



The English Department at New Mexico State University Fall 2026 Undergraduate Course Offerings

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

ENGL 1105M

INTENSIVE ESL COMPOSITION GRAMMAR REVIEW

(Formerly SPCD 110)

60377 Section M01

MW: 1330 – 1445

Tamara Anatska

67900 Section M02

TR: 1030 – 1145

Yael Lavender-Smith

Course Prerequisites:

1. Placement on the English Placement Test (ELPT) or by consent of the instructor.
2. Verification of your placement during the first day of class.

This course is designed to provide you with review and practice opportunities to develop your fluency, organization, grammar accuracy, and vocabulary to be successful in ENGL 1110M, Composition I Multilingual, or ENGL 471M, Scholarly Writing for International Graduate Students.

*ENGL 1110M, in accordance with state law, is a required course for undergraduate students.

Course Learning Objectives (CLOs)

Upon the completion of this course, participants will be able to:

- Create understandable English-language paragraphs and essays.
- Integrate simple, compound, and complex sentences in connected discourse.
- Create well-organized, coherent paragraphs alone or in essay format.
- Portray with general mastery basic grammatical forms with very few errors.
- Summarize or paraphrase information from source readings correctly.
- Analyze readings for meaning and main ideas through annotation.
- Integrate APA style format for in-text citations and references into their writing.

Textbooks and Materials

Oshima, A. & Hogue, A. (2020). Longman Academic Writing Series: Essays. 5th Ed. Pearson.

To begin in this course, please do the following:

- Read this syllabus carefully and contact me immediately if you have any questions. You are responsible for the content and assignments in this syllabus and in Canvas.
- Have access to an internet connection and a working computer for this course.
- Be able to conduct research searches on the Internet and the NMSU Library.
- Find resources on the Internet.
- Be able to send and receive emails and email attachments in and out of class.
- Know how to change your Canvas Notification settings.
- Know how to access email in Canvas.
- Maintain backups of all work you create for this course.

Course Expectations

As a student in this course, you are expected to do the following:

- Carefully read all course content, instructions, and assigned readings
- Submit all work on time
- Check Canvas (learn.nmsu.edu) daily
- Take this course seriously by turning in quality work
- Never copy or plagiarize
- Bring questions to my attention in a timely manner
- Actively participate in class discussions (in-person and online).

ENGL 1110G

COMPOSITION I

69191 Section M01

MW: 0900 – 1015

Faculty

69192 Section M02

MW: 1030 – 1145

Carrie Tafoya

69193 Section M03

MW: 1330 – 1445

Faculty

69194 Section M04

TR: 0900 – 1015

Faculty

69195 Section M05

TR: 1030 – 1145

Carrie Tafoya

69229 Section M06

TR: 1500 – 1615

Carrie Tafoya

69230 Section M07

MW: 1030 – 1315

Faculty

69231 Section M08

MW: 1200 – 1315

Faculty

69232 Section M09

MW: 1330 – 1445

Faculty



69233 Section M10	MW: 0900 – 1015	Faculty
69234 Section M11	TR: 0900 – 1015	Faculty
69235 Section M12	TR: 1030 – 1145	Faculty
69236 Section M13	MW: 1030 – 1145	Faculty
69239 Section M14	MW: 1200 – 1315	Faculty
69240 Section M15	TR: 1200 – 1315	Faculty
69241 Section M16	MW: 1330 – 1445	Faculty
69242 Section M17	TR: 0900 – 1015	Faculty
69243 Section M18	MW: 1200 – 1315	Faculty
69244 Section M19	TR: 1030 – 1145	Faculty
69258 Section M20	TR: 1500 – 1615	Faculty
69259 Section M21	MW: 1500 – 1615	Faculty
69260 Section M22	TR: 1330 – 1445	Faculty
69261 Section M23	MW: 1500 – 1615	Faculty
69262 Section M24	MW: 1330 – 1445	Faculty
69263 Section M25	TR: 1330 – 1445	Faculty
69269 Section M26	TR: 1500 – 1615	Faculty
69270 Section M27	MW: 1500 – 1615	Faculty
69271 Section M28	TR: 1200 – 1315	Faculty
69272 Section M29	TR: 1500 – 1615	Faculty
69273 Section M30	MW: 1800 – 1915	Faculty
69274 Section M31	TR: 1800 – 1915	Faculty
69275 Section M32	TR: 1930 – 2045	Faculty
69635 Section M33	MW: 1030 – 1145	Faculty
69636 Section M34	MW: 0900 – 1015	Faculty
69637 Section M35	TR: 1800 – 1915	Faculty
69638 Section M36	MW: 1930 – 2045	Faculty
69639 Section M37	MW: 1800 – 1915	Faculty
69640 Section M38	TR: 1930 – 2045	Faculty
72961 Section U70	WEB	Faculty
69292 Section U71	WEB	Faculty
69293 Section U72	WEB	Faculty
69294 Section U73	WEB	Faculty

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: 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	Haley Kraus
69277 Section M02	TR: 0900 – 1015	Melissa Espinoza
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 MULTICUL/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 1410

INTRODUCTION TO LITERATURE

68817 Section M01

MW: 1030 – 1145

Melissa Espinoza

72944 Section M02

TR: 0900 – 1015

Haley Kraus

67415 Section M70

WEB

Juan Araiza

67416 Section U70

WEB

Faculty

In this course, students will examine a variety of literary genres, including fiction, poetry, and drama. Students will identify common literary elements in each genre, understanding how specific elements influence meaning.

Learning Outcomes

1. Identify, define, and understand basic literary conventions and themes in fiction, poetry and drama.
2. Write reasonable, well-supported analyses of literature that ethically integrate evidence from texts

GNDR 2110G

INTRODUCTION TO WOMEN, GENDER, & SEXUALITY STUDIES

60522 Section M70

WEB

Juan Araiza

63200 Section M71

WEB

Juan Araiza

60523 Section U70

WEB

Juan Araiza

68057 Section U71

WEB

Juan Araiza

This course introduces learners to key concepts, debates, and analytical tools in Women's, Gender, and Sexuality Studies. As an inter- and multidisciplinary 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. Through readings and assignments, we will critically analyze how different networks of power and social relations play a role in everyday living as well as demonstrate how categories of identity and difference are central to their understanding and deployment. Areas of focus include: social, cultural, political, creative, economic, and 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. This class fulfills General Education Area IV. Questions? Email the appropriate instructor: mjonet@nmsu.edu (Dr. Jonet), raraiza@nmsu.edu (Prof. Araiza), or G&SS program director Dr. Blackston at dmb1@nmsu.edu

69974 Section M72

WEB

M. Catherine Jonet

69975 Section M74

WEB

M. Catherine Jonet

69482 Section U72

WEB

M. Catherine Jonet

69483 Section U73

WEB

M. Catherine Jonet

What shapes who we are and how we live? Is gender just about being a man, a woman, or nonbinary, or is it something more complex and broader that shapes all of us in different ways? How do race, sexuality, gender identity, and ability impact the opportunities we have, the way we're treated, and the world around us? This course invites you to think critically about the forces that shape our lives—like family, media, politics, and education—and how power operates through them. You'll explore the complexities of identity, difference, and inequality, while learning how movements for gender, racial, LGBTQ+, and disability justice have reshaped society. Perfect for anyone curious about these issues, looking to build a foundation for further study, and seeking to better understand the world and their place in it. 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. This class fulfills Gen Ed Area 4 requirement.

GNDR 2120G

REPRESENTING WOMEN ACROSS CULTURES

66158 Section U70

WEB

Laura Anh Williams

This course explores fundamental concepts in the interdisciplinary field of Women's, Gender, and Sexuality Studies and feminist theory, especially as they relate to aspects of identity beyond sex and gender. We will examine power, privilege, and inequality in conjunction with intersections of gender with race, ethnicity, class, and sexuality. We will examine the social institutions and media representations that shape our ideas about these often-overlapping identity categories. We will consider how underrepresented voices might intervene in the ways we think about gender, race, sexuality, and more.

Questions? Email: lawill@nmsu.edu

66563 Section M70

WEB

Faculty

72956 Section M01

TR: 1200 – 1315

Cynthia Bejarano

This course critically interrogates the cultural production and circulation of representations of women across diverse historical, cultural, and geopolitical contexts. Drawing on interdisciplinary scholarship in Gender and Sexuality Studies, feminist theory, sociology,

criminology, anthropology, and cultural studies, the course examines how representations of womanhood are constructed through discourse, visual culture, literature, and media. Particular attention is given to how systems of power—including patriarchy, colonialism, racialization, capitalism, and heteronormativity—shape dominant narratives about women's roles across societies. Engaging with frameworks such as intersectionality and transnational feminism, students will analyze how representations both reproduce and contest hierarchies of gender, race, class, sexuality, and nation. Through comparative case studies, the course explores how women across cultures negotiate, resist, and rearticulate these representations, illuminating the relationship between cultural representation, power, and lived experience. This class fulfills General Education Area IV.

Questions? Email: cbejaran@nmsu.edu

ENGL 2130G/GNDR 350 ADVANCED COMPOSITION

64950 Section M70

WEB

Gina Lawrence

In an age when media—and increasingly artificial intelligence—shapes how we understand the world, this course invites you to become a more critical, reflective, and empowered reader and creator. We will explore how meaning is made through language, images, sound, and digital platforms, and how media influences what feels true, credible, or persuasive. Using **media literacy as our framework**, we will examine news, social media, popular culture, visual media, and AI-generated content to better understand how information circulates, how power operates through media, and how audiences are persuaded. Along the way, you will gain practical tools for analyzing and producing media ethically and thoughtfully—skills that matter no matter your major or career path. At the core of this course is **rhetoric**, or the art of effective communication. Rhetoric is not limited to formal speeches or political arguments—it's something we use every day when we try to convince, explain, represent ourselves, or make sense of the world around us. In this class, we will study rhetoric across multiple modes, including written, visual, and auditory forms, and consider how rhetorical choices shape knowledge, identity, and belief. This course does not aim to promote a single ideology or viewpoint. Instead, it encourages you to question the idea that media, language, or classrooms are neutral spaces. Through writing, discussion, and creative projects, you will learn to analyze how dominant narratives are constructed, how alternative perspectives are marginalized or amplified, and how critical engagement with media can help you navigate—and participate in—the world more intentionally.

ENGL 2210G

PROFESSIONAL & TECHNICAL COMMUNICATION

69405 Section M01

MW: 0900 – 1015

Barry Thatcher

69406 Section M02

MW: 1030 – 1145

Faculty

69279 Section M03

MW: 1030 – 1145

Barry Thatcher

69280 Section M04

TR: 1500 – 1615

Yael Lavender-Smith

69281 Section M05

MW: 1330 – 1445

Barry Thatcher

69282 Section M06

TR: 0900 – 1015

Faculty

69283 Section M07

TR: 1030 – 1145

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

69641 Section M13

MW: 1030 – 1145

Faculty

69642 Section M14

MW: 1500 – 1615

Faculty

69643 Section M15

TR: 1200 – 1315

Faculty

68832 Section M70

WEB

Michelle Granger

62562 Section M71

WEB

Gina Lawrence

62561 Section M72

WEB

Gina Lawrence

65898 Section M73

WEB

Gina Lawrence

55340 Section M74

WEB

Yael Lavender-Smith

67393 Section U70

WEB

Faculty

67394 Section U71

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.

ENGL 2210M

PROFESSIONAL AND TECHNICAL COMMUNICATION MULTILINGUAL

64913 Section M01

TR: 1530 – 1645

Dylan Retzinger

72945 Section M02

TR: 1330 – 1445

Yael Lavender-Smith

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**.

ENGL 2221G

WRITING IN THE HUMANITIES AND SOCIAL SCIENCE

69407 Section M01	MW: 1030 – 1145	Haley Kraus
69289 Section M02	MW: 1330 – 1445	Jordan Lavender-Smith
69290 Section M03	MW: 1500 – 1615	Melissa Espinoza
69291 Section M04	TR: 1030 – 1145	Melissa Espinoza
68819 Section M05	MW: 1915 – 2030	Jordan Lavender-Smith
68820 Section M06	TR: 1200 – 1315	Haley Kraus
71198 Section M07	TR: 1330 – 1445	Michelle Granger
70824 Section M08	TR: 1030 – 1145	Michelle Granger
69755 Section M09	MW: 0900 – 1015	Faculty
65907 Section U70	WEB	Faculty
65908 Section U71	WEB	Faculty
71946 Section U72	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**.

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' informationa
4. I needs and organizational constraints.
5. Employ appropriate design/visuals to support and enhance various texts.
6. Demonstrate effective collaboration and presentation skills.
7. Integrate research and information from credible sources into professional communication

ENGL 2280

HISTORY OF ARGUMENT

41466 Section M01	MW: 1500 – 1615	Dylan Retzinger
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This course is premised on the idea that argument is everywhere, that it serves a crucial function in social, political, personal, and civic life, and thus that it should be studied with care and sophistication. While argument can be approached from a number of perspectives, in this course, we will study it rhetorically. This means that rather than focus on whether arguments are true or false, right or wrong, or live up to objective requirements of legitimacy, we will pay attention to how they work—how they are created, how they are interpreted, and how they persuade audiences in specific circumstances. This will require us to both read *about* arguments as well as read arguments themselves. Additionally, students can expect to write about what they read as well as use specific strategies to craft arguments.

ENGL 2310G

INTRO TO REATIVE 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 explore multiple writing genres and learn the strategies that create good creative writing. The course will include the reading of incredible poetry, fiction, creative nonfiction, screenplays, plays, graphic literature, and experimental work. Students will learn both through critical analysis of published work and creative writing techniques, and through experimenting with writing strategies while creating their own work.

ENGL 2520G

FILM AS LITERATURE

60970 Section M01	M: 1630 – 1900	Jordan Lavender-Smith
64924 Section M02	W: 1630 – 1900	Jordan Lavender-Smith
69983 Section M70	WEB	Juan Araiza
72962 Section U70	WEB	Juan Araiza

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 2521**THE BIBLE AS LITERATURE**

72946 Section M01

MW: 1030 – 1145

Brian Rourke

Develops informed readings of Hebrew and Christian scriptures. Emphasizes understanding Biblical literary forms, techniques, themes; historical, cultural contexts for interpretation; authorship, composition, audience for individual books; development of Biblical canon.

Learning Outcomes

1. Develop and articulate historically informed and textually supported arguments regarding the form and meaning of biblical texts
2. Express arguments and explication in clear, organized,
3. Understand the Jewish and Christian scriptures as cultural artifacts, using some fundamental techniques of literary analysis and interpretation, especially: thematic interpretation, stylistic analysis, narrative analysis, poetics, and the rhetorical analysis of figurative language.
4. Use socio-historically informed interpretive methods focused on these fundamental contextual questions : 1) who probably wrote and edited these texts, 2) why and how they most likely did so, 3) how their earliest audiences probably responded to them, and 4) why and how they were later combined to form the canonical Jewish and Christian bibles read today.
5. Know in detail substantial selections of representative, influential, and historically informative biblical texts
6. Distinguish literary critical and historical analysis of the Bible from those based on faith, tradition, authority, and theology
7. Recognize, understand, and analyze the forms, genres, and techniques used by biblical authors
8. Become familiar with and be able to use essential knowledge of the historical, cultural, and geographical contexts of Biblical writing
9. Learn how evaluate texts as historical documents, as well as how doing so relates to and differs from literary critical analysis and interpretation 1
10. Become familiar with common and influential scholarly, critical, and aesthetic ways of reading Biblical texts from a contemporary perspective 1
11. Understand the cultural influence of the Bible and its relevance for other areas of scholarly and artistic work

ENGL 2620G**AMERICAN LITERATURE II**

Achieving Our Country?

71415 Section M02

TR: 1030 – 1145

Fabrizio Ciccone

Can outrage form the basis of a national tradition? National pride plays a crucial role in maintaining the health of a nation—but what of national self-disgust? What does the story of a nation look like from the perspective of history's losers? This course on modern American literature (c. 1851-present) charts a countertradition within American letters, one that organizes itself around shame, mockery, and anger. We begin with Romanticism and work our way through the American canon, giving particular attention to writers and thinkers uniquely attuned to America's political and moral failures as well as those who, on the basis of race, class, and gender, have only limited access to the national pride that animates so much of American cultural production. Readings for this course draw on an expansive sense of literature, including not only established literary genres (the novel, poetry, and the essay) but also more recent popular forms (Hollywood cinema, stand-up comedy, rock music and hip-hop, and narrative television). As such, we will be studying canonized novelists (Herman Melville, William Faulkner, Toni Morrison), poets (Walt Whitman, Langston Hughes, T. S. Eliot), and essayists (Ralph Waldo Emerson, Ralph Ellison, Richard Rorty) alongside Hollywood filmmakers (Stanley Kubrick, Spike Lee, Ari Aster), popular musicians (Bruce Springsteen, Public Enemy, Lana Del Rey), stand-up performers (Lenny Bruce, Richard Pryor, George Carlin), and exemplary works from the so-called "Prestige Era" of television.

ENGL 2630G**BRITISH LITERATURE I**

72947 Section M01

MW: 1330 – 1445

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. We will discuss 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, genres, and terms, participants will hone interpretive skills in class discussion and in critical writing.

ENGL 302**THEORY AND CRITICISM: LITERATURE AND CULTURE**

72948 Section M01

TR: 1330 – 1445

Ryan Cull

Every day our world is powerfully shaped by the interpretation of texts. This is obvious when one thinks about the impact of judicial rulings that interpret the law or a religious leader's commentary on a sacred text. It is also true of the impacts made by interpretations of other cultural texts, including those described as literature. This class will ask students to reflect on how and why one interprets texts in the way that one does. It will introduce students to a number of fundamental approaches to and debates within interpretive or

"critical" theory. And we will read a few stories and poems along the way as we learn to apply various theories. By exposing you to a range of interpretive approaches, this class, ideally, will enable you to develop and refine your own way of engaging with texts and the world around them.

ENGL 304 INTRO FICTION WORKSHOP
73394 Section M01 TR: 1500 – 1615 Faculty
Imaginative writing, chiefly prose narrative. Repeatable for a maximum of 9 credits.

ENGL 306 CREATIVE WRITING: POETRY
71196 Section M01 MW: 1500 – 1615 Carrie Tafoya
Introduction to the writing of poetry. Repeatable for a total of 9 credits.

ENGL 310 CRITICAL WRITING
64927 Section M01 TR: 1200 – 1315 Rose Conley
A course in critical reading, writing, and research designed to prepare English majors for upper-division courses.

ENGL 356 FORM & TECHNIQUE: POETRY
68824 Section M01 TR: 1500 – 1615 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
67088 Section M70 WEB Michelle Granger
71716 Section M03 TR: 1500 – 1615 Rose Conley

Course Content and Objectives:

This course involves reading and analyzing 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 children's and young adult fiction. This course's reading list emphasizes diversity as well as an international approach to investigating the various modes of producing and reading children's and young adult 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 substantive and cogent thesis statements. Throughout the semester, small group work discussions will enable students to share with the class their own views on the assigned readings. Free-writes will also offer students the opportunity to share with me their thoughts about the writing assignments. Unlike essays, group discussions and free-writes are not assigned letter grades.

GNDR 371 INTRODUCTION TO LGBTQ STUDIES
72972 Section U70 WEB M. Catherine Jonet
72971 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. For any additional queries or insights, reach out to Dr. M. C. Jonet at mjonet at nmsu dot edu.

ENGL 380V/GNDR 380V WOMEN WRITERS
72949/72963 Section M01 MW: 1500 – 1615 Rose Conley
67078/67090 Section M02 MW: 1330 – 1445 Rose Conley

Course Description and Objectives:

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, 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 agents within their own cultures, contribute commentary on and artistic representations of their societies and the events and changes within them?

Course objectives also include strengthening students' writing, reading comprehension, and critical thinking skills.

GNDR 402/502**TRANSNATIONAL FEMINISMS**

72957/72973 Section M01 MW: 1330 – 1445

Dylan Blackston

Hybrid In-person (We will meet in-person and via Zoom depending on course needs for a specific day, with some class time utilized for out-of-class project completion and research work. However, full class time will be utilized.)

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. Questions? Email: dmb1@nmsu.edu

ENGL 404**USER EXPERIENCE AND ASSISTANCE**

72964 Section M01 WEB

Clinton Lanier

Includes theories and discussions of users, usability, accessibility, disability, design, embodiment, and ethics to prepare students to understand, write for, and collaborate with users and audiences in technical and professional communication contexts.

Learning Outcomes

1. Understand histories and politics that inform contemporary best practices and ethics conversations associated with the development of user-oriented documentation
2. Develop a robust vocabulary that permits engagement in both academic and industry-based conversations about users, access, and documentation
3. Discuss pros, cons, and nuances of multiple user-centered research methods
4. Produce professional user-assistance documents and discuss the ethics of design decisions.

GNDR 408/508**FEMINIST FOOD STUDIES**

72959 Section M01 TR: 1200 – 1315

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 gender, authority, and “normalcy.” 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.

Questions? Email: lawill@nmsu.edu

ENGL 408**SHAKESPEARE I**

72970 Section M02 MW: 1030 – 1145

Tracey Miller-Tomlinson

From the star-crossed lovers of *Romeo and Juliet* to Hamlet's questioning 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. 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 a few 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 may attempt this ourselves by acting out a scene in small groups. Throughout, participants will be encouraged to bring their own areas of interest and expertise to bear on our study of Shakespeare and early modern culture.

ENGL 413**ADVANCED CREATIVE WRITING: PROSE WORKSHOP**

70830 Section M01 T: 1630 – 1900

Richard Greenfield

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**

73400 Section M01 M: 1630 – 1900

Faculty

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

ENLG 416**APPROACHES TO LITERATURE**

72951 Section M01 M: 1630 – 1900

Jesse Allred

Understanding, appreciation, techniques of instruction in high school. **Prerequisite:** at least 6 credits in upper-division English courses

ENGL 417**ADVANCED STUDY IN CRITICAL THEORY**

67079 Section M01 MW: 1500 – 1615

Brian Rourke

Advanced study of one or more major trends in theoretical inquiry within English studies. Some prior study of theory, such as English 301-303, strongly recommended. Repeatable under different subtitles.

ENGL 422/522**ADVANCED STUDY IN A LITERARY FORM OR GENRE**Comic Epic: *Ulysses* and *Infinite Jest*

Section

TBD

Fabrizio Ciccone

This course is intended for anyone who struggles with attention. We will spend the semester with two of the most complex, rewarding, and funniest works of English-language literature: James Joyce's *Ulysses* (1922) and David Foster Wallace's *Infinite Jest* (1996). The primary aim of this course will be to develop a careful and joyful reading of Joyce's and Wallace's exuberant human comedies. A secondary goal will be to instruct students in how to read (and enjoy) long books. Joyce wrote *Ulysses* over a seven-year period that spanned a world war and a global pandemic. While many of his contemporaries responded to the apocalyptic violence of the early twentieth century by investing in the isolationist tendencies of extreme nationalism and fascism's false promises of universal order, Joyce set out to rewrite Homer's *Odyssey* as a polyglot, multicultural, comic epic. What Joyce found in comedy was not an escape from the nightmare of history but rather, in the words of his compatriot Samuel Beckett, "a form to accommodate the mess." At the other end of the twentieth century, and across the Atlantic, Wallace wrote his own multinational, multicultural, comic epic over another seven-year period. Wallace set his book in a near future that looks increasingly like our own, in which the United States has absorbed Canada and Mexico, the calendar has been sold to corporations, and the end of the world might be right around the corner. And yet, despite its despairing overtones, *Infinite Jest* remains committed to a comic mode of thinking. Throughout our time together, we will try to understand what is to be gained by refusing a "tragic" perspective in times of great disaster. We will, in other words, try to take the comedy of *Ulysses* and *Infinite Jest* seriously.

ENGL 442**MODERN AND CONTEMPORARY AMERICAN POETRY**

Emily Dickinson: Lyric, Theory, Politics

72952 Section M01

TR: 1500 – 1615

Ryan Cull

In the past decade, two films and one tv show have centered on the life and art of Emily Dickinson. (Has any other "literary" writer received an equivalent amount of attention on film and tv recently? Why has Dickinson?) But beyond being a cultural touchstone, Dickinson has been a point of reference reclaimed and reinterpreted by every generation of American poets since her death. Her poetry and letters have been a flashpoint for theoretical debates sustained across successive generations of feminist and queer theorists. And her distinctive writing practices have influenced conversations about genre, raising fundamental questions about what a lyric poem is and what the sociopolitical ramifications of form, editing, and publication are. This course will focus on tracing Dickinson's poetic development, taking excursions to consider each of these areas, with reference to writers of her time, as well as a few more recent poets, critics, and theorists (and, yes, probably at least one of those movies or the tv show).

ENGL 449**ADVANCED STUDY IN WRITING**

Terms of Writing: Exploring Geographies and Technologies

72953 Section M01

T: 1630 – 1900

Kerry Banazek

This class explores how environments, technologies, and writing practices come to inform one another. We'll explore geo-graphy as a practice of "earth writing" and "technography" as a theory of convergence that asks, "How was it that technology and writing came to inform each other so extensively that today there is only information?" We'll do our best to figure out how terms like information, data, narrative, storytelling, poetics, and composition shape our collective ways of communicating with one another. A few more questions we'll consider include: How do scholars write their way into meaningful engagement with things that cannot be seen (or are only rarely thrown into view)? How do writers meaningfully engage the tension that connects physical borders and barriers with boundaries that structure imagination, possibility, or futurity in more abstract ways? How does interdisciplinarity play out in writing, and why might all kinds of writers want to pay particular attention to descriptions of places and technologies? Some texts we'll (likely) work through together build theories around these title phrases: *Desert Distortion*, *Wild Blue Media*, *Violent Inheritance*, *Disabled Ecologies*, *Nonhuman Witnessing*, *Playing Nature*, *Phonographies*, and *Listening to Images*.

Practically, class will be one part a critical exploration of how writing moves culturally, one part style workshop. Each week, we will explore a single text, paying close attention to not only to content---ideas, events described by authors, arguments, dreams, goals, rhetorical moves and their potential impacts---but also sentences. Which is to say, style. We will dedicate significant time to writing exercises that help us try on or inhabit varied academic writing styles---as well as some writing styles you may not associate with academic writing. Of course, we'll talk about why we assume certain things belong in categories like "academic" and others do not, and we'll make some cases for disrupting related norms.

GNDR 450/550-HIST479/579**ORAL HISTORY**

73362/73363 – 72745/72754

W: 1330 – 1600

Laura Hooton

Section M01

This class will explore the uses and analysis of oral histories and the methods and strategies behind creating oral histories. This semester the oral histories will also connect to histories of gender and sexuality. All students in the class will complete their own oral history project.

Questions? Email: hooton@nmsu.edu

GNDR 455/555**FEMINIST RESEARCH METHODOLOGIES**

72960/72979

MW: 1030 – 1145

Dylan Blackston

Hybrid In-person (We will meet in-person and via Zoom depending on course needs for a specific day, with some class time utilized for out-of-class project completion and research work. However, full class time will be utilized.)

This course is designed to be a critical introduction to conducting feminist research for undergraduate and graduate students. We'll engage questions such as: What makes research feminist? What counts as evidence? How do we gather information for our scholarly-activist work? Who does our work benefit or omit? You will learn about different methods for gathering information needed to conduct your work and how your research can be guided by feminist 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.

Questions? Email: dmb1@nmsu.edu

ENGL 471M

SCHOLARLY WRITING FOR INTERNATIONAL GRADUATE STUDENTS

(Formerly SPCD 470)

60379 Section M01

TR: 1200 – 1315

Tamara Anatska

ENGL 471M is designed specifically for international/multilingual graduate students. Emphasis is on the principles and practice of academic English characteristic of the type of writing expected in university graduate studies, regardless of major.

Course Prerequisites: Placement on the English Language Placement Test (ELPT) or by consent of the instructor.

Course Learning Outcomes

At the end of the semester, you should be aware of and proficient in several academic genres. Course emphasis will be placed on both examining the rhetoric and corresponding language features of research report texts (including published texts in your own field of study) and on writing original texts. Specifically, students will:

1. Differentiate between genres in the discourses of their chosen disciplines.
2. Write part-genres (problem-solutions and Methods and Discussion sections) and genres (book/article reviews and research papers).
3. Analyze writing conventions in peer-reviewed, scholarly articles in their chosen disciplines.
4. Develop academic research abilities.
5. Apply analytical skills to the discourses of their chosen disciplines to explore how effective academic writing is achieved.
6. Incorporate APA/MLA, Chicago, or IEEE style format for in-text citations and references into their writing.

Course Delivery Method

The course will be taught in a hybrid format, which means you will complete the work in Canvas (course readings and quizzes) and have a meeting with the instructor once a week. Once the time of the weekly meetings is determined, please make sure to attend the meetings regularly.

Materials

1. Required: Swales, J. & Feak, C. (2012) Academic writing for graduate students: Essential skills and tasks (3rd ed.). Ann Arbor, MI: The University of Michigan Press. The 3rd edition is required. Earlier editions will not suffice.

2. Required other materials: Digital copies of journal text/research articles and copies of own class writing.

Evaluation (S=Satisfactory or U=Unsatisfactory)

To pass the class, students have to score 80% on the class assignments and projects.

Course Overview

This course is designed to make you a flexible, more proficient reader and writer of the type of text you will encounter in the university as a graduate student. We will examine various types of published text, and you will compare the writing style of articles or thesis/dissertation text in your field to the models presented in class. You will also write weekly to develop your own skills as a scholar.

Weekly Overview

Each unit [chapter] in Academic Writing for Graduate Students highlights the rhetorical and stylistic language features of a special type of academic text and provides numerous related tasks. Each week, you are expected to study the assigned unit. We will complete a selection of practice tasks in class. You will also be asked to locate and analyze a published text from your own field that demonstrates the rhetorical and language items featured in each week's unit and to share your observations with your fellow students. Finally, you will practice these features by writing original text of your own.

Original Writing. You are encouraged to submit only writing that you have written yourself. It is generally wise to find numerous readers to help you revise and edit course papers in your other courses; for purposes of ENGL 471M, I encourage you only to seek help from me, from your peers in class, the Writing Center, and no one else. This will give me a realistic picture of your true writing ability so that I can offer appropriate and timely instruction and feedback throughout the semester.

Topic Selection. The information you present in your writing must be understandable to me and the other students in the class (we are not all computer scientists or electrical engineers!) since we are your audience.

Writing Feedback. To help you improve your writing, you will receive a variety of feedback throughout the semester. In class, you will have an opportunity to collaborate with a peer who can provide feedback on your writing. To facilitate the peer-review process, you will be provided with a checklist on what to look for in each other's writing. You will also submit a draft of each writing assignment to receive feedback from me, the instructor. You are welcome to take advantage of the office hours to discuss and ask questions about the instructor's feedback.

Source-based Writing/Plagiarism.

I expect that all sentences in your writing are sentences composed by you and not language directly copied from different sources or generated by AI. We will begin with writing tasks that require you to shape the expression of ideas and the choice of words from your own current knowledge, without reference to outside sources of information. Later, we will write using information from published authors. Each type of writing requires special conventions that we will practice as the need arises. Failure to maintain these conventions can result in plagiarism and serious disciplinary consequences on the part of the university.

To prepare for writing using other authors' ideas or words, we will discuss the assumptions commonly held in the university about correctly using published sources in support of your own writing. We will also discuss how scientists and other experts suffer should they plagiarize the work of others. We will carefully review and practice the specific writing conventions all writers must use to acknowledge either borrowed information or words.

To become aware of the university policy regarding plagiarism, please review Academic Misconduct in the Code of Conduct from the NMSU Student Handbook at as well as the university library site titled "Plagiarism: What it is and how to avoid it" at

<http://lib.nmsu.edu/instruction/index.html> Please note: Any copied language which is not placed in quotation marks is considered plagiarism, even when it is properly cited in-text or in a reference. Plagiarized writing, whether intentional or unintentional, is considered academic misconduct and is cause for failing any course at NMSU, including ENGL 471M. Thus, a major goal of this course is to meet university expectations when doing source-based writing.

Avoid Plagiarism. Be sure that your work meets academic standards. Review it with your instructor or with a Writing Center consultant. You may also work with a qualified tutor in a University academic support program. Use web sites, such as the following, to learn more. § NMSU Library Guides § Avoiding Plagiarism – Purdue Online Writing Lab § How Not to Plagiarize

Artificial Intelligence. No Use of Generative AI Permitted: This course assumes that all work submitted by students will be generated by the students themselves, working individually or in groups. Students should not have another person/entity do the writing of any substantive portion of an assignment for them, which includes hiring a person or a company to write assignments and using AI tools.

Course Policies and Expectations

Homework Policy and Practices. Each week will require advance preparation in the form of reading and writing. Plan to spend 3-4 hours of homework for every class. All homework is due at the beginning of class.

Late Work. If you submit an assignment late, 10% will be deducted for each day after the deadline. Example: You have an assignment that is worth 10 pts. If you submit it one day late, your highest grade for this assignment will be 9 points; two days late – 8 points, etc. During the semester, you are given one opportunity to submit an assignment late without any point deduction. This opportunity is reserved for emergency situations. Please communicate with me in a timely manner when you would like to use this one opportunity.

Engagement and Attendance

Engagement in this course means completing assigned readings, writing and review exercises, draft workshops, and major writing projects. Attendance will be taken every time and will count towards your final grade.

Illness. As a member of the campus community, it is important that you keep yourself and others safe from germs and viruses that may be contagious and harmful. While its status as a national emergency has ended, for example, COVID-19 can still be very harmful to those exposed to it. When you are ill with any condition that is contagious in a classroom environment (COVID-19, the flu, strep, etc.), you should not attend class. You should communicate with your instructor and check Canvas to catch up on any missed classes.

NOTE: As your instructor, I reserve the right to adapt this course to make it better fit our collective needs; that may include making changes to the course schedule or the technical platforms involved in course delivery.

If you are having difficulty with a technical aspect of the class or with the way the schedule is unfolding, please communicate that to me. I know that many of you need to work a full or part-time job in addition to taking a full load of university courses. You will discover that I am a flexible instructor and will try to work with you as much as possible. English 471M classes are usually taught face-to-face only with only a few classes during the semester that will be asynchronous. These times are usually reserved for you to complete larger writing assignments. If you get behind in your work for any reason, please contact me right away. My job is to ensure your success. Plus, I may worry about you and your well-being if I don't hear from you.

GNDR 471/571

SEMINAR IN FEMINIST AND QUEER THEORIES 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.

Questions? Email: mjonet@nmsu.edu

ENGL 478

DOCUMENT DESIGN WEB

Clinton Lanier

72969 Section M70

Advanced study in writing, with an emphasis on the computer as a tool for designing visually informative text. Includes theory and research in document design and the use of page composition and graphics software

ENGL 485M

INTERNATIONAL TEACHING ASSISTANT DEVELOPMENT F: 1030 – 1145

Tamara Anatska

70833 Section M01

This course is designed to support international graduate teaching assistants and ensure their success as ITAs in their respective academic departments at NMSU. The main purpose of the course is to create a community where ITAs can strengthen their communication/presentation skills, get equipped with new innovative teaching strategies, discuss NMSU policies and procedures, university culture, and receive valuable feedback on their teaching.

Course Learning Objectives (CLOs)

Upon the completion of this course, participants will be able to:

1. Design a syllabus for an undergraduate course following NMSU syllabus guidelines.
 - o As a Teaching Assistant for a class or lab, you may be provided with a course syllabus or a syllabus template. During the class, we will analyze a sample syllabus, modify the syllabus to meet your students' needs, and discuss effective ways of presenting the syllabus to your class.
2. Build classroom community by applying the strategies acquired during the course.

o The first day of class is very important as this is the time when you introduce yourself to a class and get to know your students. This is the time when first impressions are formed! Therefore, we will discuss and practice the activities that will prepare you for your first day as a teaching assistant at NMSU.

3. Demonstrate effective communication strategies as an instructor.

o International teaching assistants (ITAs) come from several of the world's continents and speak English in many different ways.

Undergraduate students at NMSU may not have experienced English outside of their region, and, therefore, might find it difficult to understand English from other areas of the world. Hence, one of the main goals of ENGL 485M is to enhance your verbal and nonverbal skills to help you deliver presentations with confidence.

4. Apply a variety of teaching strategies to teach content in your academic field.

o The main responsibility of an ITA is teaching in different settings, such as seminars, lectures, and labs. Therefore, it is essential to gain knowledge and experience in a variety of teaching strategies. Thus, ENGL 485M will focus on modeling various teaching strategies that you can incorporate in your own classroom to promote student engagement and learning.

· Demonstrate understanding of distinct aspects of undergraduate education in the United States.

o Your country's educational system at the bachelor's level may differ in several ways from that of the U. S. Thus, another important goal of ENGL 485M is to help you become more knowledgeable about U.S. undergraduate education and help you see the teaching assistant's role in a larger context.

5. Demonstrate understanding of student diverse populations at New Mexico State University.

o To provide quality instruction to undergraduate students, it is important not only to be knowledgeable in your academic field but also have an understanding and appreciation of diverse student population at New Mexico State University. Therefore, ENGL 485M will offer you the opportunity to learn more about diverse student populations at NMSU and their academic needs.

Textbooks and Materials

There is no textbook required for this course. The materials for each module will be provided and made available in Canvas.

Communication

During the semester, I will use the Announcements tool in Canvas to communicate time-sensitive information about the course. In addition, I will send reminders about upcoming assignments and projects to ensure that everyone in the course is informed. On your side, please make sure to check Canvas daily to keep up with the latest information about the course.

ENGL 489

CULTURAL STUDIES: LITERATURE AND THE THEORY FEMINIST FOOD STUDIES

72976 Section M01

TR: 1200 – 1315

Laura Anh Williams

Examines the theory and practice of cultural studies in relation to the variety of discourse describable as literary, including autobiography, avant-garde writing, nonfiction prose, the essay, online writing, folklore, and popular genre fiction (such as mystery, romance, thriller, or horror). Repeatable under different subtitles. May be repeated up to 6 credits.

ENGL 497

INTERNSHIP WEB

71305 Section M71

Justine Wells

Supervised technical and professional communication internship in business, industry, government, or the university. Repeatable for a total of 6 credits. Consent of instructor required.

FDMA 398

SPECIAL TOPICS – MULTIMEDIA POETRY

69478 Section M02

M: 1330 – 1600

Ilana Glassco Lapid

71378 Section M03

W: 1330 – 1600

Cherie Saulter

FDMA 398: Multimedia Poetry. Students interested in poetry films, sound poetry and animated poems are welcome to explore the ways that poetry (the oldest oral/text-based art form) has entered the digital age. Poetry "trailers" for upcoming books are all over Instagram; podcasts featuring poems are very popular, as are web-based poetry projects and media-based poetry installations. There are numerous poetry short film festivals that students could submit their completed works to. Online magazines often feature video segments—a student need not have poetry experience, and a phone will be enough equipment to start for this class.