



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

<b>ENGL 1105M</b>	INTERMEDIATE ESL COMPOSITION & GRAMMAR REVIEW (formerly SPCD 110)	
42753 Section M01	MW: 1330 – 1445	Alice Poole
42754 Section M80	MW: 1030 – 1145	Alice Poole
42755 Section M02	MW: 1500 – 1615	Alice Poole
42756 Section M72		Alice Poole

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

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

<b>ENGL 1110M</b>	COMPOSITION I FOR MULTILINGUAL WRITERS (formerly SPCD 111G: Advanced ESL Composition)	
Section M01 cross listed M80	TR: 1030 – 1145	Marieka Brown
Section M02 cross listed M70	TR: 1300 – 1440	Marieka Brown
Section M03 cross listed M71	TR: 1500 – 1640	Marieka Brown

For international and multilingual students. *Rhetoric and Composition for Multilingual Writers* is a required general education course that uses rhetorical concepts to help students study and practice writing. The course emphasizes revision and multiple drafting as students develop an understanding of how critical reflection, analysis, and research can aid them in responding to writing situations. The concepts and ideas introduced in this course will prepare students to ask questions about writing, strategize responses, and use writing processes to make their writing persuasive and polished. Prerequisites: placement into ENGL 111M determined by English Language Placement Test (ELPT), or SPCD 110, or approval by Writing Program Administrator. Restricted to Las Cruces campus only.

<b>ENGL 1110G</b> <b>(4 credit hours)</b>	COMPOSITION I	
23714 Section M80	MWF: 0830 – 0920	Faculty
23718 Section M81	MWF: 0930 – 1020	Faculty
23733 Section M82	MWF: 1030 – 1120	Faculty
23734 Section M83	MWF: 1030 – 1120	Faculty
23745 Section M84	MWF: 1130 – 1220	Faculty
23749 Section M85	MWF: 1030 – 1145	Faculty
23752 Section M86	TR: 0900 – 1015	Faculty
35288 Section M87	TR: 1200 – 1315	Faculty
23760 Section M88	MWF: 1230 – 1320	Faculty
23762 Section M89	MW: 1030 – 1145	Faculty
29539 Section M90	TR: 0900 – 1015	Faculty
37425 Section M91	TR: 1200 – 1315	Faculty
40058 Section M92	MW: 0900 – 1015	Faculty
40059 Section M93	MW: 1200 – 1330	Faculty
41557 Section M94	MW 1030 – 1145	Faculty
37426 Section M95	TR: 1200 – 1315	Faculty
Section M96	TR: 1030 – 1145	Faculty

*Rhetoric and Composition* is a required general education course that uses rhetorical concepts to help students' study and practice writing. The course emphasizes revision and multiple drafting as students develop an understanding of how critical reflection and analysis can aid them in responding to writing challenges. The concepts and ideas introduced in this course will prepare students to ask questions about the writing they are asked to do so, strategize responses, and use writing processes to make their writing persuasive and polished. ENGL 111G requires students to participate in 3-face-to-face hours and 1-web hour per week.

Special sections of ENGL 111 are offered for students in Engineering and in the College Assistance Migrant Program (CAMP).

### What Happens After English 111?

After successfully completing ENGL111 or its equivalent, NMSU students are required to take a 200-level writing course. Credit for 111G is a prerequisite for every English course numbered 200 or above. See General Education Course Descriptions.

*Successful completion of ENGL 111 is a prerequisite for every English course numbered 200 or above.*

#### ENGL 1410G

#### INTRODUCTION TO LITERATURE

40060 Section M70

Ryan Cull

In this class, we will learn the basic conventions of literary genres so that we may be able to understand and enjoy literature more deeply. Since literature is inextricably linked to (and emerges from and engages with) its cultural context, we will focus on three pivotal moments in American history when the prospect of developing a more inclusive democracy was at stake: the 1850s, when unresolved debates centering on slavery foreshadowed a Civil War, the 1910s-20s when debates over imperialism and immigration led to the development of cultural pluralism, and the 1960s-1970s, when a variety of counter-cultural movements highlighted how far America still had to go in order to achieve social equality for all. We'll read fiction, poetry, slave narratives, public speeches, and cultural criticism by a variety of writers, including a few with New Mexico roots. Along the way, we will complete a number of assignments in order to refine our analytical reading and writing skills.

**Note:** Due to the coronavirus pandemic, this will be a completely online course. You will need to have reliable internet access in order to use the course's Canvas page, where you will find discussion threads, assignments, and some of the readings. There will also be a few additional texts you will need to purchase.

#### ENGL 1410G

#### INTRODUCTION TO LITERATURE

42759 Section M71

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.

#### ENGL 2130

#### ADVANCED COMPOSITION

42760 Section M80

MW: 0900 – 1015

Faculty

#### ENGL 2210G

#### PROFESSIONAL & TECHNICAL COMMUNICATION

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](#).

39260 Section M59

Faculty

39436 Section M60

Faculty

40061 Section M61

Nora Rivera

29550 Section M62

Gina Lawrence

23818 Section M63

Gina Lawrence

23798 Section M64

Dylan Retzinger

29552 Section M65

Dylan Retzinger

39020 Section M66

Dylan Retzinger

37428 Section M67

Nora Rivera

28590 Section M68

Faculty

39021 Section M69

Nora Rivera

40062 Section M70

Faculty

28592 Section M71

Faculty

28591 Section M72

Faculty

39602 Section M73

Faculty

36768 Section M74

Faculty

37685 Section M75

Faculty

41754 Section M76

Faculty

29549 Section M77

Faculty

23806 Section M78

Barry Thatcher

23884 Section M79

Justine Wells

37430 Section M82

TR: 0900 – 1015

Nora Rivera

39017 Section M83

TR: 1030 – 1145

Faculty

39018 Section M84

MW: 1200 – 1315

Faculty

39019 Section M85

TR: 1500 – 1615

Faculty

40550 Section M86

MW: 1330 – 1445

Faculty

40551 Section M87

MW: 1500 – 1615

Faculty

35764 Section M88

TR: 1500 – 1615

Faculty

29556 Section M89

TR: 0900 – 1015

Faculty

23887 Section M90

TR: 1200 – 1315

Faculty

37429 Section M91

TR: 1500 – 1615

Faculty

29554 Section M92

TR: 1030 – 1145

Faculty

29555 Section M93 TR: 1200 – 1315 Faculty

**ENGL 2210M** PROFESSIONAL & TECHNICAL COMMUNICATION – MULTILINGUAL

23878 Section M80 MW: 1500 – 1615 Dylan  
23790 Section M81 TR: 1030 – 1145 Nora Rivera

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. For international and multilingual students. Your instructor and classmates will serve as your readers and will give you helpful and constructive criticism, which will in turn assist you in becoming a more fluent and engaging communicator in English.

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

Requires Consent of Instructor

**ENGL 2210H** PROFESSIONAL & TECHNICAL COMMUNICATION HONORS

42761 Section M80 MW: 1030 – 1145 Faculty

**ENGL 2215** ADVANCED PROFESSIONAL & TECHNICAL COMMUNICATION

Section M70 TR: 0900 – 1015 Faculty

**ENGL 2221G** WRITING IN THE HUMANITIES AND SOCIAL SCIENCES

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.

23830 Section M80 MWF: 0930 – 1020 Faculty

23837 Section M81 MWF: 1330 – 1420

23848 Section M82 MWF: 1030 – 1145 Faculty

23851 Section M83 MWF: 1030 – 1120 Faculty

23856 Section M84 MWF: 1130 – 1220 Faculty

23859 Section M85 MW: 1200 – 1330 Faculty

23861 Section M86 TR: 0900 – 1015 Faculty

23863 Section M87 TR: 1030 – 1145 Faculty

33209 Section M88 TR: 1500 – 1615 Faculty

23871 Section M89 MW: 1500 – 1615 Faculty

23873 Section M90 MW: 1030 – 1145 Faculty

**ENGL 2310G** INTRODUCTION TO CREATIVE WRITING

28593 Section M70 ONLINE Connie Voisine  
36769 Section M71 ONLINE Connie Voisine  
40572 Section M72 Brandon Hobson

Students will read and write poems, fiction and engage with writing for new media (video). Weekly assignments will build your understanding of various techniques in each kind of writing, and provide you with ideas to have the tools to produce your own literary works. No experience necessary.

40063 Section M80 Faculty

40553 Section M81 Faculty

Examines classic and contemporary literature in three genres. Various forms, terminologies, methods and technical aspects of each genre, and the art and processes of creative writing.

**ENGL 2520G** FILM AS LITERATURE

36767 Section M81 TR: 1330 – 1600 Rose Conley

41190 Section M82 MW: 1630 – 1900 Rose Conley

**ENGL 2520G** PERSPECTIVE ON FILM

Section M70 W: 1330 – 1600 Jean-Thomas Tremblay

How does the cinema work? What characterizes this art form? And how do institutions organize the production, circulation, and consumption of films? Students in this course use *genre* as their guiding concept. They develop a notion of genre that exceeds systems of film classification to include various historically situated conventions for managing expectations pertaining to a film's form (mise-en-scène, cinematography, editing, narrative) and the film experience (matters of sensation and perception). Students track how a limited number of narrative and documentary films negotiate genre conventions, and how this negotiation reveals political and economic trends. Nontraditional assignments, such as a podcast, invite students to familiarize themselves with public and multimedia formats of film description, interpretation, and evaluation.

**ENGL 2521** BIBLE AS LITERATURE

42764 Section M80 TR: 1030 – 1145 Brian Rourke

**ENGL 2620** SURVEY OF AMERICAN LITERATURE II  
 38741 Section M01 M: 1630 – 1900 Jean-Thomas Tremblay  
 This course introduces students to U.S. literary production (fiction, nonfiction, poetry, electronic literature) from the mid-nineteenth century to the present. The course asks: Who are the subjects of American literature? Who have been America's speakers, protagonists, supporting characters, or ghosts? From what standpoints have ideas of America been affirmed or contested? As they familiarize themselves with the notions of subjectivity and personhood fleshed out in U.S. literature, students investigate how authors have negotiated the legacies of slavery and colonialism as well as issues of migration and citizenship. By no means an exhaustive review of the U.S. literature of the past two centuries, this course invites students to develop arguments about literature's relation to America based on evidence derived from particularities in, and patterns across, texts.

**ENGL 2630G** SURVEY OF ENGLISH LITERATURE I  
 38742 Section M01 TR: 0900 – 1015 Tracey Miller-Tomlinson  
 Dive into Grendel's mere, ride with the knights of medieval romance, and seize the day with the poets of the Renaissance! This introduction to literary history surveys English literature from its beginnings through the end of the 18th century. Students will be introduced to major themes, genres, and socio-historical functions of literature in English as they developed across the tradition's first millennium. Focused attention will be given to the diverse cultural contexts in which these works were written. In addition to becoming more familiar with literary history and basic literary genres and terms, students will hone their interpretive skills in class discussion and in critical writing.

**ENGL 2640** BRITISH LITERATURE II: Literary Production from 1800 to the present  
 40065 Section M70 Tyson Stolte  
 This course will offer a broad survey of the literature of Britain over the last two centuries. We will explore the ways that these texts are collectively in conversation with one another, shaped by and commenting on both the works that preceded them and the social and historical moment of their own creation. Some portion of our time will therefore be dedicated to studying the historical events of the last two centuries. Because of this focus on the context of these works, we will also spend time thinking about how the major social issues of each age—industrialization, the woman question, imperialism and the British Empire—are reflected in and partially determined the texts we read. More broadly, we will read both the most canonical of works and those written by newly “rediscovered” authors, allowing us to ask questions about the process of canon formation—that is, how certain texts come to be established as works of high art while others are largely forgotten—and how cultures come to agree on what constitutes artistic quality.

**ENGL 301** THEORY AND CRITICISM: RHETORIC AND CULTURE  
 40066 Section M70 Eric House  
 This course emphasizes the role of a reciprocal relationship between rhetoric and culture in the development of a critical language for criticism. We will first focus on the ways in which rhetoric impacts concepts of culture and how culture influences definitions and applications of rhetoric. After interrogating the relationship between rhetoric and culture, we will shift our focus to the varied purposes and methods of criticism as we work through the complexities of writing, communication, textual production and reception, and media. Students can then expect to perform varied criticisms throughout the course that are informed by conversations surrounding rhetoric and culture as we work through and critique popular and scholarly texts.

**ENGL 304** CREATIVE WRITING: PROSE  
 36772 Section M01 TR: 1200 – 1315 Russell Bradburd  
 Students will generate new fiction, and learn to read fiction forensically. Published short stories will be used as models. This class is for students who have a genuine interest in becoming writers--and are willing to keep up with a moderate workload all semester

**ENGL 310** CRITICAL THINKING  
 Section TR: 1330 – 1445 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 315** WRITING FOR THE WEB  
 42765 Section M70 Clinton Lanier  
 Introduction to writing for the World Wide Web through practical application and analysis on both theory and research. Allows hands-on learning in a computer classroom.

**ENGL 328V** LITERATURE OF SCIENCE FICTION AND FANTASY  
 42766 Section M70 Cindy Murrell  
 Survey and critical examination of the development of science fiction and fantasy as literature genres through selected authors and texts.

**ENGL 339V** CHICANX LITERATURE  
 24082 Section M01 MW: 9:00 – 1015 Rebecca Joyce Garay  
 What *is* Chicanx literature? What issues define this literary tradition? Who are its writers and what do they have to say about being Mexican, being American, being both or neither? How does Chicanx literature converse with broader traditions of U.S.,

particularly Latinx, and Latin American literatures? How do aesthetics, politics, and community intersect? What are its historical roots? What is its future?

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

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

### **ENGL 356** FORM AND TECHNIQUE IN POETRY

42767 Section M80

MW: 0900 – 1015

Connie Voisine

While this is a poetry form and technique class but by looking at works that blend poetry with other kinds of writing, we will learn to describe the differences between genres. Some of the basic techniques we will explore concern using images, metaphors, similes, personification (and other figures-of-speech), symbols, working with rhythms and rhymes and other sound devices that create repetitions of all sorts using fixed and open forms, working with line breaks, space, and stanzas to create movement, and other means of dramatic and imaginative writing.

### **ENGL 363** LITERATURE FOR CHILDREN AND YOUNG ADULTS

24092 Section M01

TR: 1030 – 1145

Rose Conley

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

#### **Required Tests**

Tatar, Maria, ed. *The Classic Fairy Tales*

Alexie, Sherman. *The Absolutely True Diary of a Part-Time Indian*.

Hamilton, Virginia. *The People Could Fly: American Black Folktales*

Jiang, Ji-Li. *The Magical Monkey King: Mischief in Heaven*

Yang, Gene Luen. *American Born Chinese*

Behrangi, Samad. *The Little Black Fish*

Butler, Octavia E. *Kindred*

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

### **ENGL 363** LITERATURE FOR CHILDREN AND YOUNG ADULTS

24100 Section M70

Online

Faculty

A comparative, historical survey of literature for young (K to 12<sup>th</sup> grade) readers. Emphasis on critical evaluation.

### **ENGL 380V** WOMEN WRITERS

28480 Section M80

Rose Conley

This course addresses women's contributions to literature, and, crucially, their ways of doing so, as they utilize literary forms and genres from which historically they have been largely excluded. This course and its texts will present questions such as: how are we to understand "authenticity" and women's writing? Is it possible to identify a distinctly woman's voice in literature? What does it mean when women writers seize the means of literary production to describe their own personal and cultural experiences?

This course's readings further address diversity among women writers and often focus on representations of issues international in scope, emphasizes that seek to enable an understanding of various factors that, within the 20<sup>th</sup> and 21<sup>st</sup> centuries, have worked to create the world we live in: social movements and institutions; historical changes and trends; religious, domestic, racial, gender, tribal and international complexities and conflicts. More generally, this course and its texts address the issue of women's roles within movements of social change. What does it mean when women, as writers and active participants within their own cultures, contribute impressions and artistic representations of their societies and the events and changes within them?

This course's objectives also include working towards enabling a broader and more knowledgeable understanding of women writers, as well as strengthening students' writing and critical thinking skill

Introduction to multicultural women's traditions through intensive study of works by women writers. Crosslisted with: **GNDR 380V**.

### **ENGL 392V** MYTHOLOGY

42769 Section M80

TR: 1330 – 1445

Brian Rourke

Greek and Roman mythology and its impact on European and English literature. Readings in myths, classical plays, and other literature with mythological interest, including nonclassical myths.



- ENGL 394V** SOUTHWEST LITERATURE  
40070 Section MW: 10:30 – 11:45 Joyce Garay  
A vast and varied landscape peopled historically and contemporarily by populations in conflict and collaboration, the U.S. Southwest and its borderlands inspire literary expression that is as wide-ranging and complex as its histories and its realities. In this course, we will focus on texts by both canonical and emergent writers in order to explore contesting visions of these spaces. We will think carefully about popular perceptions of the Southwest and the borderlands, starting with our own, and follow this initial exploration with careful reading and discussion of all kinds of texts—novel, short fiction, essay, poetry, critical and literary theory—as they participate in the dynamic creation of histories and cultures. We will discuss concepts and issues that shape and impact the Southwest and borderlands as represented by various writers—nation, frontier, immigration, environment, economics, memory, assimilation, resistance.  
This course will be both reading and writing intensive. We will work to hone critical thinking skills and basic techniques of literary analysis in order to better attend to and appreciate the diversity and richness of the works of literature we engage.
- ENGL 409** SHAKESPEARE II  
36775 Section M01 TR: 1200 – 1315 Tracey Miller-Tomlinson  
This course begins in 1600, the midpoint of Shakespeare's dramatic career and the start of a firestorm of creativity and experimentation. In these years Shakespeare produces a series of tragedies that many consider his greatest—*Hamlet*, *Othello*, *King Lear*, *Macbeth*, and *Antony and Cleopatra*. At stake in these plays is nothing short of human nature itself, our capacity to harm and to heal, and the very purpose of human existence. A new sensitivity to human suffering darkens the later comedies and romances we will also read, from *Twelfth Night* and *Measure for Measure* to *The Winter's Tale*. While we will develop a range of interpretations of these plays, sustained attention will be devoted to discovering how these plays explore issues coming to a boil in the crucible of modernity, from the rise of radical individualism to new ways of thinking about gender, sexuality, and race. We will also consider how Shakespeare's later work reflects on the power, purposes, and limitations of art forms such as the drama. Can art save humanity from our failings? To get a better sense of the choices made in performance the class will discuss film versions of a few plays and, if we are able to meet in person, end the class by acting out a short scene in small groups.
- ENGL 413** ADVANCED CREATIVE WRITING: FICTION WORKSHOP  
40071 Section M01 R: 1330 – 1600 Brandon Hobson  
Advanced Writing Workshop focuses on the craft of fiction writing. Students will read outside stories and submit two works of fiction to be workshopped by peers in class.
- ENGL 416** APPROACHES TO LITERATURE  
35766 Section M70 Jesse Allred
- ENGL 422** ADVANCED STUDY/LITERARY FORM-GENRE  
Section M70 TR: 1500-1615 Laura Williams
- ENGL 442** Form and Politics in Contemporary American Poetry  
38747 Section M70 MW: 1500 – 1615 Ryan Cull  
Before interpreting a poem's meaning, its genre and its formal features, even if you do not realize it, are shaping your response to it. Those generic and formal features often have been inflected by social norms privileging certain identities of people rather than others, certain relations to the environment rather than others, and so on. This course will consider how some of the most intriguing recent poetry has felt that it had to expose and interrogate those features and their related assumptions. Some poets re-envision traditional forms like sonnets or ballads or question intensely lyrical idioms (e.g. Terrance Hayes, Cathy Park Hong, Claudia Rankine). Other poets have drawn on the resources of theater to expose what poems can do in the world (e.g. Rodrigo Toscano). Still others have felt it necessary to deconstruct legal and political documents that have defined cultural discourses including and far beyond poetry (e.g. M. NourbeSe Philip, Layli Long Soldier). Though these approaches initially may seem almost anti-poetic (because we remain attached to the norms they query), we will also consider whether/how these and other poets (e.g. Ross Gay, Fred Moten) offer paths toward re-inventing and re-affirming form and beauty in poetry on different, more capacious grounds. The syllabus is not finalized but will likely 10/28/2020 Mail - include work by many of the poets named above, along with a few precursors as well as relevant theory and criticism.  
**Note:** Due to the coronavirus pandemic, this will be an online course, though we will likely meet together as a class twice a week on Zoom during our assigned me. You will need to be available at that me for these meetings. You will also need to use the course's Canvas page, where you will find discussion threads, assignments, and some of the readings. And there will be several additional texts that you will need to purchase.
- ENGL 446** INTRODUCTION TO FICTION WORKSHOP  
38748 Section M01 T: 1630 – 1900 Rus Bradburd  
Students will read a variety of forms of creative nonfiction, including memoir, new journalism, biography, and essays. The class will center on 7 brief essays modeled after the books we read. One essay of your choosing will include a magazine pitch and be slightly longer at 2,500 words. The class will examine the practical and commercial possibilities of nonfiction.
- ENGL 449** ADVANCED STUDY IN WRITING: Visual Rhetoric  
41119 Section M01 T: 1630 – 1900 Kerry Banazek

Visual media are shaped by material social forces that operate across disciplinary boundaries. Where acts of looking are socially constructed, they are also constrained by biological factors and technologies of vision. In this course, we'll engage visual rhetoric as a subfield of rhetorical studies that relies on insights and methodologies developed by communications experts. But we'll also study ways in which the unruly nature of vision troubles conventional, disciplinary notions of expertise. We'll engage photographs, GIFs, concrete poetry, print advertisements, sneakers, hairstyles, typefaces, monuments, and landscapes as visual media. We'll turn to writings from art history, design studies, cultural studies, science and technology studies, and the philosophy of media as well as rhetorical theory. We'll contextualize aesthetic criticisms by studying audience activities, distribution infrastructures, and tools used to create visual media. In addition to historical examples, we will engage samples drawn from real-time news media. Students will be invited to develop final projects that take a variety of critical, creative, and pedagogical forms.

**ENGL 471M** SCHOLARLY WRITING FOR INTERNATIONAL GRADUATE STUDENTS

(formerly SPCD 470)

42772 Section M80

TR: 1030 – 1145

Alice Poole

Instruction and practice in writing major academic genres, including experimental, descriptive, and problem-solution research reports, proposals, and library referenced papers. Main campus only. Graded S/U.

**Prerequisites:** placement based on English language screening test or successful completion of SPCD 110; a minimum TOEFL score of 500 or consent of instructor; and successful completion of SPCD 108/490 where indicated by placement.

**ENGL 478** DOCUMENT DESIGN

42775 Section M70

Clinton Lanier

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 489** BORDERLANDS REPRESENTATIONS

42776 Section M01

MW: 1:30 – 2:45

Joyce Garay

In this course, we will explore contemporary portrayals of border spaces and peoples in literature, film, visual art, and theory. We will engage an interdisciplinary and cross-genre exploration to examine the flexibility, tensions, and range of border-focused textual/artistic production. The Mexico-U.S. border will be the foundation and we will extend from this most familiar border to borders globally, with particular attention to the Canada-U.S. border, the Haiti-Dominican border, the Palestine/Israel nation states. Questions that will guide the course: How do representations of the Mexico-U.S. border reflect/converse with historical and contemporary political tensions? How do the perspectives and vantage points of Mexican, Chicano, and U.S. Anglo producers of cultural artifacts, including literature, diverge, collide, and coalesce? And, finally, how do perceptions and portrayals of geopolitical borders converse with understandings of the Mexico-U.S. border, what can we bring from our border-knowing to global borders, and what are specificities of particular border spaces?

**ENGL 497** INTERNSHIP IN PROFESSIONAL OR TECHNICAL COMMUNICATION

24158 Section M70

ONLINE

Justine Wells

Open to undergraduate and graduate students in any field (e.g., Literature, Rhetoric and Professional Communication, Creative Writing, etc.), in this course you will complete an internship with a business, nonprofit, or university entity that helps you professionalize in your chosen career path or field of study. All variety of internships involving communication are supported, and internships may be paid or unpaid. To make for a full learning and professionalization experience, enrolled students participate in an online course with brief weekly assignments tailored to their internship, and a final project. Internship opportunities are regularly advertised on the student listservs. Students interested in completing an internship should contact the internship coordinator, Dr. Justine Wells (jbwells@nmsu.edu) as soon as possible, to discuss how to search for an internship or design your own. Although students can begin seeking an internship at the beginning of the term, ideally, you will arrange for your spring internship before the end of the fall term; contact Dr. Wells for details.