

Prerequisite: 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 I HONORS	
69276 Section M01	MW: 0900 – 1015	Faculty
69277 Section M02	TR: 1030 – 1145	Faculty
69278 Section M03	MW: 1030 – 1145	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 1110M	COMPOSITION I MULTICULI/INTL	
53525 Section M01	MW: 1500 – 1640	Marieka Brown
58027 Section M02	TR: 1000 – 1140	Marieka Brown
53527 Section M03	TR: 1330 – 1510	Marieka Brown

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 1410G	INTRODUCTION TO LITERATURE	
68817 Section M03	TR: 1200 – 1315	Ryan Cull

In this class, we will learn about the basic genres and conventions of literature so that we may be able to understand, write about, and enjoy it more deeply. The course will be organized according to thematic units considering different topics, including, for example, borders, literature and the environment, and envisioning democracy. We'll read fiction, poetry, and other genres by a variety of writers, including several with New Mexico roots. Along the way, we will complete a number of assignments in order to refine our analytical reading and writing skills.

ENGL 2130G	ADVANCED COMPOSITION	
64950 Section M71	WEB	Gina Lawrence

This course is for students who are striving for fluency, maturity, clarity and significance in their writing. It is an intermediate writing course that builds on and refines writing skills acquired in previous courses. It focuses on non-fiction writing for the professions, business, science, technical fields, academe and/or the popular press. Short works of master writers are studied for ideas, style and structure.

Learning Outcomes

1. Students will examine and apply different writing styles and modes used by masters of personal essay and keep a reading response journal of assigned readings as demonstrated by scoring a 70% in faculty designed assignments.
2. Students will develop a sense of audience by discussing their papers with each other in small groups during class or by reading each other's papers and participating in positive, helpful peer reviews as demonstrated by scoring a 70% in faculty designed assignments.

ENGL 2210G	PROFESSIONAL & TECHNICAL COMMUNICATION	
69279 Section M03	TR: 1330 – 1445	Carrie Tafoya
69280 Section M04	MW: 0900 – 1015	Faculty
69281 Section M05	TR: 0900 – 1015	Faculty
69282 Section M06	MW: 1030 – 1145	Faculty

69283 Section M07	MW: 1200 – 1315	Faculty
69284 Section M08	TR: 1030 – 1145	Faculty
69285 Section M09	MW: 1500 – 1615	Faculty
69286 Section M10	TR: 1500 – 1615	Faculty
69287 Section M11	TR: 1330 – 1445	Faculty
69288 Section M12	MW: 1800 – 1915	Faculty
68832 Section M70	WEB	Michelle Granger

This course is designed to further students understanding of the ways in which effective writing emerges in rhetoric, research and composition, in the context of the Humanities and Social Sciences. We will also use a lens of foodways discourse (food production, preparation and consumption), in order to find a common context to study and practice writing. We then will build on the foundations of research, argumentation documentation and composition. This is a hybrid course meaning we will meet both, face-to-face, and through Zoom, as the semester progresses. There will not be a simultaneously Zoom during face-to-face time. Rather, we will alternate as the semester progresses with some Zoom classes

62562 Section M71	WEB	Gina Lawrence
62561 Section M72	WEB	Gina Lawrence
65898 Section M73	WEB	Faculty
55340 Section M74	WEB	Faculty
58389 Section M75	WEB	Barry Thatcher
68833 Section M76	WEB	Barry Thatcher
67291 Section M77	WEB	Faculty
67314 Section M78	WEB	Faculty
67375 Section M79	WEB	Faculty
67377 Section M90	WEB	Faculty
67929 Section M91	WEB	Faculty
67969 Section M92	WEB	Faculty

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 AND TECHNICAL COMMUNICATION HONORS

64911 Section M01	MW: 1030 – 1145	Faculty
68818 Section M02	TR: 0900 – 1015	Faculty

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.

Learning Outcomes

1. Choose professional communication appropriate for audiences and situations.
2. Write in different genres of professional communication.
3. Identify the purpose of a work-related communication and assess the audiences' informational needs and organizational constraints.
4. Employ appropriate design/visuals to support and enhance various texts.
5. Demonstrate effective collaboration and presentation skills.
6. Integrate research and information from credible sources into professional communication.

ENGL 2210M PROFESSIONAL AND TECHNICAL COMMUNICATION MULTILINGUAL

64913 Section M01	MW: 1330 – 1445	Dylan Retzinger
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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. NMSU specific description: In this course, students will explore the unique advantages and challenges of being multilingual writers. This course is designed for international and domestic multilingual students.

Prerequisite: Grade of C- or better in **ENGL 1110G** or **ENGL 1110H** or **ENGL 1110M**.

Learning Outcomes

1. Choose professional communication appropriate for audiences and situations.
2. Write in different genres of professional communication.
3. Identify the purpose of a work-related communication and assess the audiences' informational needs and organizational constraints.
4. Employ appropriate design/visuals to support and enhance various texts.
5. Demonstrate effective collaboration and presentation skills.
6. Integrate research and information from credible sources into professional communication.

ENGL 2221G WRITING IN THE HUMANITIES AND SOCIAL SCIENCE

69289 Section M02	TR: 0900 – 1015	Faculty
69290 Section M03	MW: 1200 – 1315	Michelle Granger
69291 Section M04	TR: 1330 – 1445	Michelle Granger
68819 Section M05	MW: 1030 – 1145	Faculty
68820 Section M07	MW: 1200 – 1315	Faculty
68834 Section M80	MW: 0900 – 1015	Carrie Tafoya

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**.

Learning Outcomes

1. Develop the ability to interpret and respond to humanities and social sciences texts
2. Analyze and evaluate cultural artifacts such as texts, images, and practices as a means of academic inquiry
3. Critique arguments offered in the readings to determine the underlying methodology as well as underlying values
4. Construct a rhetorical argument with evidence appropriate for an explicit audience and purpose
5. Use written, visual, or oral strategies to persuade, inform, or engage, considering situation, audience, purpose, aesthetics, and diverse points of view
6. Practice effective research strategies, and integrate research correctly and ethically from credible sources
7. Understand and apply components of the writing process such as planning, collaborating, organizing, composing, revising, and editing

ENGL 2280 HISTORY OF ARGUMENT

41466 Section M01	TR: 1030 – 1145	Eric House
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This course begins with the idea that argumentation 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 function; 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 INTRO TO CREATIVE WRITING

41457 Section M01	MW: 1030 – 1145	Faculty
63748 Section M02	TR: 1200 – 1315	Faculty
64921 Section M03	MW: 1200 – 1315	Faculty
64922 Section M04	TR: 1030 – 1145	Faculty
68821 Section M05	MW: 1330 – 1445	Faculty

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**.

Learning Outcomes

1. Participate in a constructive conversation and community about creative writing.
2. Read and critically engage with a variety of texts.
3. Compose creative works in various genres of creative writing.
4. Provide respectful, honest, and critical feedback to peers about their work.
5. Revise creative work based on peer feedback and critique.
6. Develop thoughtful workshop reflection on students' own writing and writing process.
7. Evaluate and engage with publication process.

ENGL 2520G FILM AS LITERATURE

60970 Section M01	MW: 1330 – 1445	Jordan Lavender-Smith
64924 Section M02	TR: 1630 – 1700	Rose Conley

The purpose of this course is to teach students how to analyze film as a visual text. Students will learn to analyze films, film techniques, eras, and genres. Students will also identify significant trends and developments in film-making, examining the ways in which film reflects and creates cultural trends and values.

Learning Outcomes

1. Develop an understanding of the cultural, historical, and technical contexts for various films.
2. Identify, define, and analyze basic film techniques used in different genres and time periods.
3. Analyze how film uses literature by studying different sources of adaptation.
4. Demonstrate an understanding of film in its various aspects by writing film analysis, reviews, and/or other projects.

ENGL 2610 SURVEY OF AMERICAN LITERATURE I

64925 Section M01	TR: 1500 – 1615	Ryan Cull
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This course surveys the development of American literature up to the Civil War era. After reading about colonization (and Native American resistance to it), we will consider New England Puritanism, the Enlightenment, Gothicism, as well as the debate over an

American form of Romanticism called Transcendentalism. Throughout, we will study how these movements intersect with the literatures of slavery and abolitionism. The course will end with the Civil War. Much time will be spent examining how and why movements intersect and transition into the next. In short, this course seeks to offer a series of narratives that begin to help us see via literature why American culture became what it is today.

ENGL 2620 SURVEY OF AMERICAN LITERATURE II

68822 Section M01

TR: 1330 – 1445

Vanessa Aguilar

This course surveys American literary history from the Civil War to the contemporary. Students will read a diverse array of American literature while paying special attention to major historical and cultural changes from 1865 to the present. Throughout the course, students will be exposed to various genres and forms of writing, such as novels, speeches, plays, poems, and short stories. Texts for this survey course include selections of Alcott's *Little Women* (1868), F. Scott Fitzgerald's *The Great Gatsby* (1925), Lorde's "Poetry is Not a Luxury" (1977), and Claudia Rankine's *Citizen: An American Lyric* (2014).

ENGL 2640 BRITISH LITERATURE I

63533 Section M01

MW: 1030 – 1145

Tyson Stolte

This course will offer a survey of the literature of Britain, broadly defined, 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, abolition, the woman question, imperialism and the British Empire, immigration—are reflected in and partially determined the texts we read. More broadly, we will read both the most canonical of works and those that have appeared less frequently on reading lists, 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 CRITISM: FILM, MEDIA, AND CULTURE

69469 Section M01

TR: 0900 – 1015

Fabrizio Ciccone

This course is an introduction to film studies, with an emphasis on criticism and theory. We will familiarize ourselves with some of the many claims that have been made on behalf of cinema over the course of its immense but relatively short history. One such claim (arguably the most audacious of them all), will guide us throughout our wanderings—namely, that film thinks. To understand (and, eventually, test) that claim, we will study a range of works made between 1896 and 2022, including films from the early silent period, classical Hollywood, European art cinema, and contemporary Hollywood cinema. Readings will draw from the rich traditions of film history, film theory, and film philosophy, and will include writings that address such topics as film technology, form, genre, narrative theory, reception history, the studio system, auteur theory, and globalization, among others

ENGL 304 CREATIVE WRITING: PROSE

68823 Section M02

TR: 1200 – 1315

Faculty

Imaginative writing, chiefly prose narrative. Repeatable for a maximum of 9 credits.

ENGL 310 CRITICAL WRITING

64927 Section M01

WEB

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 ACROSS MEDIA
FILM NOIR AND THE GENESIS OF DOUBT

69470 Section M01

TR: 1030 – 1145

Fabrizio Ciccone

This course offers a survey of film noir from its origins in detective fiction to its recrudescence in contemporary popular cinema. While we will conclude the course with a look into neo-noir and the genre's refashioning from the '70s to now, our primary focus will be on film noir's classical phase from 1940 to 1958. As such, we will study film noir within the context of classical Hollywood cinema, attending in particular to the subversive nature of the genre. Film noir's classic films openly challenge the period's prevailing assumptions about gender, race, and class as well as redefine filmmaking style and narrative form. Film noir is a mocking mirror reflecting back Hollywood's cult of masculinity with an image of masculinity in crisis. The world of film noir is dark and violent, characterized by an atmosphere of defeat otherwise unseen in Hollywood cinema. The genre's heroes' number among cinema's greatest losers—the paradigmatic wounded man and femme fatale—and its world is one in which existential despair and social collapse are the mundane facts of life. In these films, Hollywood's leading men and women are unrecognizable from their turns in the more popular comedies, melodramas, and westerns of the era. Even as we situate these films within their wartime and postwar contexts, by studying the historical pressures that made them feel so necessary in their moment we will ask whether similar historical pressures might also make them necessary for ours.

ENGL 339V CHICANX LITERATURE

67075 Section M02

TR: 1030 – 1145

Vanessa Aguilar

This course explores the birth of the Chicane/x identity from the mythical world of Aztlán, the Chicano Movement, the complicated concept of *mestizaje* to the contemporary. This course is designed to explore themes of identity, language, class, race, colonialism, and gender. English 339V is a literary-intensive course in Chicane/x literature with substantial attention to novels, poetry, drama, and narrative prose, drawing broadly on texts taken from more than one perspective of the Chicane/x identity. For example, students will read foundational texts such as Gloria Anzaldúa's *Borderlands/La Frontera* (1987) and Rudolfo Anaya's *Bless Me, Ultima* (1972) while juxtaposing these texts with 21st century literature such as Aiden Thomas's *Cemetery Boys* (2020).

ENGL 356 FORM & TECHNIQUE: POETRY
68824 Section M02 TR: 1330 – 1600 Richard Greenfield
Literature course designed for poets, especially those English majors in the Creative Writing emphasis. The course combines the study of published poetry with the study of craft. Some of the assignments will require the student to write original poems based on exercises provided by the instructor. Repeatable for up to 9 credits.

ENGL 363 CHILDREN'S AND YOUNG ADULT LITERATURE
67077 Section M02 TR: 1330 – 1445 Rose Conley
67088 Section M71 WEB Michelle Granger
A comparative study of literature for young (K-12) readers. By beginning with historical texts, and oral literature, we can trace the lineage of children's literature, while considering the values for reading today. With an emphasis on critical evaluation of contemporary texts, we will look through the lenses of both, literary criticism and pedagogical significance.

ENGL/GNDR 380V WOMEN WRITERS
40597 Section M01 MW: 1030 – 1145 Rose Conley
67078 Section M02 MW: 1500 – 1615 Rose Conley
This course addresses women's contributions to literature, and, crucially, their ways of doing so, as they work within a strikingly diverse number of literary forms, styles, and genres. We will explore what it means to approach and attempt to understand a course subject as broad as "women writers." Our course readings further address diversity among women writers and often focus on representations of issues international in scope, a focus that seeks to enable an understanding of the 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, sexual, domestic, racial, gender, ethnic, 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 agents within their own cultures, contribute commentary on and artistic representations of their societies and the events and changes within them?

ENGL 405 CHAUCER
60356 Section M01 TR: 1200 – 1315 Liz Schirmer
In this course, we will undertake an intensive study of Geoffrey Chaucer's *Canterbury Tales*. Chaucer has long been celebrated as the "Father of English Poetry," and his *Tales* are the foundational work of the English literary canon. That's why this course is a requirement for many English majors. But Chaucer himself, of course, didn't know any of that. He was working in an upstart language in a culturally mixed urban environment, trying to invent a new kind of literary making. To help us encounter Chaucer and his poetry on their own terms, we will develop skills in reading Middle English, conducting source studies, engaging with literary criticism, and researching specific historical topics. Along the way, I will try to suggest that Chaucer is a kind of fourteenth-century borderlands poet. We will find the *Canterbury Tales* invoking and troubling boundaries of all kinds: between male and female, English and French, East and West, author and reader, human and animal, this world and the next. How are these Chaucerian borderlands like, and unlike, our own? To help us think about that question, we will end the semester with a group of 21st-c. adaptations of the *Canterbury Tales*, including Patience Agbabi's *Telling Tales* (2014) and selections from the Gatwick Detainee Welfare Group's collection of *Refugee Tales*.

ENGL 413 ADVANCED CREATIVE WRITING: FICTION
41568 Section M01 M: 1330 – 1600 Faculty
Imaginative writing, chiefly the narrative. May be repeated up to 12 credits.
Prerequisite(s): **ENGL 304** or consent of instructor.

ENGL 417 ADVANCED STUDY IN CRITICAL THEORY
67079 Section M01 W: 1630 – 1900 Vanessa Aguilar
Womxn of color (WOC) feminisms grounds theoretical frameworks produced by Asian American, Black, Chicane/x/Latinx, LGBTQIA+, and Indigenous peoples. Students will explore literature produced from the 1990's third wave feminist movement to the contemporary. The course draws on an array of themes such as navigating the world, social justice, activism, healing, sexuality, and identity formation. In this literary course, students will explore foundational texts such as Audre Lorde's *Sister Outsider: Essays and Speeches* and Gloria Anzaldúa & Cherrie Moraga's edited collection, *This Bridge Called My Back: Writings by Radical Women of Color* as meditations for challenging oppression and raising awareness. In addition, we will juxtapose the non-fiction texts with novels, short-stories, poems, songs, such as Beyoncé's "Church Girls" & Ivy Queen's "Yo Quiero Bailar," and digital media to help students reflect on how WOC feminist frameworks promote critical transformational spaces while amplifying marginalized voices.
Cross listed with GNDR 450/550

ENGL 419 MODERN RHETORICAL THEORY
68825 Section M01 T: 1630 – 1900 Kathleen Weisse
This course will explore modern and contemporary rhetorical theories starting from the mid twentieth century and extending to the present. We will identify key concepts and methodologies in rhetorical studies and trace scholarly conversations that have emerged

over the past seventy-five years. Readings will cover a range of topics within rhetorical studies, including feminist rhetorical theory, digital rhetoric, disability rhetorics, material rhetorics, and queer theory.

ENGL 449 ADVANCED STUDY IN WRITING: WRITING MATTERS
68826 Section M02 T: 1630 – 1900 Kellie Sharp-Hoskins
Do writing assignments ever make you want to snap a pencil in half? Have you ever read something so infuriating that you have had to walk away from it? Does writing in your journal help you process feelings? Have you ever teared up reading really good prose? Answering yes to any of these questions might indicate you're interested in the relationships between writing and feelings—two processes that ultimately share space in our bodies as we making meaning in the world. This course investigates the relationships between writing and feelings in theoretical and practical terms, asking us to consider, among other things: embodied relationships to writing (how we are oriented to it, how we relate to it), affects of writing (the sensations, emotions, and interpretations that are bound to our writing practices), and appeals of writing (how it circulates and distributes feelings). Working with theories of writing *and* feelings, in this course we will conduct a series of experiments with our writing and the writing of others, considering how—and with what effects and affects—writing makes us *feel*.

ENGL 453 DECOLONIAL AND POSTCOLONIAL FICTION
68827 Section M01 MW: 1500 – 1615 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 469 ADVANCED STUDY OF AMERICAN LITERATURE
AMERICAN TRAGEDIANS: MELVILLE, FAULKNER, MORRISON
69471 Section M01 TR: 1500 – 1615 Fabrizio Ciccone
This course introduces students to the major works of three giants of American literature: Herman Melville (1819-1891), William Faulkner (1897-1962), and Toni Morrison (1931-2019). Together, these three writers helped reinvent the novel as a uniquely American art form, one that could fulfil tragedy's ancient promise to place the human in conversation with the divine. During the collective two hundred years in which Melville, Faulkner, and Morrison lived and wrote, the nation's destiny seemed compromised—economically, politically, and morally. The works we will read bear witness to a nation traumatized by countless wars (both at home and abroad), the horrors of slavery and its afterlives, the unfinished project of reconstruction, widespread resistance to civil rights advancements, and massive failures of governance. Although we know that the nation did not in fact collapse, reading these novels demands that we refuse the comfort of hindsight, insisting instead that we take the nation not as a given but as something that must be continuously achieved. It is for this reason that we turn to these visionary writers, not only to visit the past America their work conjures but also to understand—and, perhaps, help us to survive—our own catastrophic present.

ENGL 470 APPROACHES/COMPOSITION
63552 Section M01 M: 1630 – 1900 Jesse Allred
Theory and practice of teaching writing. Discussion and application of classroom practices, definition of standards, and evaluation of student writing.

ENGL 471M SCHOLARLY WRITING FOR INTERNATIONAL GRADUATE STUDENTS
(formerly SPCD 470)
60379 Section M01 MW: 1500 – 1615 Tamara Anatska
This course is designed for international/multilingual graduate students with an emphasis on strengthening academic writing skills, analyzing scholarly articles, writing research papers and reports, reviewing English grammar, and citing in APA style. Graded: S/U grading.

Prerequisite(s): Placement in ENGL 471M through NMSU's English Language Placement Test (ELPT), or successful completion of ENGL 1105M, or consent of instructor.

ENGL 478 DOCUMENT DESIGN
68840 Section M70 WEB Kerry Banazek
This course emphasizes the interplay between composed texts and design elements. We will read theory associated with effective document design, explore the emerging field of design justice, and practice using software to manipulate images and craft dynamic layouts. This will help us explore how design choices shape communication in ways that code variously---as professional, playful, poetic, argumentative, and subversive. *No technical experience is required.*

ENGL 485M INTERNATIONAL TEACHING ASSISTANT DEVELOPMENT
67081 Section M01 TR: 1500 – 1615 Tamara Anatska
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 in their field of study and work at NMSU.

ENGL 497 INTERNSHIP
67096 Section M70 TBA – WEB 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.

GNDR 2110G INTRO WOMEN, GENDER & SEXUALITY STUDIES

60522 Section M70

WEB

Dylan Blackston

63200 Section M71

WEB

Faculty

This course introduces students to key concepts, debates, and analytical tools informing Women's, Gender, and Sexuality Studies. As an interdisciplinary field of study, Women's, Gender, and Sexuality Studies employs academic perspectives from a range of disciplines and theoretical approaches. It also incorporates lived experience and social location into its object of analysis. Though content will vary according to the expertise and focus of the instructor, this course will develop tools through readings and assignments that critically analyze how gender and sexuality are shaped by different networks of power and social relations and demonstrate how the intersections of race, class, disability, national status, and other category's identity and difference are central to their understanding and deployment. In addition to feminist thought, areas of focus might include gender and sexuality in relation to social, cultural, political, creative, economic, or scientific discourses. This class is recommended for those with a general interest in the topic area as well as for those seeking a foundational course for further study. May be repeated up to 3 credits.

GNDR 2120G REP WOMEN ACROSS CULTURES GENDER

66563 Section M70

WEB

Faculty

Historical and critical examination of women's contributions to the humanities, with emphasis on the issues of representation that have contributed to exclusion and marginalization of women and their achievements.

GNDR 350 SPECIAL TOPICS

67085 Section M71

WEB

Gina Lawrence

GNDR 371 INTRODUCTION TO LGBTQ+ STUDIES

66564 Section M70

WEB

M. Catherine Jonet

Introduction to LGBTQ+ Studies offers a foundational exploration of the history, culture, politics, and wide-ranging experiences within lesbian, gay, bisexual, transgender, and queer (LGBTQ+) communities. As the theorist Eve Kosofsky Sedgwick famously asserted in the 1990s, "queer" is the "open mesh of possibilities, gaps, overlaps, dissonances, resonances, lapses, and excesses of meaning."

Through readings, immersive engagement with multimedia materials, discussions, analysis, and projects, learners will engage with key concepts, expression, and contemporary issues within LGBTQ+ communities. By examining LGBTQ+ history, movements, legal struggles, representation in media, health disparities, and other important topics, learners will gain a comprehensive understanding of the extensive complexity of LGBTQ+ life, culture, and the evolving experience of human rights within the US and other societies. The course will also encourage learners to consider the practical applications of LGBTQ+ Studies, including advocacy, policy-making, and social change.

Whether you identify as a member of the LGBTQ+ community, an ally, or an interested learner, Introduction to LGBTQ+ Studies offers an entry into a field of study that envisions possibilities beyond binary constructs, embracing fluidity, complexity, and nonconformity. Queer worldmaking is a powerful tool for envisioning more inclusive and equitable societies that embraces human diversity and a spectrum of social identities.

GNDR 380V WOMEN WRITERS

67089 Section M01

MW: 1030 – 1145

Rose Conley

67090 Section M02

MW: 1500 – 1615

Rose Conley

62996 Section M70

WEB

Susan Wilson

This course addresses women's contributions to literature, and, crucially, their ways of doing so, as they work within a strikingly diverse number of literary forms, styles, and genres. We will explore what it means to approach and attempt to understand a course subject as broad as "women writers."

Our course readings further address diversity among women writers and often focus on representations of issues international in scope, a focus that seeks to enable an understanding of the 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, sexual, domestic, racial, gender, ethnic, 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 agents within their own cultures, contribute commentary on and artistic representations of their societies and the events and changes within them?

GNDR 402 TRANSNATIONAL FEMINISTS

68848 Section M70

WEB

Dylan Blackston

This class will explore how feminist theories and activism emerging from varied geographical and socio-political contexts has reshaped the boundaries of gender, catalyzed new understandings of migration and mobility, collectivized environmental justice organizing, and

resisted imperialism and its connected effects on local economies and national identities. What are transnational feminisms? How do various communities understand and name their connections to feminism? As a class, we will explore how feminism intersects with transnationalism, with a focus on how local organizing and theorizing connects to interconnected, transnational social justice efforts.

GNDR 408**FEMINIST FOOD STUDIES**

68830 Section M01

M: 1330 – 1600

Laura Anh Williams

This course explores the ways food texts—literary and other popular media texts centered on cooking and eating—reflect experiences of racialized and gendered bodies. We will examine how these representations reveal structures of power that enforce ideas about authority, “normalcy,” and belonging. Portrayals of cooking and eating offer a productive field of media to study how social structures govern bodies, desires, and notions of belonging. We will consider how these ideas are constructed and maintained. We will also investigate strategies of resistance through alternative foodways, especially as they open up avenues for action and agency for disenfranchised identities.

GNDR 411**GENDER AND MIGRATION**

66559 Section M01

TR: 1200 – 1315

Cynthia Bejarano

This course will use feminist and interdisciplinary readings to discuss the multiple experiences of women, children, men, and LGBTQIA+ migrants who find themselves in situations of forced migration and displacement due to street level and organized violence, structural dislocation due to neoliberalism and globalization, economic collapse and government instability, histories of civil war, and climate catastrophes/displacement, and the push and pull 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 in-transit and receiving communities’ responses to these migrant mobilities. We will discuss the local, regional, and global responses to creating long-term and meaningful change in communities most affected by migration. We will also examine issues of oppression, violence, vulnerability, power, and the structural factors that have worked historically and contemporarily to create situations of fear, crime, persecution, and overwhelming conditions that foster wide-scale migration.

GNDR 433V**SEX, GENDER, CULTURE**

68641 Section M01

M: 1330 – 1600

Alejandra Marks

This seminar course introduces students to the anthropological study of gender. We take an integrated approach to the subject, considering the ways that that different kinds of anthropological research, including archaeology, biological anthropology, ethnography, etc., expand our understanding of the various ways gender is defined across space and time, how it is lived, and what it means to us and others. Students will review the historical context and development of this subject within the field, and will explore such topics as sex versus gender, embodiment and gendered performance, gender hierarchies, the politics of reproduction, and globalization. May be repeated up to 3 credits.

GNDR 450**SPECIAL TOPICS: QUEER AND TRANS VISUAL CULTURES**

68831 Section M01

TR: 1030 – 1145

Dylan Blackston

In this course, we will immerse ourselves in an interdisciplinary investigation of queer and trans representation, the limitations of positive images, and the benefits and perils of mainstream LGBTQ visibility. We will examine how visual productions of transness and queerness are produced alongside and through racial, ethnic, and class identities. What visual economies does queer and trans art depend on, defy, or construct otherwise? What possibilities for survival do queer and trans art offer? Students will engage these questions and others over the course of the semester. In connection with course readings, students will study photography, film, and performance art.

GNDR 450**WOMXN OF COLOR FEMINISMS**

68835 Section M02

W: 1630 – 1900

Vanessa Aguilar

Womxn of color (WOC) feminisms grounds theoretical frameworks produced by Asian American, Black, Chicana/Latinx, LGBTQIA+, and Indigenous peoples. Students will explore literature produced from the 1990’s third wave feminist movement to the contemporary. The course draws on an array of themes such as navigating the world, social justice, activism, healing, sexuality, and identity formation. In this literary course, students will explore foundational texts such as Audre Lorde’s *Sister Outsider: Essays and Speeches* and Gloria Anzaldúa & Cherrie Moraga’s edited collection, *This Bridge Called My Back: Writings by Radical Women of Color* as meditations for challenging oppression and raising awareness. In addition, we will juxtapose the non-fiction texts with novels, short-stories, poems, songs, such as Beyoncé’s “Church Girls” & Ivy Queen’s “Yo Quiero Bailar,” and digital media to help students reflect on how WOC feminist frameworks promote critical transformational spaces while amplifying marginalized voices.

Crosslisted with ENGL 417

GNDR 465**SEX, GENDER AND THE BODY**

66568 Section M70

WEB

Laura Anh Williams

This course examines a range of social forces that work to define and categorize human (and other) bodies. The class will consider how “sex” and “gender” are defined; how ideas about what is “natural” and “normal” for gender identity have changed over time; how different discourses (historical, scientific, medical, political, and cultural) influence and affect our embodied experiences. We will explore how other categories of identity—including race and ethnicity, gender identity and sexuality, socioeconomic class, and citizenship—intersect with one another. Some questions guiding our class will be how and why structures of power create and maintain the categories of male/female? How are these destabilized and blurred? And how do these categories influence individual bodies as well as societies?

GNDR 471**SEMINAR FEMINIST & QUEER THEORIES**

66570 Section M70

WEB

M. Catherine Jonet

What is feminist theory? Why is it considered such a profoundly important discourse, even in comparison to other forms of critical theory? Why is its study significant to so many different fields, careers, and walks of life? What about queer theory? What is it and how is queer theory linked to feminist theory? How does queer theory produce its analyses? L. Ayu Saraswati and Barbara L. Shaw, editors of *Feminist and Queer Theory*, note that “a course on theory often has a reputation of being intense, intimidating, and full of abstract readings with verbose language that only experts in feminist and queer studies understand” (ix). This seminar seeks to rethink how feminist and queer critical theories are studied and pedagogically approached by (a) emphasizing the importance of them as knowledge projects and (b) forming a reflexive learning environment that prompts us all to bring feminist and queer theory “home,” as Sara Ahmed calls it, by considering its connections to our lives, communities, and futures. Over the course of the semester, we will be exploring a wide range of contemporary feminist and queer theoretical approaches. Together, we will create opportunities to suggest what insights and strategies feminist and queer theories have to offer to help us understand the intersecting social and political dynamics that shape our lives.

GNDR 474**GENDER IN EAST ASIAN HISTORY**

68762 Section M01

TR: 1330 – 1445

Elvira Masson

Examines the position of women and the social roles of both sexes in traditional China and Japan, and traces the changes taking place in those societies in the course of modernization in the last century and a half. Scholarly literature and works of Chinese and Japanese literature in translation and cinema used. Taught with HIST 474.