



The English Department at New Mexico State University Spring 2022 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)	
42753 Section M01	MW: 1330-1445	Alice Poole
42755 Section M02	MW: 1500-1615	Alice Poole
43507 Section M80	MW: 1330-1445	Alice Poole
42756 Section M81	MW: 1500-1615	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.

ENGL 1110M	COMPOSITION I MULTILINGUAL (formerly SPCD 111G: Advanced ESL Composition)	
35294 Section M01	MW: 1330-1510	Marieka Brown
35295 Section M02	TR: 1020-1155	Marieka Brown
38738 Section M03	TR: 1330-1510	Marieka Brown
42758 Section M80	MW: 1330-1510	Marieka Brown
45078 Section M81	TR: 1020-1155	Marieka Brown
45077 Section M82	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 1110G	COMPOSITION I	
37425 Section M01	TR: 1200 - 1315	Kellie Sharp-Hoskins
23714 Section M80	MW: 0900 - 1015	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	TR: 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
40058 Section M92	MW: 0900 - 1015	Faculty
40059 Section M93	MW: 1200 - 1315	Faculty

41557 Section M94	MW: 1030-1145	Faculty
42965 Section M96	MW: 1500-1615	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 1410G	INTRO TO LITERATURE	
40060 Section M70	WEB	Faculty
45076 Section M80	TR: 1030 - 1145	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 2130G	ADVANCED COMPOSITION	
	Media Literacy & Social Justice (Formerly English 311)	
42760 Section M70	WEB	Gina Lawrence
Online Asynchronous		

Ideal if you're majoring in:

Law, Government, Gender Studies, Criminal Justice, History, Communication, or Education

Learn this and More:

What is "fake news" and is it new?

How can we determine "truth"?

Can we avoid bias?

Does writing inspire social change?

Where do social justice movements take place?

Which audiences can we reach with effective writing?

Can count as a gen ed writing course or an upper division gender studies requirement. In the past, when this course was English 311, it served Law, Government, Education, History, Journalism, Communication, and Criminal Justice majors. It would be an ideal addition for those major paths and more!

Expect: Lots of writing, even more critical thinking, and a promise to keep things as current as possible, following the news cycle as we navigate the course.

ENGL 2210G	PROFESSIONAL & TECHNICAL COMMUNICATION	
45112 Section M65	TR: 1030 – 1145	Faculty
39020 Section M66	WEB	Faculty
37428 Section M67	WEB	Faculty
28590 Section M68	WEB	Faculty
39021 Section M69	WEB	Faculty
40062 Section M70	WEB	Gina Lawrence
28592 Section M71	WEB	Gina Lawrence
28591 Section M72	WEB	Suban Nur Cooley
39602 Section M73	WEB	Dylan Retzinger
36768 Section M74	WEB	Dylan Retzinger
37685 Section M75	WEB	Dylan Retzinger
41754 Section M76	WEB	Faculty
29549 Section M77	WEB	Faculty
45074 Section M80	MW: 0900 – 1015	Faculty
23790 Section M81	TR: 1030 – 1145	Faculty
37430 Section M82	TR: 0900 – 1015	Faculty
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
43944 Section M94	MW: 1500 – 1615	Faculty
45073 Section M95	TR: 1630 – 1745	Faculty
45072 Section M96	TR: 1330 – 1445	Faculty
45071 Section M97	MW: 1630 – 1745	Faculty
45070 Section M98	MW: 1330 – 1445	Faculty
45111 Section M99	TR: 1330 – 1445	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 2210M PROFESSIONAL & TECHNICAL COMMUNICATION FOR MULTILINGUAL STUDENTS

45043 Section M01 TR: 1500 – 1615 Dylan Retzinger

3 Credits (3)

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

45069 Section M70	WEB	Faculty
45113 Section M71	WEB	Faculty
23830 Section M80	MWF: 0900 – 0950	Faculty
23837 Section M81	MWF: 1330 – 1420	Faculty
23848 Section M82	TR: 1030 – 1145	Faculty
23856 Section M83	MWF: 1030 – 1120	Faculty
23856 Section M84	MWF: 1200 – 1315	Faculty
23859 Section M85	MW: 1200 – 1315	Faculty
23861 Section M86	TR: 0900 – 1015	Faculty
23863 Section M87	TR: 1030 – 1145	Faculty
33209 Section M88	MW: 1500 – 1615	Faculty

3 Credits (3)

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

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

ENGL 2310G INTRODUCTION TO CREATIVE WRITING

45044 Section M01	MW: 0900 – 1015	Faculty
45045 Section M02	TR: 0900 – 1015	Faculty
45068 Section M73	WEB	Faculty
40063 Section M80	TR: 1030 – 1145	Faculty
45067 Section M82	MW: 1030 – 1145	Faculty

3 Credits (3)

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

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

ENGL 2520G PERSPECTIVES ON FILM

42762 Section M70	WEB	Faculty
42763 Section M80	W: 1630 – 1900	Faculty
36767 Section M01	MW: 1330 – 1600	Rose Conley

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

own critical arguments about individual films, the medium as a whole, the institutions in which it is embedded, and how all of these can and do affect an audience. **Required Text:** Bill Nichols. *Engaging Cinema: An introduction to Film Studies* (Norton, 2010)

ENGL 2521 THE BIBLE AS LITERATURE

42764 Section M01

TR: 1330 – 1445

Brian Rourke

3 Credits (3)

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.

ENGL 2620 AMERICAN LITERATURE II

38741 Section M01

M: 1330 – 1600

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 2630 BRITISH LITERATURE I

38742 Section M01

TR: 0900 – 1015

Liz Schirmer

This course surveys English literature from the Anglo-Saxon period through the end of 18th century, offering an introduction to English literary history. We will grapple with the major themes, genres, and functions of literature in English, as they developed across the tradition's first millennium (!). For example, we will trace the history of "the hero" from *Beowulf* to Milton to *Gulliver's Travels*; explore ideas about gender and agency in the *Canterbury Tales* and the *Faerie Queene*; and consider how the Reformation affected lyric poetry. We will ground our study of early English literatures in various historical, social, and linguistic contexts, focusing especially on the development of the English language.

ENGL 301 THEORY AND CRITICISM: RHETORIC AND CULTURE

40066 Section M01

MW: 1330 – 1445

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 M80

T: 1630 – 1900

Brooke Sahni

3 Credits (3)

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

ENGL 308 CREATIVE WRITING: Playwriting

44548 Section 001

MW: 1030 – 1145

Lisa Hermanson

3 Credits (3)

Introduction to the writing of poetry. Repeatable for a total of 9 credits.

ENGL 310 CRITICAL WRITING

42987 Section M01

MW: 1030 – 1145

Rose Conley

This course has a single central purpose: developing your ability to write effective critical essays on literature. We will explore the writing process in depth, sharpening your skills in crafting effective theses, building logical and persuasive arguments, and using literary evidence. We will concentrate equally on strengthening your reading skills while increasing your understanding of the fundamental characteristics of poetry, prose fiction, and drama. We will also work on learning how to use criticism, perform library research, and employ conventional documentation procedures.

Required Text

Emile Zola. *L'Assommoir* (Oxford World's Classics, 2009)

Maryse Conde. I, *Tituba: Black Witch of Salem* (University of Virginia Press, 2009)

Ai. *Dread: poems*. (W.W. Norton & Company)

Caryl Churchill: *Churchill Plays: 1 Owners; Traps; Vinegar Tom; Light Shinning in Buckinghamshire; Cloud Nine* (Contemporary Dramatists)

The works of Charlotte Perkins Gilman, Edgar Allan Pe, Robert Browning, and Angela Carter are available online, and links to the websites will be made available via Canvas.

ENGL 315**WRITING FOR THE WEB**

45066 Section M71

WEB

Clinton Lanier

Introduction to writing for the World Wide Web through practical application and analysis on both theory and research. Through weekly labs, out-of-class readings, blog writing and contributions, and web-writing analysis you will explore the methodology and theory about writing for the web. We will cover audience type, writing platforms, writing theory and approaches.

ENGL 339V**CHICANX LITERATURE**

24082 Section M01

TR: 0900 – 1015

Joyce Garay

What is Chicana literature? What issues define this literary tradition? Who are its writers and what do they have to say about being Mexican, being American, being both or neither? How does Chicana literature converse with broader traditions of U.S., particularly Latina, 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 M01

TR: 1500 – 1615

Richard Greenfield

This course is an exploration of writing in established, evolving, and invented forms. You will direct language through the "sieves and sleeves" of the haiku and haibun, the sonnet, the prose poem, the ghazal, and the sestina. We will also do a couple of procedural poems, including a walking poem, and experiment with constraints, such as the lipogram. Expect to complicate your notion of what "form" is. These critical, challenging, and energetic forms for contemporary poets provide an opportunity to explore some historical and theoretical overviews of English prosody in traditional poetic meters, syllabic measures, rhyme patterns, or stanzaic patterns. However, we will also look at modern and contemporary updates or innovations made to these forms. Weekly written assignments and selective workshops will deepen your understanding and appreciation of traditional forms. Some of the projects will require you to write original poems based on exercises. Poets we will read include Agha Shahid Ali, John Ashbery, Matsuo Bashō, Charles Baudelaire, Elizabeth Bishop, Gwendolyn Brooks, Anne Carson, Linh Dinh, Cathy Park Hong, Haryette Mullen, D.A. Powell, and Louis Zukofsky, among many others.

ENGL 363**CHILDREN'S AND YOUNG ADULT LITERATURE**

42768 Section M71

WEB

Faculty

43796 Section M01

TR: 1500 – 1615

Rose Conley

Course Content and Objectives:

This 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.

Required Texts

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

*Additional reading material will be made available to the class throughout the semester.

ENGL/GNDR 380V WOMEN WRITERS
28480 Section M01 TR: 1200 – 1315

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.

Required Texts:

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

ENGL 394V SOUTHWEST LITERATURE
40070 Section M01 TR: 1030 – 1145

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 407 MILTON
45046 Section M01 TR: 1030 – 1145

Tracey Miller-Tomlinson

The course focuses on *Paradise Lost*, the first epic in modern English and a sweeping retelling of the Genesis story of the fall of humankind. We read *Paradise Lost* alongside Milton's shorter poetry and radical essays, which argue for the overturn of the English monarchy and establishment of a democratic republic. Throughout the course, we will consider how Milton's radical poetics engages with literary traditions such as the sonnet, epic, and closet drama. If time permits, we will also study *Samson Agonistes*, Milton's play on the heroism of defeat. Attention will be given to the ways in which Milton's writing has helped to shape modern understandings of marriage, gender, political authority, and freedom—and even conditions our thinking about good, evil, and what it means to inhabit a fallen world.

ENGL/THTR 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 end by acting out a short scene in small groups.

ENGL 413 ADVANCED CREATIVE WRITING: PROSE WORKSHOP
 45064 Section M70 WEB Dana Kroos
 In this class you will examine fiction writing strategies and forms leading to a mastery of writing fiction. We will be exploring elements of craft including voice, tense, character, point of view, and style through research, discussion, and application in our own work. Students will participate writing exercises and peer reviews of work generated in class.

3 Credits (3)

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

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

ENGL 416 APPROACHES TO LITERATURE
 35766 Section M01 M: 1630 – 1900 Jesse Allred

3 Credits (3)

Understanding, appreciation, techniques of instruction in the high school.

Prerequisite: at least 6 credits in upper-division English courses.

ENGL 417 ADVANCED STUDY IN CRITICAL THEORY
 U.S. Memoir: Exploring Theories of Language, Memory, and the Body
 45049 Section M01 TR: 1330 – 1445 Joyce Garay

Course Description

The focus of this course is the historical and contemporary presence, multiple and shifting functions, and literary and cultural impact of memoir within the United States. We will attempt to define the slippery genre of memoir: What *is* it? Can it *be* defined? We will work to differentiate memoir from other forms of life writing: What is its relationship to autobiography? How does the autobiographical as mode fit/not fit memoir as genre? We will attend to and interrogate its conventions: How do memory and construction of persona shape the non-fictive presumption of truth? What forces affect/effect self-representation and representation of others? What are its ethical boundaries and ramifications? We will swim in this genre in all its complexity, reading primary and theoretical texts to enrich our reading.

Within this broad focus, we will attend with specificity to representations of the physical body, to the potential and limitation embedded in language(s) and writing as process, and to subjective and imperfect memory as foundational to writing the “I.”

This course will demand plenty of reading and multiple, varied writing assignments.

Potential Texts: Kingston *Woman Warrior*; Yuknavitch *The Chronology of Water*; Gay *Hunger*; Mailhot *Heart Berries*; Machado *In the Dreamhouse*; Geller *Dog Flowers*

ENGL 430 ONLINE PUBLISHING
 45063 Section M70 WEB Dana Kroos

This course will examine different forums of online publishing considering purpose, audience, style, and design. Students will gain hands-on experience publishing an online arts magazine.

ENGL 433 VICTORIAN LITERATURE
 Work in the Victorian Novel
 45062 Section M80 TR: 1500 – 1615 Tyson Stolte

This course will explore the representation of work in a series of Victorian novels by such authors as Dickens, Charlotte Brontë, Gaskell, Eliot, Hardy, and Stoker. These texts chart the changing face (and place) of labor in the nineteenth century: the centralization of workers in major urban centers, the mechanization of production, the professionalization of several types of intellectual labor. The novels we will read offer a number of perspectives on how individuals are marked by work—variously figuring labor as corrupting, alienating, or redemptive—and each traces the social effects of new forms of employment. These texts also engage with the question of what constituted *appropriate* work, as well as who was qualified to perform certain types of labor. In considering how these novels represent work, then, we will necessarily confront larger questions about the changing structure and values of Victorian culture.

ENGL 449 CRITICAL APPROACHES TO PLACE
 43498 Section M02 R: 1630 – 1900 Kerry Banazek

Representations—whether they take linguistic, imagistic, cartographic, or multimedia forms—are never neutral; rather they reflect, reproduce, distort, and enable various power structures, cultural dynamics, and ways of knowing. In this course, we will explore the complexity of representing place and space by critiquing, designing, and building digital Story Maps together. Students will explore environments near Las Cruces, learn from community partners, and work in teams to develop major Story Map projects. Projects will develop out of the interests and expertise of students in the class; they may include things like: presenting local oral histories cartographically; mapping public health issues; presenting human and non-human histories together; telling multi-generation family stories in multimedia formats; or building Story Maps for community partners based on their needs, goals, and target audiences. Reading that grounds our practices will cover geohumanities and narrative methodologies, Indigenous and feminist counter-mapping traditions, and conversations in critical media studies.

This course aims to break down divisions between the humanities, arts, social, and natural sciences. It is co-taught by Dr. Kerry Banazek in the Rhetoric and Professional Communication program and Dr. Eric Magrane in Geography (co-listed with GEOG 491/598). No technical experience is required; the course will include instruction in use of Esri Story Mapping tools, which use cloud-based software to combine cartographic representations with text, images, and multimedia content. RPC graduate students can request permission from their advisors to count this as a methods-intensive course.

ENGL 469 AMERICAN MELODRAMA: RACE AND SEX IN CLOSEUP Jean-Thomas Tremblay
 45048 Section M01 W: 1630 – 1900

Melodrama is having a moment. Long reviled and derided (for reasons we will tally), this sensational mode has, over the past two decades, become an object of attention and appreciation in its own right. Perhaps melodrama speaks eloquently to our present. Perhaps it makes available historical narratives we are now willing to confront. This course interrogates the collective subject anchoring those statements—the “we” that emerges whenever melodrama is brought up. We zoom in on melodrama’s relation to the “American imaginary” and its role in organizing fantasies around citizenship, mobility, privacy, and publicness. Although it originates in eighteenth- and nineteenth-century French romantic dramas, French and British sentimental novels, and European operas, the melodrama appears most at home in the United States; U.S. film and media industries have been melodrama factories, and denizens have long formulated individual and national conundra and antagonisms in melodramatic terms. Throughout the semester, we survey melodramatic accounts of inhabiting and transcending racist, sexist, classist, and ableist structures across a literary and cinematic archive. Paying particular attention to a pair of melodramatic conventions that double as narrative and existential problems—the “impossible situation” and the “false happy ending”—we shed light on the national and nationalist comforts of a mode that curtails agency and freedom in the name of protecting their symbolic integrity.

ENGL 471M SCHOLARLY WRITING FOR INTERNATIONAL GRADUATE STUDENTS
 (formerly SPCD 470)
 42773 Section M01 TR: 1200 – 1315 Alice Poole
 42774 Section M80 TR: 1200 – 1315 Alice Poole

Instruction and practice in writing major academic genres, including experimental, descriptive, and problem-solution research reports, proposals, and library referenced papers. May be repeated up to 3 credits. Graded: S/U Grading (S/U, Audit).

Prerequisite(s): Placement based on English language screening test or successful completion of **ENGL 1105M**; a minimum TOEFL score of 500 or consent of instructor; and successful completion of SPCD 108/490 where indicated by placement.

ENGL 497 INTERNSHIP IN PROFESSIONAL OR TECHNICAL COMMUNICATION Justine Wells
 24158 Section M70 ONLINE

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.