic developments in relation to their various historical contexts, for example: global war, decolonization, scientific revolutions, movements for social change, economic booms and depressions, new technologies, and re-evaluations of traditional religious or philosophical beliefs.

ENGL 549 GRADUATE STUDY IN WRITING: VISUAL RHETORIC
54732 Section M01 TR: 16:00 – 17:15 Faculty
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. Foundational texts may include selections from Lester Olson, Cara Finnegan, and Diane Hope's Visual Rhetoric reader, Joanna Drucker's Graphesis: Visual Forms of Knowledge Production, and/or Nick Mirzoeff's The Right to Look: A Counterhistory of Visuality. A major research project will be required; students may opt to develop this project in a creative form.

ENGL 449 RESEARCH IN WRITING
54731 Section M02 MW: 16:00 – 17:15 Wojahn
This course highlights issues of analyzing, designing, and conducting studies of writing/composing. It is intended for students engaged in writing-related fields. The emphasis is on providing students

1. Strategies for reading, interpreting, analyzing, and critiquing research studies on composing;
2. Space for identifying and developing their own valuable research questions; and
3. Tools for investigating those questions and conducting their own studies.

For undergraduate and graduate students, this course covers a range of foundational as well as quite recent studies that provide insight into writing processes and written products. Those wishing to improve their own writing or help others to do so can benefit from seeing what published studies have to say about what has tended to work well or less successfully for students and other writers. The course can allow students to set the stage for launching of an undergraduate honor's or a graduate thesis.

For English RPC graduate students, this course can provide a background to and complement a series of research courses that includes Qualitative Research (601), Quantitative Research (602), Rhetorical Criticism (603), or Digital Research Methods (604)—all courses designed to support your own studies. Moreover, it satisfies one requirement for "research methods."

ENGL 570 GRADUATE STUDY IN APPROACHES TO COMPOSITION
49184 Section M01 Zimmerman
Theory and practice of teaching writing, including classroom practices, definition of standards, and evaluation of student writing. Requirements include independent directed research.

ENGL 571 COMPOSITION PEDAGOGY AND PRACTICUM
50266 Section M01 Rosenberg
English 571 joins together your teaching in 111 with composition theory and pedagogy. The course is essentially a practicum that will support you as you teach writing at NMSU for the first time. It will also provide you with a rationale for why we make particular choices as teachers of writing, grounded in theorized, well-reasoned practice. The course challenges you to become a reflexive, self-critical practitioner. I define reflexive practitioner in this context as a teacher who uses experience, theory, research, and collaboration to reflect on and investigate your assumptions and biases about the purposes and practices of teaching writing. This course design thus follows Maureen Daly Goggin and Michael Stancliff, who argue that "Whether you realize it or not, you and your students come into a writing class with assumptions about what it means to write, what counts as writing, how it best can be learned (or whether it can be learned) and how it can best be taught. Often these assumptions are tacit, and always they are strong." Like Goggin and Michael, "[I] hope to challenge in fruitful ways the assumptions we all hold to help us continue to learn as reflective teachers."

This challenge will be issued through course readings, a reflective teaching journal, reading responses, a review and presentation of a scholarly issue, observations of one another teaching, discussion, and assignments that introduce you to writing pedagogy at the intersection of theory and practice at the same time that you are teaching English 111. Topics to be addressed will include writing as epistemology and ideology, rhetoric and argumentation, revision, evaluation and assessment, multilingual writing and diversity, and reflective pedagogy and teaching practices.

ENGL 572 TECHNICAL PROFESSIONAL COMMUNICATION
54725 Section M01 TR: 10:20 – 11:35 Lanier
This course will introduce key issues in the field of Technical Communication with a particular focus on teaching. Our texts, discussions, and assignments will allow us to see the way theory and pedagogy mutually inform one another. We will examine disciplinary trends in both research and classroom practice. Course assignments will engage scholarship in the discipline, put theory through a hands-on

