



The English Department at New Mexico State University Fall 2021 Undergraduate Course Offerings

*****Please refer to the online course schedule for meeting days and course format*****

ENGL 1105M INTENSIVE ESL COMPOSITION GRAMMAR REVIEW Alice Poole
(formerly SPCD 110)

Development of fluent academic writing skills, with an emphasis on grammar review for editing purposes.

Prerequisite(s): Placement based on English language screening test, and either a minimum TOEFL score of 500 or consent of instructor.

ENGL 1110M COMPOSITION I MULTILINGUAL Marieka Brown
(formerly SPCD 111G: Advanced ESL Composition)

In this course, students will read, write, and think about a variety of issues and texts. They will develop reading and writing skills that will help with the writing required in their fields of study and other personal and professional contexts. Students will learn to analyze rhetorical situations in terms of audience, contexts, purpose, mediums, and technologies and apply this knowledge to their reading and writing. They will also gain an understanding of how writing and other modes of communication work together for rhetorical purposes. Students will learn to analyze the rhetorical context of any writing task and compose with purpose, audience, and genre in mind. Students will reflect on their own writing processes, learn to workshop drafts with other writers, and practice techniques for writing, revising, and editing.

Institution Specific Description:

For international and domestic multilingual students. Through this course students will also explore the unique advantages and challenges of being a multilingual writer. Restricted to Las Cruces campus only.

Prerequisite(s):

For domestic students: ACT standard score in English of 16 or higher, or an Accuplacer score of 250 or higher, or an SAT score of 400 or higher, or CCDE 1110 N.

For international students: CBT/PB score of 500, or IBT score of 61, or ENGL 1105M, or direct placement from the English Language Placement Test (ELPT), or consent of instructor.

ENGL 1110G COMPOSITION I Faculty
4 Credits (4)

In this course, students will read, write, and think about a variety of issues and texts. They will develop reading and writing skills that will help with the writing required in their fields of study and other personal and professional contexts. Students will learn to analyze rhetorical situations in terms of audience, contexts, purpose, mediums, and technologies and apply this knowledge to their reading and writing. They will also gain an understanding of how writing and other modes of communication work together for rhetorical purposes. Students will learn to analyze the rhetorical context of any writing task and compose with purpose, audience, and genre in mind. Students will reflect on their own writing processes, learn to workshop drafts with other writers, and practice techniques for writing, revising, and editing.

Prerequisite(s): ACT standard score in English of 16 or higher, or an Accuplacer score 250 or higher, or an SAT score of 400 or higher or CCDE 1110 N.

ENGL 1110H COMPOSITION HONORS Faculty
4 Credits (4)

In this course, students will read, write, and think about a variety of issues and texts. They will develop reading and writing skills that will help with the writing required in their fields of study and other personal and professional contexts. Students will learn to analyze rhetorical situations in terms of audience, contexts, purpose, mediums, and technologies and apply this knowledge to their reading and writing. They will also gain an understanding of how writing and other modes of communication work together for rhetorical purposes. Students will learn to analyze the rhetorical context of any writing task and compose with purpose, audience, and genre in mind. Students will reflect on their own writing processes, learn to workshop drafts with other writers, and practice techniques for writing, revising, and editing. Individualized assignments and independent study.

Prerequisite: ACT standard English score of 25 or higher, or an SAT score of 550 or higher.

Composition is a required general education course that uses rhetorical concepts to help students' study and practice writing. The course emphasizes revision and multiple drafting as students develop an understanding of how critical reflection and analysis can aid them in responding to writing challenges. The concepts and ideas introduced in this course will prepare students to ask questions

about the writing they are asked to do so, strategize responses, and use writing processes to make their writing persuasive and polished. ENGL 1110G requires students to participate in 3-face-to-face hours and 1-web hour per week. Special sections of ENGL 1110 are offered for students in Engineering and in the College Assistance Migrant Program (CAMP).

ENGL 2210G

PROFESSIONAL & TECHNICAL COMMUNICATION

Section
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Section

Nora Rivera
Dylan Retzinger
Eric House
Gina Lawrence
Justine Wells
Barry Thatcher

Professional and Technical Communication will introduce students to the different types of documents and correspondence that they will create in their professional careers. This course emphasizes the importance of audience, document design, and the use of technology in designing, developing, and delivering documents. This course will provide students with experience in professional correspondence and communicating technical information to a non-technical audience.

Prerequisite(s): Grade of C- or better in ENGL 1110G or ENGL 1110H or ENGL 1110M.

ENGL 2210H

PROFESSIONAL & TECHNICAL COMMUNICATION HONORS

Faculty

3 Credits (3)

Professional and Technical Communication writing for Crimson Scholars/Honors students will introduce students to the different types of documents and correspondence that they will create in their professional careers. This course emphasizes the importance of audience, document design, and the use of technology in designing, developing, and delivering documents. This course will provide students with experience in professional correspondence and communicating technical information to a non-technical audience. 3.5 GPA is also required. Restricted to Las Cruces campus only.

Prerequisite(s): grade of C- or better in ENGL 1110G or the equivalent; approval of the honors college.

ENGL 2221G

WRITING IN THE HUMANITIES AND SOCIAL SCIENCE

Faculty

3 Credits (3)

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments. Course subtitled in the Schedule of Classes. May be repeated up to 3 credits.

Prerequisite(s): Grade of C- or better in ENGL 1110G or ENGL 1110H, or ENGL 1110M.

ENGL 2280

HISTORY OF ARGUMENT

Eric House

This course is premised on the idea that argument is everywhere, that it serves a crucial function in social, political, and personal life, and that it is a valuable site of inquiry. We will study argument from a cultural rhetoric perspective, meaning we will pay close attention to how context, culture, and identity all impact definitions of argumentation. Rather than focus on whether arguments are right or wrong, we will pay attention to their functionings; we will focus on how they work—how they are created, how they are interpreted, and how they attempt to persuade audiences in specific circumstances. Students can expect to use strategies practiced and discussed in class in order to create more effective and socially responsive arguments.

ENGL 2310G

INTRODUCTION TO CREATIVE WRITING

Faculty

3 Credits (3)

This course will introduce students to the basic elements of creative writing, including short fiction, poetry, and creative nonfiction. Students will read and study published works as models, but the focus of this "workshop" course is on students revising and reflecting on their own writing. Throughout this course, students will be expected to read poetry, fiction, and nonfiction closely, and analyze the craft features employed. They will be expected to write frequently in each of these genres.

Prerequisite(s): ENGL 1110G or ENGL 1110H or ENGL 1110M.

ENGL 2520G

PERSPECTIVES ON FILM

Rose Conley

This course is an introduction to the analysis of film as an art form and as a cultural medium. Drawing primarily from the thriller and horror genres, we will focus on learning the fundamentals of analyzing, interpreting, and evaluating film using the formal and socio-cultural tools of film criticism. Along the way, we will study in depth how various filmmakers have made use of the medium of cinema throughout film history. By the end of the course, you should have all the tools you need to find, develop, articulate, and support your own critical arguments about individual films, the medium as a whole, the institutions in which it is embedded, and how all of these can and do affect an audience.

Course Readings

Handouts from *Engaging Cinema* by Bill Nichols as well as other supplemental reading materials will be distributed to the class on Mondays. If you are absent on a Monday, it is your responsibility to contact me about any reading material you may have missed.

ENGL 2620

AMERICAN LITERATURE II

Joyce Garay

This course is a survey of U.S. literature of the spanning a century and half. A survey by its very nature posits an argument about which works of a literary tradition are most important, most foundational. Few works in any literary tradition achieve notoriety. Since this is inarguably the case, why and how have some U.S. 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 a U.S. literary tradition and help to create a definition of nation? As these questions portend, our central focus this semester will be exploring a well-established literary tradition as we also consider issues of canonicity. Other questions that will help us explore the multiplicity and richness of this literary tradition: How is “American” literature defined? How does the tradition represent the voices of the U.S. population? How do U.S. writers and texts influence each other and how do their texts converse and conflict? What histories and cultural mores and trends impact literary production and how? What literary trends dominate in certain historical periods and what does the future hold?

ENGL 2630 BRITISH LITERATURE I Tracey Miller-Tomlinson
Dive into Grendel’s mere, ride with the knights of medieval romance, and seize the day with the poets of the Renaissance! This introduction to literary history surveys English literature from its beginnings through the end of the 18th century. Students will be introduced to major themes, genres, and socio-historical functions of literature in English as they developed across the tradition’s first millennium. Focused attention will be given to the diverse cultural contexts in which these works were written. In addition to becoming more familiar with literary history and basic literary genres and terms, students will hone their interpretive skills in class discussion and in critical writing.

Note on course format: as of 3/21, this course is planned for either face-to-face or hybrid format. Hybrid format would consist of both online and face-to-face activities each week during our scheduled meeting times. Regular and reliable access to high speed internet is needed. In the event of a health emergency, the course would move synchronously online.

ENGL 2640 BRITISH LITERATURE II Tyson Stolte
Literary production from 1800 to the present
This course will offer a broad survey of the literature of Britain over the last two centuries. We will explore the ways that these texts are collectively in conversation with one another, shaped by and commenting on both the works that preceded them and the social and historical moment of their own creation. Some portion of our time will therefore be dedicated to studying the historical events of the last two centuries. Because of this focus on the context of these works, we will also spend time thinking about how the major social issues of each age—industrialization, the woman question, imperialism and the British Empire—are reflected in and partially determined the texts we read. More broadly, we will read both the most canonical of works and those written by newly “rediscovered” authors, allowing us to ask questions about the process of canon formation—that is, how certain texts come to be established as works of high art while others are largely forgotten—and how cultures come to agree on what constitutes artistic quality.

ENGL 303 THEORY AND CRITICISM IN FILM, MEDIA, AND CULTURE: SENSATION AND PERCEPTION Jean-Thomas Tremblay
Students in this course develop methods for describing, interpreting, and critiquing film, television, and multimedia art. This course focuses on theories of embodiment, from the representation and transmission of sensation and emotion to categories of perception such as illusion or hallucination. Working from, but moving beyond, what Linda Williams has called “body genres” (genres whose depiction of bodily excess shocks spectators into a reaction), students analyze how responses like aversion, arousal, or saturation relate to systems of domination. As they engage in medium-specific analysis, students articulate the relation between phenomenological and affect theories and feminist, queer, trans, critical race, and disability theories. Aesthetic works under consideration range from popular cinema and television to avant-garde video production and electronic literature.

ENGL 304 CREATIVE WRITING: PROSE Brandon Hobson
3 Credits (3)
Imaginative writing, chiefly prose narrative. Repeatable for a maximum of 9 credits.

ENGL 306 CREATIVE WRITING: POETRY Connie Voisine
3 Credits (3)
Introduction to the writing of poetry. Repeatable for a total of 9 credits.

ENGL 310 CRITICAL WRITING Tyson Stolte
This course will focus on the critical reading and writing that are the core of literary study. Our primary reading will cover poetry, fiction, and drama, and our approaches to these texts will be equally varied. We will begin by developing our skills as close readers, but we will quickly move to incorporate critical, historical, and theoretical sources into the arguments we make; we will learn how to find these sources and how best to put them to use. Along the way, we will also consider the relationship between the smallest literary detail and the larger historical periods in which these texts have been written and read, and we will think about the degree to which literary meaning shifts as texts are taken up by new audiences and put to new purposes. By the end of the course, students will be fully prepared for upper-division literary research, writing, and reading.

ENGL 326 CULTURAL IDENTITY AND REPRESENTATION IN THE MEDIA: GENERATIONAL GAPS Jean-Thomas Tremblay
This course examines how cultural representations mediate racial, ethnic, gender, sexual, and class identities. Specifically, this course considers the notion of “generational gap” and its role in political antagonisms in the United States across the twentieth and twenty-first centuries. After familiarizing themselves with the so-called Lost, Greatest, and Silent Generations, students ponder how and why the coming of age of the Baby Boomers in the 1960s marked the emergence of a distinct “youth culture” and the solidification of “youth” as a political identity. Moving across Generation X, Millennials, and Generation Z, students track the recent resurgence of “youth” as a foremost rubric of political and economic analysis, as evidenced by the discourses surrounding youth gun control and environmental activism as well as countless articles on the industries, from oil to diamonds, that Millennials are allegedly killing. Throughout the course, students tackle aesthetic questions, pondering the role of art and culture in drawing generational boundaries and considering the ways generations have chosen—or not—to represent themselves. Students also tackle political questions, asking how beliefs

about empire and migration, sexual liberation, private property and settler colonialism, and economic mobility shape the generation as a cultural and demographic concept.

ENGL 335V LITERATURE OF SCIENCE FICTION AND FANTASY: CLIMATE/FICTION Jean-Thomas Tremblay
This course investigates the relation between “climate” and “fiction.” We approach this problem from three standpoints. First, we consider the recurrence of the language of fictionality in climate crisis discourses. Second, we track the historical emergence of climate fiction or “cli-fi,” from precursors to hypercontemporary examples. Specifically, we probe convergences and divergences between climate fiction and speculative genres (sci-fi, dystopia, utopia). We also search for traces of climate fiction beyond such prestige media as the novel, the short story, the feature film, and serial television. Third, we ponder the interplay between narrative form and periodizing concepts like extinction, catastrophe, and the Anthropocene. Overall, this course enables students to reflect on the ways fiction and fictionality mediate their encounters with un/inhabitable presents and futures.

ENGL 339V CHICANX LITERATURE Joyce Garay
What *is* Chicana literature? What issues define this literary tradition? Who are its writers and what do they have to say about being Mexican, being American, being both or neither? How does Chicana literature converse with broader traditions of U.S., particularly Latinx, and Latin American literatures? How do aesthetics, politics, and community intersect? What are its historical roots? What is its future?

This survey course attends to these questions and will undoubtedly provide both a greater understanding of Chicana literature and hopefully inspire a desire to learn even more. Focusing primarily on twentieth century Chicana narrative, but including a sampling of autobiographical texts, poetry, and theory, we will study major cultural and literary concerns within the Chicana literary tradition. In both discussion and writing, students will be encouraged to engage with issues including race, ethnicity, gender, sexuality, immigration, self-representation and hybridity. We will talk about Chicana history, its presence in Chicana literature and U.S. history. We will talk about Chicana nationalism and Aztlán. We will talk about the centrality of religious and cultural icons, Catholicism and indigenous spirituality. We will talk about the politicization of Chicana identity, about cultural assimilation and resistance, and about liminality.

This course will be both reading and writing intensive. We will work to hone critical thinking skills and basic techniques of literary analysis in order to better attend to and appreciate the diversity and richness of the works of Chicana literature we engage.

ENGL 354 FORM AND TECHNIQUE IN FICTION Russell Bradburd
3 Credits (3)

Literature course designed for fiction writers, especially those English majors in the Creative Writing emphasis. The course combines the study of published fiction with the study of craft. Some of the assignments will require the student to write original fiction based on exercises provided by the instructor. Repeatable for up to 9 credits.

ENGL 363 LITERATURE FOR CHILDREN AND YOUNG ADULTS Rose Conley
This course invites students to read and analyze critically a variety of children’s and young adult literature. We will explore the historical contexts and literary meanings of folk and fairy tales, as well as contemporary young adult fiction. This reading list emphasizes a diverse and international approach to investigating the various modes of producing and reading children’s literature in specific historical and cultural contexts. Essay assignments will encourage students to read and analyze this literature from a scholarly perspective, with an emphasis on close readings, original interpretations of texts, persuasive use of evidence, and the construction of compelling and cogent thesis statements. Throughout the semester, group work will enable students to share with the class their own views on the assigned literature.

Required Tests

Tatar, Maria, ed. *The Classic Fairy Tales*
Alexie, Sherman. *The Absolutely True Diary of a Part-Time Indian*.
Hamilton, Virginia. *The People Could Fly: American Black Folktales*
Jiang, Ji-Li. *The Magical Monkey King: Mischief in Heaven*
Yang, Gene Luen. *American Born Chinese*
Behranghi, Samad. *The Little Black Fish*
Butler, Octavia E. *Kindred*

*Additional reading material will be distributed to the class throughout the semester

ENGL/WS 380V WOMEN WRITERS Rose Conley
This course addresses women’s contributions to literature, and, crucially, their ways of doing so, as they utilize literary forms and genres from which historically they have been largely excluded. This course and its texts will present questions such as: how are we to understand “authenticity” and women’s writing? Is it possible to identify a distinctly woman’s voice in literature? What does it mean when women writers seize the means of literary production to describe their own personal and cultural experiences?
This course’s readings further address diversity among women writers and often focus on representations of issues international in scope, emphasizes that seek to enable an understanding of various factors that, within the 20th and 21st centuries, have worked to create the world we live in: social movements and institutions; historical changes and trends; religious, domestic, racial, gender, tribal and international complexities and conflicts. More generally, this course and its texts address the issue of women’s roles within movements of social change. What does it mean when women, as writers and active participants within their own cultures, contribute impressions and artistic representations of their societies and the events and changes within them?
This course’s objectives also include working towards enabling a broader and more knowledgeable understanding of women writers, as well as strengthening students’ writing and critical thinking skill

Required Tests:

Handout: Charlotte Perkins Gilman, "The Yellow Wallpaper"
 Octavia E. Butler, *Fledgling*, Grand Central Publishing 2005
 Carmen Maria Machado, *In the Dream House: A Memoir*, Graywolf 2019
 Duong Thu Huong, *Novel Without a Name*, Penguin 1995
 Fay Weldon, *The Fat Woman's Joke*, Flamingo 2003
 Shulamith Firestone, *Airless Spaces*, Semiotext(e) 1998
 Buch Emecheta, *The Joys of Motherhood*, Pearson 2008

ENGL 392V

MYTHOLOGY

Brian Rourke

This course explores mythological texts, primarily ancient, from various cultural traditions, both within their own historical contexts and comparatively. Formal, stylistic, and ideological understanding of these texts will be one of the main goals of the course. At the same time, our second goal will be working towards an understanding of myth as an ongoing human historical activity predating, encompassing, and making possible any single textual record. To do so we will explore the relations myth has with belief, performance, social relations, language, ecology, history, time, and space.

ENGL 399

SPECIAL TOPIC

Kerry Banazek

3 Credits (3)

Emphasis on a theme, genre, figure, or technique chosen for study during the semester. Repeatable under different subtitles.

ENGL/THTR 408

SHAKESPEARE I

Tracey Miller-Tomlinson

From the star-crossed lovers of *Romeo and Juliet* to Hamlet's meditation on whether "to be or not to be," Shakespeare's plays are staples of modern culture. Even so, his work can surprise us and challenge our understandings of the past. This class focuses on the dynamic and experimental plays Shakespeare wrote in the first half of his dramatic career, including *The Comedy of Errors*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Titus Andronicus*, *Romeo and Juliet*, *Henry V*, and *Hamlet*. We will consider how they reflect the emergence of new ways of thinking about the self and the world and explore tensions at the origins of modernity, such as anxieties about the rise of radical individualism, religious heterodoxy, and shifting views about race, gender, and social class. We will also discuss clips from major film versions of some of these plays to see how directors and actors interpret Shakespeare's work and bring it to life. At the end of the course we will attempt this ourselves by acting out a scene in small groups. Throughout, students will be encouraged to bring their own areas of interest and expertise to bear on our study of Shakespeare and early modern culture. *Note on course format:* as of 3/21, this course is tentatively planned for either face-to-face or hybrid format. Hybrid format would consist of both online and face-to-face activities each week during our scheduled meeting times. Regular and reliable access to high speed internet is needed. In the event of a health emergency, the course would move synchronously online.

ENGL 412

WRITING IN THE WORKPLACE (ONLINE)

Clint Lanier

3 Credits (3)

Study of workplace writing practices, including a focus on research-based, theoretical, and pedagogical approaches to professional communication.

ENGL 413

ADVANCED CREATIVE WRITING: PROSE WORKSHOP

Brandon Hobson

3 Credits (3)

Imaginative writing, chiefly the narrative. May be repeated up to 12 credits.

Prerequisite(s): **ENGL 304** or consent of instructor.

ENGL 414

ADVANCED CREATIVE WRITING: POETRY WORKSHOP

Connie Voisine

For advanced writers of poetry. Repeatable for a total of 12 credits. **Prerequisite(s):** ENGL 306 or consent of instructor.

ENGL 417

ADVANCED STUDY IN CRITICAL THEORY

Joyce Garay

Black Feminisms

This course will address the rich evolution of Black feminisms as a body or work and thought. The course will be directed by a historical trajectory, that, of course, will be interrupted by recursivity: attending first to origins, beginning in the mid-19th-century with voices responding to and defining against enslavement and disenfranchisement and within diaspora; moving forward into responses to limitations of 1st- and then 2nd-wave mainstream feminist in conversation with Civil Rights movements; progressing to the 1980s and 90s development and integration of what we'll consider the foundation of academic intersectional feminisms; concluding with attention to contemporary issues, including questions of misuse, inclusivity, and potential. Conceptually, we will consider how Black feminisms have been and continue to be defined and used across disciplines as an interpretive tool and both motivation and mechanism for social change and justice. We will attend to Black feminisms as a framework for intersectional feminisms, as a tradition with multiple histories of development and ongoing controversies and debates. We will consider the work of innovation and intervention at the heart of Black feminisms as thought, methodology, and praxis. And, we will focus energy on the call to accountability and action inseparable from this study.

ENGL 419

MODERN RHETORICAL THEORY

Kellie Sharp-Hoskins

This course takes the form of an advanced study of rhetorical theories from the mid twentieth century to the present, including a range of selections from what we now understand to be modern and contemporary rhetorical theories. Rather than offer a progressive narrative of the discipline (which would suggest our theory is always getting better), we will contextualize rhetorical theories and concepts as they emerge temporally, spatially, and culturally, paying particular attention their specific affordances and limitations.

Thus, in addition to learning studying what rhetoric *is* or *can be*, we will focus what it can *do*—make meaning, construct identity, create community, leverage power, and create change—by tracking its articulation within and across disciplinary boundaries.

ENGL 433

VICTORIAN LITERATURE

Tyson Stolte

Victorian Realisms

The Victorian Period represented the high-water mark of realism as a narrative mode. As England's empire expanded to the edges of the earth, and as technological developments and scientific discoveries radically altered how the Victorians thought about their world, the novel became a key technology in efforts to conceptualize and visualize the age. In this class, we will consider the varieties of Victorian realism—including high-realist, multi-plot novels; novels-in-verse like *Aurora Leigh*; sensation fiction; and late-century science fiction—trying to account for the profusion of details within the realist novel, the profusion of novels in the marketplace, and the profusion of readers eager to consume the latest fictions. We will read novels by such authors as Dickens, Eliot, Braddon, Hardy, and Wells alongside a series of Victorian essays that attempted to theorize the novel, in order to try to understand how these long, unwieldy texts (“loose baggy monsters,” as Henry James put it) came to acquire such popularity and such cultural centrality in the period—and why people still read these texts today.

WORLD LITERATURES

ENGL 453

Literature of National Liberation and the Postcolonial World System

Brian Rourke

National liberation movements against Euro-imperialism shaped the economic, socio-political, and cultural history of the 20th century. Their impact continues to influence contemporary cultural politics, in particular through postcolonial states that since independence were integrated to varying degrees into European and North American power blocs. In this course we will study fiction written since 1945 that deals with national liberation or its postcolonial aftermath. We will locate the texts in their historical contexts and seek to understand the writers' aesthetic strategies, especially regarding 1) the critical power of verbal art and 2) the relationship between narrative time a historical time.

ENGL 471M

SCHOLARLY WRITING FOR INTERNATIONAL GRADUATE STUDENTS

Alice Poole

(formerly SPCD 470)

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 497

INTERNSHIP IN PROFESSIONAL OR TECHNICAL COMMUNICATION

Section M70

ONLINE

Justine Wells

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.