



The English Department at New Mexico State University Spring 2023 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)	
42755 Section M02	MW: 1500 - 1615	Tamara Anatska
43507 Section M80	Online	TBA
44935 Section M81	MW: 1500 - 1615	TBA

This course is offered to international and domestic multilingual students. The purpose of the course is to provide students with review and practice opportunities to develop fluency, organization, grammar accuracy, and academic vocabulary necessary to be successful in ENGL 1110M.

Prerequisite(s): Placement in ENGL 1105M through NMSU's English Language Placement Test (ELPT), or ACT score of 13-15, or placement with an academic advisor using the English Self-Placement Canvas Course, 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 – 1200	Marieka Brown
38738 Section M03	TR: 1330 – 1510	Marieka Brown
42758 Section M80	WEB	Marieka Brown
44919 Section M81	WEB	Marieka Brown
44918 Section M82	WEB	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	
44934 Section M01	MW: 0900 – 1015	Faculty
44933 Section M02	MW: 1030 – 1145	Faculty
44932 Section M03	TR: 1200 – 1315	Faculty
44931 Section M04	MW: 1200 – 1315	Faculty
44930 Section M05	MW: 1330 – 1445	Faculty
44929 Section M06	TR: 0900 – 1015	Faculty
44928 Section M07	TR: 1030 – 1145	Faculty
44927 Section M08	TR: 1330 – 1445	Faculty
44926 Section M09	MW: 0900 – 1015	Faculty
44925 Section M10	MW: 1030 – 1145	Faculty
44924 Section M11	MW: 1200 – 1335	Faculty
44923 Section M12	TR: 0900 – 1015	Faculty
44922 Section M13	TR: 1030 – 1145	Faculty
46451 Section M14	TR: 1330 – 1445	Faculty

46452 Section M15	MW: 1030 – 1145	Faculty
46461 Section M16	MW: 0900 – 1030	Faculty
46462 Section M17	TR: 1200 – 1315	Faculty
46463 Section M18	TR: 1500 - 1615	Faculty
46464 Section M19	MW: 1500 – 1615	Faculty
46465 Section M20	TR: 1200 – 1315	Faculty
46466 Section M21	MW: 1030 – 1145	Faculty
46467 Section M22	MW: 1500 – 1615	Faculty
46468 Section M23	TR: 1330 – 1445	Faculty

ENGL 1110H COMPOSITION I HONORS

44921 Section M01	TR: 0900 – 1015	Faculty
44920 Section M02	MW: 1200 – 1315	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

44842 Section M01	MW: 0900 – 1015	Ryan Cull
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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: This will be listed as a hybrid course, but, as long as covid permits, we will meet in person on campus. If we face another major covid outbreak in the fall, we may meet on zoom, at least some of the time. In either case, plan to meet twice a week during the assigned time.

GNDR 2110G. INTRO WMN, GNDR & SXLT STUDIES.

28932 Section M70		Catherine Jonet
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This online asynchronous 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? Contact Dr. M. C. Jonet at mjonet@nmsu.edu.

GNDR 2110G. INTRODUCTION TO WOMEN'S, GENDER, AND SEXUALITY STUDIES

40758 Section M70		Laura Anh Williams
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This course introduces students to key concepts, debates, and analytical tools informing Women's, Gender, and Sexuality Studies. As an interdisciplinary field of study, Women's, Gender, and Sexuality Studies employs academic perspectives from a range of disciplines and theoretical approaches. It also incorporates lived experience and social location into its object of analysis. Though content will vary according to the expertise and focus of the instructor, this course will develop tools through readings and assignments that critically analyze how gender and sexuality are shaped by different networks of power and social relations and demonstrate how the intersections of race, class, disability, national status, and other category's identity and difference are central to their understanding and deployment. In addition to feminist thought, areas of focus might include gender and sexuality in relation to social, cultural, political, creative, economic, or scientific discourses. This class is recommended for those with a general interest in the topic area as well as for those seeking a foundational course for further study. This class fulfills Gen Ed Area 4 requirement.

GNDR 2120G REPRESENTING WOMEN ACROSS CULTURES.

		Laura Anh Williams
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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 critically examine concepts of power, privilege, and inequality in conjunction with intersections of gender with race, ethnicity, class, and sexuality. We will read and view texts that

allow us to gain familiarity with the roles women occupy in diverse societies, and the social instructions that shape our perceptions of gender, race, and class. This class fulfills Gen Ed Area 4 requirement.

ENGL 2130G**ADVANCED COMPOSITION**

44917 Section M01

WEB

Gina Lawrence

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

ENGL 2210G**PROFESSIONAL & TECHNICAL COMMUNICATION**

44843 Section M01

MW: 0900 – 1015

Faculty

44844 Section M02

MW: 1030 – 1145

Faculty

44845 Section M03

MW: 1200 – 1315

Faculty

44846 Section M04

MW: 1330 – 1445

Faculty

44847 Section M05

TR: 0900 – 1015

Faculty

44848 Section M06

TR: 1030 – 1145

Faculty

44849 Section M07

TR: 1200 – 1315

Faculty

44850 Section M08

TR: 1330 – 1445

Faculty

44851 Section M09

MW: 0900 – 1015

Faculty

44852 Section M10

MW: 1030 – 1145

Faculty

46750 Section M11

MW: 0900 – 1015

Faculty

44853 Section M12

MW: 1200 – 1315

Faculty

44854 Section M13

MW: 1330 – 1445

Faculty

44855 Section M14

TR: 0900 – 1015

Faculty

44975 Section M15

TR: 1200 – 1315

Michelle N Granger

44976 Section M16

TR: 1330 – 1445

Michelle N Granger

46447 Section M17

MW: 1330 – 1445

Faculty

46448 Section M18

TR: 0900 – 1015

Faculty

46453 Section M19

MW: 1500 – 1615

Faculty

46454 Section M20

TR: 1500 – 1615

Faculty

46455 Section M21

TR: 1500 – 1615

Faculty

46456 Section M22

TR: 1030 – 1145

Michelle N Granger

44916 Section M41

WEB

Michelle N Granger

44913 Section M44

WEB

Gina Marie Lawrence

44912 Section M45

WEB

Gina Marie Lawrence

44911 Section M46

WEB

Gina Marie Lawrence

44910 Section M47

WEB

Faculty

44909 Section M78

WEB

Faculty

44908 Section M49

WEB

Faculty

44907 Section M50

WEB

Barry Thatcher

46459 Section M52

WEB

Robin Tierney

46460 Section M53

WEB

Robin Tierney

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 2210G**PROFESSIONAL AND TECHNICAL COMMUNICATION**

Barry Thatcher

WEB

This is a fully asynchronous course; we will not have a common meeting time; students will learn through their engagement with the Canvas materials and other student work.

Expected response time to queries: When you submit a query through Canvas email or NMSU email, I will respond within 1-2 business days. I usually will not respond over the weekend.

Description

This course helps student improve their writing in technical and professional contexts. Students will learn how to initiate, plan, compose, and evaluate written communication. They will carry out these writing activities in real workplace scenarios, thus helping them understand how writing is used to carry out organizational goals, influence social relations, and develop effective and ethical uses of technology.

Objectives

During the course, the students will learn how to do the following:

- Develop effective strategies for planning, composing, and revising written communication.
- Create more effective ways to envision communicative purpose, analyze multiple and complex audiences, design and organize documents, and develop professional tone and style.

- Develop a clear, concise, and elegant writing style.
- Learn essential grammar, style, and usage for English in professional contexts.
- Learn to write online and collaboratively.
- Understand the relationships among document design and the cognitive, social, and technological purposes and processes of reading written communication.

Required Materials

John M. Lannon, John and Gurak, Laura. (2020). *Technical Communication, 15th Edition*.

Download Technical Communication, 15th Edition. Pearson Publishing. Print ISBN: 9780135164785. eText ISBN: 9780135203248.

(Available to purchase on Brytewave Course Materials tab at bottom left).

O'Conner, Patricia T. (2019). *Woe is I: The grammarphobe's guide to better English in plain English*

Download *Woe is I: The grammarphobe's guide to better English in plain English, 4th Edition*. ISBN: 9780525533054

ENGL 2210H	Professional and Technical Communication Honors	
44856 Section M01	TR: 1030 – 1145	Faculty
44857 Section M02	MW: 1330 – 1445	Faculty

ENGL 2210M	PROFESSIONAL & TECHNICAL COMMUNICATION FOR MULTILINGUAL STUDENTS	
44904 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	
44858 Section M01	TR: 1030 – 1145	Faculty
44859 Section M02	TR: 1200 – 1315	Faculty
44860 Section M03	MW: 1330 – 1445	Faculty
44861 Section M04	TR: 0900 – 1015	Faculty
44862 Section M05	TR: 1030 – 1145	Faculty
44863 Section M06	MW: 1500 – 1615	Faculty
44864 Section M07	TR: 1330 – 1445	Faculty
46457 Section M10	MW: 1030 – 1145	Faculty
46458 Section M11	MW: 1200 – 1315	Faculty
44903 Section M70	TBA	Faculty
23830 Section M80	MW: 0900 – 1015	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	INTRO TO REATIVE WRITING	
44865 Section M01	MW: 1030 – 1145	Faculty
44866 Section M02	MW: 1200 – 1315	Faculty
44867 Section M03	TR: 1030 – 1145	Faculty
44868 Section M04	TR: 1200 – 1315	Faculty
46495 Section M80	TR: 0900 – 1015	Connie Voisine

This course will introduce students to the basic elements of creative writing, including short fiction, poetry, creative nonfiction and other genres. 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 literature closely, and analyze the craft features employed. They will be expected to write frequently in each of these genres. This fulfils a Gen Ed requirement.

ENGL 2520G	FILM AS LITERATURE	
44869 Section M02	MW: 1630 – 1900	Rose Conley
44870 Section M03	TR: 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 2620

SURVEY OF AMERICAN LITERATURE AFTER THE CIVIL WAR

38741 Section M01

M: 1030 – 1145

Ryan Cull

This course surveys American literary history since the Civil War, a relatively brief period that nevertheless includes major cultural changes that lead to a re-envisioning of every genre. We will begin by considering the development of various realisms (regional realism, naturalism, psychological realism), before examining the emergence of cultural pluralism and other modernisms. After World War II, we turn our attention to various postmodernisms, some of which extend modernist experimentation, while others rethink realism or revise cultural pluralism as contemporary multiculturalism. Throughout we will attend to an increasingly diverse canon of American literature. In short, this course seeks to offer a series of narratives that begin to help us see via literature how American culture became what it is today.

ENGL 2630

BRITISH LITERATURE I

38742 Section M01

TR: 09:00 – 1015

Elizabeth Schirmer

This course surveys literatures from the British Isles from the Old English period through the mid-18th century, exploring the creation of the English literary canon. We will grapple with the major themes, genres, and functions of British literature as they developed across the tradition's first millennium. For example, we will trace the history of "the hero" from Beowulf through Paradise Lost to Gulliver's Travels; explore notions of gender and agency in Chaucer's Canterbury Tales and Spenser's Faerie Queene; and follow the evolution of drama from medieval mystery plays through the Restoration. Along the way, we will consider how literary activity engages with history and culture, attending as well to the development of English as a (literary) language. How do some ways of reading and writing become part of the literary canon—and what gets lost along the way?

ENGL 301

Theory & Criticism: Rhetoric and Culture

44901 Section M01

TR: 1330 – 1445

Kellie Sharp-Hoskins

In their most basic forms, theory offers explanation while criticism demonstrates application. A course in rhetorical theory and criticism thus invites us to both explain the world through a rhetorical lens and then apply that lens to the world around us. Given that a "rhetorical lens" is neither singular nor static, however, we will use this course to track conversations and debates that offer complex and competing explanations (i.e., theories) of rhetoric. We will also use this course to track out the effects of disparate theories: what they allow us to see about the world and what they hide from view.

While rhetoric has a long and multi-disciplinary history, course readings have been selected from contemporary theoretical conversations and critical applications that have shaped rhetorical studies in the last 40 years. In this course you will engage these conversations through readings, discussion, and application; thus, your success in the course will be based not only on how well you understand the theory you read but on how you use it to interpret the world around you.

ENGL 304

CREATIVE WRITING: PROSE

36772 Section M01

MW: 0900 – 1015

Dana Kroos

Good stories have the power to transform the mundane into the magical, the distant into the intimate, and the incomprehensible into the reasonable. They transcend their characters, plots, and situations to connect with readers in deep and meaningful ways. In this class you will begin a mastery of writing fiction. In order to do this we will be exploring basic elements of craft including voice, tense, character, point of view, and style. We will do this by reading some incredible fiction as well as essays on form and craft; completing writing assignments based that demonstrate specific writing skills; and working on larger writing projects that will be peer reviewed in class.

ENGL 306

INTRODUCTION TO POETRY WRITING

44872 Section M01

MW: 1030 – 1145

Aldo Amparan

To begin writing a poem, Richard Wilbur writes that "there has to be a sudden, confident sense that there is an exploitable and interesting relationship between something perceived out there and something in the way of incipient meaning within you." This course provides you with the fundamental tools and techniques necessary to help you write towards that liminal zone between the internal & external. By analyzing the craft in the work of a diverse range of poets, practicing weekly writing exercises, and engaging in the formal workshop of at least five poems, you will investigate your own longings & vulnerabilities, your own truths & joys, to arrive at your own poetry

ENGL 310

CRITICAL WRITING

44900 Section M01

TR: 1200 – 1315

Tyson Stolte

This course will focus on 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 argument 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

44873 Section M01

MW: 1500 – 1615

Kerry Banazek

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 339V CHICANX LITERATURE
24082 Section M01 MW: 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 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, and 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, migration, and representation. We will talk about Chicana history, its presence in Chicana literature and U.S. history. We will talk about Chicana nationalism and Aztlán. We will talk about the centrality of religious and cultural icons, Catholicism, and indigenous spirituality. We will talk about the politicization of Chicana identity, about cultural assimilation and resistance, and about liminality. This course will be both reading and writing intensive. We will work to hone critical thinking skills and basic techniques of literary analysis in order to better attend to and appreciate the diversity and richness of the works of Chicana literature we engage.

ENGL 354 FORM AND TECHNIQUE OF FICTION
44874 Section M01 R: 1330 – 1600

Phil Hurst

This class will closely examine the craft of fiction. We will dissect both novels and short stories in a nuts-and-bolts manner, with an eye toward understanding how authors accomplish effects on the page. Our goals will be primarily practical: to read great writers, absorb their skills, and add those to our own writerly toolbox. The course will investigate elements of craft such as point of view, scene, dialogue, setting, character development, and structure. Students should expect to write a minimum of five to six pages of original fiction each week. This is a class for serious readers and writers. Close reading, lively discussions, and vigorous original writing are expected.

ENGL 356 FORM AND TECHNIQUE IN POETRY
46497 Section M01 MW: 1200 – 1315

Aldo Amparan

The classic dichotomy between form & content traces the history of modern & contemporary poetry. Through the reading of selected literary & theoretical texts, we will explore the art of poetics through Mechanic and Organic poetic forms. We will study the relationship between structures & aesthetic ideas from traditional predetermined forms such as the Sonnet and the Villanelle to forms that influence the poem's thematic nature, such as the Elegy & the Aubade. As a result of weekly writing exercises (or reading responses) & four formal workshops, you will build a writing portfolio by the end of the course.

GNDR 360 & GNDR 550 MASCULINITIES STUDIES
40166 Section M70/U70

Catherine Jonet

What is masculinity? Who possesses it? Who shapes it? Who benefits from it? Who defines it? Is there more than one form of masculinity? Who, in this society, is rewarded for exhibiting masculine traits? Who is ridiculed, even punished, for their masculinity? Are all men created equal in the United States? How about all masculine people? How are such questions mediated through a complex set of factors that include one's race, class, gender identity, sexual orientation, and other significant aspects of a person's identity?

This online asynchronous course will tackle these questions and more as it explores how contemporary U.S. culture constructs our ideas about men, masculinity, and masculine identities. We will use academic readings, multimedia, art, film, graphic narrative, and learner-driven assignments to query ideas about and expressions of masculinity, especially as they interconnect with difference and social power in the United States. This course forms part of the inter- and multidisciplinary field of Women's, Gender, and Sexuality Studies. This class is recommended for those with a general interest in the topic as well as for those seeking a more focused topic for further study. Questions? Contact Dr. M. C. Jonet at mjonet@nmsu.edu.

ENGL 363 CHILDREN'S AND YOUNG ADULT LITERATURE
44899 Section M01 MW: 1330 – 1445
42768 Section M71 TBA

Rose Conley

Michelle Nicole Granger

A comparative study of literature for young (K-12) readers. Beginning with historical texts and oral literature we can track the lineage of children's literature while considering the values for reading today. With an emphasis on critical evaluation of contemporary texts, we will look through the lenses of both, literary criticism and pedagogical significance.

ENGL/GNDR 380V WOMEN WRITERS
44875 Section M01 TR: 1030 – 1145

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 380V Women Writers Julia Smith
 46439 Section M02 T: 1630 – 1900
 Introduction to multicultural women's traditions through intensive study of works by women writers. Crosslisted with: **GNDR 380V**.

ENGL 394 Southwestern Literature Joyce Garay
 40070 Section M01 MW: 1030 – 1145
 A vast and varied landscape peopled historically and contemporarily by populations in conflict and collaboration, the U.S. Southwest inspires 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 the U.S. Southwest. We will think carefully about popular perceptions of the Southwest, 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 history and culture. We will discuss concepts and issues that shape and impact the Southwest as represented by various writers—nation, border, frontier, migration, 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.

GNDR 4/507 GENDER AND GRAPHIC NARRATIVE Laura Anh Williams
 42241 Section M70
 Graphic narratives. Comics. Graphic memoir. Comics journalism. This course invites learners to consider how graphic narratives can give shape to marginalized (gendered, LGBT+, racial and ethnic) identities and experiences, especially in relation to positive social change. Some of the questions that animate our study include How do comics address complicated personal histories and violent public histories? How do comics invite us to reevaluate traditional narrative forms? How do graphic novelists blur the distinction between private and public histories? Our work in this class follows adjacent paths—just as a language class might ask you to both read and practice speaking the language, our class will ask you to both read and practice creating your own graphic narratives. Questions? contact Dr. Williams: lawill@nmsu.edu.

ENGL 409/THTR 409 SHAKESPEARE II Tracey Miller-Tomlinson
 36775 Section M01 TR: 1030 – 1145
 Modality: this course meets asynchronously online on Tuesdays and together in person on Thursdays at 10: 30 in Milton Hall 169. 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, 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 Jessica Powers
 46498 Section M01 T: 1330 – 1445
 In this course, we will read examples of and practice the extensive and flexible genre of both fiction and creative nonfiction prose writing. Each week, we will include in-class writing exercises; discussion around close readings of texts to analyze techniques, methods, and varying approaches to fiction and creative non-fiction writing; and workshopping writing by class members. In addition, we will spend a couple of weeks during the semester examining children's and young adult literature: what defines the genre, limits to and conflicts and controversies within the genre, and its increasingly expansive opportunities. We will also spend a couple of weeks focusing on international literature, with a strong focus on African writing, and will examine an array of diverse kinds of writing by diverse authors from the continent. What can we learn about technique by expanding our repertoire of reading beyond the canon of western writers in North America and Europe, and practicing writing for a young audience?

ENGL 416 APPROACHES TO LITERATURE Jesse Allred
 44878 Section M01 M: 1630 – 1900
 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: REALITY ON TV: KEEPING UP WITH CRITICAL THEORY Julia Smith

44879 Section M01 M: 1630 – 1900

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 421 Special Topics: Honors Journal Editorial Team Tracey Miller-Tomlinson

Modality: this course meets asynchronously online on Tuesdays and together in person on Thursdays at 9am in Conroy Honors Center. Be a part of the founding editorial team for NMSU's first interdisciplinary journal of undergraduate research and creative activity.

ENGL 423/523 Charles Dickens Tyson Stolte

44880 Section M01 W: 1500 – 1615

This course will focus on the career of Charles Dickens, perhaps the most celebrated English novelist of the nineteenth century. From the start, Dickens revolutionized Victorian ideas about the novelist's place in society. His first published works sold in previously unthinkable quantities, and Dickens's fiction was soon read and admired by all classes of English society. Dickens was omnipresent in other ways, too: establishing and editing periodicals, going upon the stage, giving fiery speeches at public gatherings, and conducting international reading tours. He was simultaneously praised by his contemporaries as the "master of all English humorists now alive" (William Makepeace Thackeray) and as an important moralist, one who "taught purity of life, nobility of action, and self-denial" (Anthony Trollope). In this class, we will seek to account for Dickens's prolificacy and for his consistent success, for his great good humor and for his dark social vision, as we read a representative selection of his work: novels, journalism, short fiction, and travel writing.

ENGL 430 Online Publishing TBA

44896 Section M80 MW: 1330 – 1445

This three-credit course provides a theoretical background for online publishing and design as well as hands on experience publishing an online arts magazine.

ENGL 449 ADVANCED STUDY IN WRITING: REMIXING STYLE AND GRAMMAR Eric House

41119 Section M02 T: 1630 – 1900

This course invites students to investigate language and writing by paying specific attention to the functions of style and grammar. It operates off of three guiding assumptions:

1. Style is not just a packaging of language, but a continued performance of language.
2. Grammar is not a just a form of static rules governing language, but is a constantly changing, reconstructed, flexible, and fluid system sedimented through repeated situated use over time.
3. Style and Grammar have never been socially or politically neutral, and both have been used to police and control proper language usage.

Through these three assumptions, we will collectively explore, theorize, and play with language by experimenting with style and grammar. Our conversations will be rhetorical in nature as we focus specifically on the situatedness and effectiveness of style and grammar across contexts.

Specifically, we will read and discuss various theories of languaging that present different arguments concerning the form and function of style and grammar, we will analyze various types of writing (professional, personal, artistic, technical, etc.) to make claims about various stylistic and grammatical effects, we will perform imitative exercises in order to play with and explore various approaches to style and grammar, and we will analyze and reflect on our own writing in order to become critical of our own linguistic practices. Students can expect to have critical conversations concerning the nature of language and writing, to reflect on the definitions and applications of both style and grammar, and to experiment with various writing styles.

GNDR 450 NATIVE AMERICAN WOMEN Laura Anh Williams

46539 Section M02

Students investigate the status, experience, and contributions of Nave American women from pre-contact to contemporary times. Identifying the contribution of Nave American women to societies, communities, and Nations as keepers of knowledge, teachings, and traditions. Cross-listed with ANTH 453.

GNDR 450 FERTILITY, REPRODUCTION, AND BIRTH Laura Anh Williams

42239 Section M70

This course examines biocultural variation in reproductive health and birth practices, with topics such as gendered roles and responsibilities, pregnancy and birth as rites of passage, cultural concepts of personhood, global family planning initiatives, the medicalization of pregnancy and birth, developing reproductive technologies, and reproductive health disparities. Cross-listed with ANTH 458.

GNDR 4/550 M71/M72. WOMEN AND HUMAN RIGHTS Laura Anh Williams

This course centers on the idea of 'women's rights as human rights' and offers several examples using human rights' international conventions and protocols that, in theory, protect human rights. We will discuss individual rights verses collective rights, and how both impact women/womxn and girls, and the conditions that facilitate forms of violence against women/womxn and girls- both structurally and interpersonally. "Women's rights as human rights" discourse demands that governments, communities and societies, overall, address several issues: the marginalization of women/womxn and girls and the invisibility of violence against them within societies;

governments' overt negligence and impunity in addressing conditions of structural violence and interpersonal violence against women/womxn and girls; and the sexual violence women/womxn and girls endure through human trafficking, femicide/feminicide and MMIW-Missing Murdered and Indigenous Women in the U.S. and Canada.

Key concepts include: femicide/feminicide, MMIW, feminized poverty and marginalization, sexual violence, economic survival through illicit economies, and other forms of injustices including structural violence and racialized violence, access to cultural rights, social rights, political rights and economic rights, as well as human rights' protections. We will explore the international, political, legal, economic and socio-cultural implications of this violence that targets- directly or indirectly- women/womxn and girls. This course crosses multiple academic legal fields and disciplines, and we will discuss several countries, and how those countries have or have not addressed specific human rights issues impacting women/womxn and girls. We will explore these issues together and when an answer is unclear, we will work together to find a solution.

GNDR 550

SPECIAL TOPICS: ADVANCED FEMINIST BORDER ARTS

Catherine Jonet

46547 M73/M72/U72

The Feminist Border Arts Film Festival is a trans/national short film festival that celebrates the power of cinema as a creative tool to reflect upon urgent social issues and thought-provoking representations of identity and difference. The 2023 season of the festival will be held at the NMSU University Art Museum on June 28th, 2023, in honor of the Stonewall Riots. The festival defines "feminist border arts" as a practice that challenges the limits of conventional representation through telling stories from the edge; threshold visions from the margins that create new ways of seeing, that visualize underrepresented ways of knowing. Selected films revive the promise of cinema, the possibility of film, video arts, and new media to open minds, create new vistas, and challenge dehumanizing forms of representation.

This online asynchronous course enables learners to participate in the creation of the 2023 festival through queer and feminist practical learning methods. Enrolled learners will be involved in film selection; contacting & interviewing filmmakers; designing and writing the program and other promotional materials; as well as other course activities. Experience in Women's, Gender, and Sexuality Studies and talents in video, audio, design, and writing are appreciated, but not required. The class will work together through collaboration to allow each of us to expand our skillsets, learn from each other, and embody queer and feminist punk ethos of "doing it ourselves."

This course forms part of the inter- and multidisciplinary field of Women's, Gender, and Sexuality Studies. This class is recommended for those with an interest in film, filmmaking, art activisms, film festivals, design, audio & visual media, queer and feminist arts and public cultures, digital humanities, and social justice. Questions? Contact Dr. M. C. Jonet at mjonet@nmsu.edu.

ENGL 458

Latinx Literature

Joyce Garay

44881 Section M01

MW: 1330 – 1445

This course is a survey of Latinx literature; by its very nature, a survey course posits an argument about which works of a literary tradition are most important, most fundamental. Few works in any literary tradition achieve notoriety. Since this is inarguably the case, why and how have some Latinx authors and their texts become popularized, for whom, and what are some of the consequences (both positive and negative) of how the processes (both organic and inorganic) of popularization (canonicity, if you will) establish the parameters of the Latinx literary tradition? As these questions portend, one central focus this semester will be the issue of canonicity, and we will attempt to answer these questions as you read and respond in discussion and in writing to some of what I, and others, consider a handful of the most prominent Latinx authors and their works. A second primary focus will be the conversations between early foundational writers and more contemporary writers, and, relatedly, tracing some contemporary literary directions. Other questions that will help us explore the multiplicity and richness of this literary tradition: How does Latinx literature converse with broader traditions of U.S. and Latin American literatures? What are the conversations between and conflicts within Latinx literature and among its writers? How do aesthetics, politics, and community intersect? How do issues of race, ethnicity, gender, sexuality, migration, and self-representation manifest within texts? What histories impact literary production and how? What literary trends are dominant and what does the future hold?

This course will demand plenty of reading and multiple, varied writing assignments, including two formal critical essays.

A few of the central texts to be studied: *Ada Limon*, *Bright Dead Things*; *Xavier Navarro Aquino*, *Velorio*; *Kali Fajardo-Anstine*, *Sabrina and Corina*.

ENGL 460

PROPOSAL WRITING AND GRANT WRITING

Barry Thatcher

44882 Section M02

MW: 1500 – 1615

In this course, students learn to write grant proposals for a variety of funding agencies, including governmental, nonprofit, scientific, commercial, and local. The course is projects-based, replicating the actual grant writing process. That is, students learn to develop compelling proposal ideas, search for grants, understand the agency's *Call for Proposal*, develop the project according to funding agency requirements, create a budget, form a project team, write the full proposal, submit, and follow-up. The final project is a grant proposal written to an actual funding opportunity.

The course is designed for both native and non-native English writers, enabling students to understand and write persuasive English grant proposals for our global context of science, engineering, and business.

Objectives

- Understand the different types of funding agencies, their funding profiles, and their *Calls for Proposals*.
- Learn how to search for appropriate grants and develop a database of appropriate funding agencies for your research and project areas.
- Understand the grant proposal as a writing genre, including all of its components and structures and their relations.
- Learn to develop compelling problem or need statements that are connected by appropriate criteria and solved by innovative projects or research.
- Learn budgeting, sustainability, and the economic structures of grant applications and projects.
- Learn clear and compelling writing styles for grant proposals.

Required Materials

Karsh, Ellen and Fox, Arlen Sue. (2019). *The Only Grant-Writing Book You'll Ever Need*. 5th edition. New York: Basic Books.
Williams, Joseph. (2017). *Style: The basics of clarity and grace*. 12th edition. New York: Addison Wesley Longman.

ENGL 469 EMILY DICKINSON AND LYRIC POLITICS Ryan Cull
44883 Section M01 MW: 1500 – 1615

In the past five years, two films and one tv show have centered on the life of Emily Dickinson. But beyond being a touchstone of popular culture, 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 important conversations about genre, raising fundamental questions about what a lyric poem is and what the political ramifications of form, editing, and publication are. In a variety of ways, her work invites us to ask: how does one write amidst/against various sociopolitical forces, when those forces inflect discourse (language, form, genre, etc) and shape oneself? 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 471M SCHOLARLY WRITING FOR INTERNATIONAL GRADUATE STUDENTS
(formerly SPCD 470)
42773 Section M01 TR: 1030 – 1145 Tamara Anatska
44892 Section M80 TR: 1030 – 1145

This course is designed for international graduates students with the emphasis on strengthening academic writing skills, analyzing scholarly articles, writing research papers and reports, reviewing English grammar, and citing in APA style. Graded: S/U grading.
Prerequisite(s): Placement in ENGL 471M through NMSU's English Language Placement Test (ELPT), or successful completion of ENGL 1105M, or consent of instructor.

ENGL 485M INTERNATIONAL TEACHING ASSISTANT (IT A) DEVELOPMENT COURSE Tamara Anatska

The course is designed to assist International Teaching Assistants (ITAs) in developing and mastering communication and teaching skills necessary to successfully fulfill their teaching assignments at NMSU.

ENGL 497 INTERNSHIP Suban Nur-Cooley
24158 Section M01 TBA – WEB

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