



The English Department at New Mexico State University Spring 2024 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 TR: 1030 – 1145 Tamara Anatska
42755 Section M02 MW: 1500 – 1615 Tamara Anatska

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 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 – 1315	Faculty
44923 Section M12	TR: 0900 – 1015	Faculty
44922 Section M13	TR: 1030 – 1145	Faculty
46713 Section M14	MW: 1500 – 1615	Faculty
46714 Section M15	TR: 1500 – 1615	Faculty
46715 Section M16	MW: 1330 – 1445	Faculty
46716 Section M17	TR: 1500 – 1615	Faculty
46717 Section M18	TR: 1200 – 1315	Faculty
46718 Section M19	MW: 0900 – 1015	Faculty
46719 Section M20	MW: 1030 – 1145	Faculty
46720 Section M21	TR: 1500 – 1615	Faculty
46721 Section M22	TR: 1330 – 1445	Faculty
46722 Section M23	MW: 1500 – 1615	Faculty
46723 Section M24	TR: 1330 – 1445	Faculty

In this course, students will read, write, and think about a variety of issues and texts. They will develop reading and writing skills that will help with the writing required in their fields of study and other personal and professional contexts. Students will learn to analyze rhetorical situations in terms of audience, contexts, purpose, mediums, and technologies and apply this knowledge to their reading and writing. They will also gain an understanding of how writing and other modes of communication work together for rhetorical purposes. Students will learn to analyze the rhetorical context of any writing task and compose with purpose, audience, and genre in mind. Students will reflect on their own writing processes, learn to workshop drafts with other writers, and practice techniques for writing, revising, and editing.

Prerequisite: ACT standard score in English of 16 or higher, or an Accuplacer score 250 or higher, or an SAT score of 400 or higher or CCDE 1110 N

ENGL 1110H COMPOSITION I HONORS

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 1110M	COMPOSITION I MULTICULI/INTL	
35294 Section M01	MW: 1500 – 1640	Marieka Brown
35295 Section M02	TR: 1020 – 1200	Marieka Brown
38738 Section M03	TR: 1330 – 1510	Marieka Brown

In this course, students will read, write, and think about a variety of issues and texts. They will develop reading and writing skills that will help with the writing required in their fields of study and other personal and professional contexts. Students will learn to analyze rhetorical situations in terms of audience, contexts, purpose, mediums, and technologies and apply this knowledge to their reading and writing. They will also gain an understanding of how writing and other modes of communication work together for rhetorical purposes. Students will learn to analyze the rhetorical context of any writing task and compose with purpose, audience, and genre in mind. Students will reflect on their own writing processes, learn to workshop drafts with other writers, and practice techniques for writing, revising, and editing.

Institution Specific Description:

For international and domestic multilingual students. Through this course students will also explore the unique advantages and challenges of being a multilingual writer. Restricted to Las Cruces campus only.

Prerequisite(s):

For domestic students: ACT standard score in English of 16 or higher, or an Accuplacer score of 250 or higher, or an SAT score of 400 or higher, or CCDE 1110 N.

For international students: CBT/PB score of 500, or IBT score of 61, **or** ENGL 1105M, or direct placement from the English Language Placement Test (ELPT), or consent of instructor.

ENGL 1410	INTRODUCTION TO LITERATURE	
44842 Section M01	MW: 0900 – 1015	Haley Kraus
46689 Section M02	TR: 1030 – 1145	Haley Kraus

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

GNDR 2110G	INTRODUCTION TO WOMEN, GENDER, & SEXUALITY STUDIES	
28932 Section M70	WEB	Dylan Blackston

This course introduces students to the lively discussions and theories within the interdisciplinary field of Gender and Sexuality Studies. Utilizing sex and gender as grounding analytics, we will examine how power moves through interrelated axes of identity and difference such as race, class, ability, nationality, and sexuality. To do so, we will rely on theoretical writings, history, personal narrative, and film to explore a variety of local and transnational settings. Students will begin answering questions such as what is sex? What is gender? How are these concepts related to what we call nature, culture, race, and place? What material stakes do these connections and divisions have on our day-to-day lives? This course is fully online and asynchronous.

47328 Section M71	WEB	M. 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. This course unfolds online and operates asynchronously. *For any additional queries or insights, reach out to Dr. M. C. Jonet at mjonet@nmsu.edu.*

47329 Section M72	WEB	Julia Smith
47330 Section M73	WEB	Julia Smith

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 categories of 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 2120 REP WOMEN ACROSS CULTURES

47340 Section M70

WEB

Laura Anh Williams

47434 Section M71

WEB

Juan Araiza

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 institutions that shape our perceptions of gender, race, and class. **This class fulfills Gen Ed Area 4 requirement.**

ENGL 2130G ADVANCED COMPOSITION

44917 Section M70

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

Carrie Tafoya

44845 Section M03

TR: 1330 – 1445

Yael Lavender-Smith

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

46690 Section M11

TR: 1030 – 1145

Faculty

44853 Section M12

MW: 1200 – 1315

Faculty

44854 Section M13

MW: 1330 – 1445

Faculty

44855 Section M14

TR: 0900 – 1015

Yael Lavender-Smith

46691 Section M15

TR: 1200 – 1315

Faculty

46692 Section M16

TR: 0900 – 1015

Faculty

46693 Section M17

MW: 0900 – 1015

Faculty

46694 Section M18

TR: 1200 – 1315

Faculty

46695 Section M19

TR: 1500 – 1615

Faculty

44975 Section M20

MW: 1500 – 1615

Faculty

44976 Section M21

TR: 1330 – 1445

Faculty

46696 Section M22

MW: 1200 – 1315

Faculty

46724 Section M23

MW: 1030 – 1145

Michelle Granger

46725 Section M24

MW: 1330 – 1445

Michelle Granger

46726 Section M70

WEB

Clinton Lanier

46727 Section M71

WEB

Barry Thatcher

46728 Section M72

WEB

Barry Thatcher

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.

46729 Section M73

WEB

Michelle Granger

46730 Section M74

WEB

Gina Lawrence

46731 Section M75

WEB

Gina Lawrence

46732 Section M76

WEB

Gina Lawrence

46733 Section M77

WEB

Dylan Retzinger

44850 Section M78

WEB

Faculty

46693 Section M79

WEB

Faculty

Professional and Technical Communication will introduce students to the different types of documents and correspondence that they will create in their professional careers. This course emphasizes the importance of audience, document design, and the use of technology in designing, developing, and delivering documents. This course will provide students with experience in professional correspondence and communicating technical information to a non-technical audience.

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

ENGL 2210H PROFESSIONAL AND TECHNICAL COMMUNICATION HONORS

44856 Section M01

TR: 1030 – 1145

Faculty

Professional and Technical Communication writing for Crimson Scholars/Honors students will introduce students to the different types of documents and correspondence that they will create in their professional careers. This course emphasizes the importance of audience, document design, and the use of technology in designing, developing, and delivering documents. This course will provide students with experience in professional correspondence and communicating technical information to a non-technical audience. 3.5 GPA is also required. Restricted to Las Cruces campus only.

Prerequisite(s): grade of C- or better in **ENGL 1110G** or the equivalent; approval of the honors college.

ENGL 2210M PROFESSIONAL AND TECHNICAL COMMUNICATION MULTILINGUAL

44904 Section M01

TR: 1330 – 1445

Dylan Retzinger

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

46697 Section M08

MW: 1030 – 1145

Faculty

46698 Section M09

MW: 1200 – 1315

Faculty

46699 Section M10

MW: 1030 – 1145

Faculty

Professional and Technical Communication will introduce students to the different types of documents and correspondence that they will create in their professional careers. This course emphasizes the importance of audience, document design, and the use of technology in designing, developing, and delivering documents. This course will provide students with experience in professional correspondence and communicating technical information to a non-technical audience.

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

Learning Outcomes

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

ENGL 2310G INTRO TO REATIVE WRITING

44865 Section M01

MW: 1030 – 1145

Aldo Amparan

To write, a writer must first be a reader and learn to read like a writer. Focusing on poetry, fiction, and screenwriting, this course will help you learn the basic elements and essential techniques that compose each of these genres through the close examination of poetry, flash/short fiction, and film. You will be prompted to short creative activities to boost your creativity and help you create three more formal pieces (one per genre). By the end of this course, you will recognize literary devices and techniques in poetry, fiction, and screenwriting. You'll be able to apply them to your own work and learn to receive and provide professional criticism with compassion and care.

44866 Section M02

MW: 1200 – 1315

Faculty

44867 Section M03

TR: 1030 – 1145

Faculty

44868 Section M04

TR: 1200 – 1315

Faculty

46736 Section M05

MW: 1030 – 1145

Faculty

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

ENGL 2520G FILM AS LITERATURE

46700 Section M01

MW: 1630 – 1900

Rose Conley

44869 Section M02

TR: 1330 – 1600

Faculty

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

Learning Outcomes

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

ENGL 2521 THE BIBLE AS LITERATURE

44989 Section M01

TR: 1330 – 1445

Brian Rourke

The primary purpose of this course is to aid students in developing and putting into words their own historically informed and textually supported arguments regarding the form and meaning of biblical texts. Biblical authors used literary forms and techniques, some of which resemble what we find in books today, while others are no longer used. Special emphasis will be placed on these literary features and how they have influenced subsequent literature.

We will study the Jewish and Christian scriptures as cultural artifacts, primarily using the techniques of literary analysis and interpretation. Our study will be socio-historically informed, focused on crucial contextual issues:

- 1) who probably wrote and edited these texts,
- 2) why and how they most likely did so,
- 3) how their earliest audiences probably responded to them, and
- 4) why and how they were later combined to form the canonical Jewish and Christian bibles we can read today.

We will also consider the response to and use of these texts by later communities of readers within diverse religious, artistic, philosophical, scholarly, and social-scientific traditions.

The class will be conducted principally by lecture, though you should feel free to ask questions at any time. A formal period for a question-and-answer session will typically be set aside at the beginning or end of each class. In addition, we will have a discussion board where class members can converse about topics of interest to them in relationship to the literature we have read.

Reading the Bible in a scholarly way can provoke unsettling questions. If you feel that you would rather discuss some things outside of the classroom, don't hesitate to contact me. If my office hours are inconvenient, I am on campus enough that a mutually convenient time can be arranged.

ENGL 2620 SURVEY OF AMERICAN LITERATURE II

38741 Section M01

MW: 1330 – 1445

Vanessa Aguilar

This course surveys American literary history from the Civil War to the contemporary. Students will read a diverse array of American literature while paying special attention to major historical and cultural changes from 1865 to the present. Throughout the course students will be exposed to various genres and forms of writing, such as novels, speeches, plays, poems, and short stories. Texts for this survey course include selections of Alcott's *Little Women* (1868), Williams' *A Streetcar Named Desire* (1947), Lorde's "Poetry is Not a Luxury" (1977), and Butler's "Blood child" (1995).

ENGL 2630 BRITISH LITERATURE I

38742 Section M01

TR: 0900 – 1015

Liz Schirmer

This course offers an introduction to English literature from the medieval and early modern periods. We will grapple with the major themes, genres, and functions of literature in English as they developed from Old English through the early eighteenth century. For example, we will trace the history of "the hero" from *Beowulf* through *Paradise Lost* to *Gulliver's Travels*; explore the workings of gender and agency in Chaucer's *Canterbury Tales* and Spencer's *Faerie Queene*; and consider the impact of the Protestant Reformation and the English Civil War on poetic form. What can we learn as 21st-century readers by studying these centuries-old texts and using them to trace a literary history?

ENGL 302 THEOR/CRIT LITERATURE

47400 Section M01

MW: 1030 – 1145

Julia Smith

Introduction to literary criticism, from its classical beginnings through contemporary critical approaches.

ENGL 304 CREATIVE WRITING: PROSE

36772 Section M01

TR: 1200 – 1315

Brandon Hobson

ENGL 304 is designed to develop your skills in writing fiction. Having been introduced to such fundamental craft elements as character, plot, point of view, and dialogue, you will now be asked to consider more personal and complex questions, such as: What kind of writing do I find most compelling? What stories move/intrigue/delight me, and how can I write the kind of story I would like to read? How can I develop a regular creative practice that works for me and my writing? How can I break the "rules" of short story writing in order to devise a more personal and interesting story? And, how do I revise? We will read contemporary short stories, study their craft, and learn how to identify and better our understanding of the elements of fiction (point of view, character, setting, urgency, etc.). By gaining a stronger understanding of craft, you will hopefully become better writers in your own fiction. Much of the semester will be devoted to workshopping each other's stories.

ENGL 306 CREATIVE WRITING: POETRY

46701 Section M02

MW: 1200 – 1315

Aldo Amparan

Often, one of the first of many unshakable questions a poet has when drafting a poem is how to make the subject matter? This is especially true when writing about deeply personal issues, when tackling what filmmaker and author Charlie Kaufman calls *the wound*. In this poetry workshop, you will learn to unbury the wound in the poem. To decode the yearnings, both spiritual & bodily, of the text & the speaker in the text: their reach for personal & political truths. By the end of this course, you will have acquired the skills and insights needed to traverse the intricacies of your chosen subjects, empowering you to craft poems that resonate on both deeply personal and broadly universal levels.

ENGL 308 CREATIVE WRITING: PLAYWRITING

46702 Section M01

MW: 1030 – 1145

Dana Kroos

Designed for beginning playwrights as well as writers of other media, this class emphasizes what makes a scene work, how to develop character through dialogue and action, and how to think in theatrical terms. Weekly writing and reading assignments will focus on

character and scene development, plot structures, text and subtext. At the conclusion of the semester, students will have a full understanding of how to write scenes that are dramatic, engaging and entertaining. Course will include both the analysis of published work, discussion of theoretical texts, and writing and workshoping of student work.

ENGL 310 CRITICAL WRITING
44900 Section M01 TR: 1200 – 1315 Ryan Cull

Designed with the junior-level English major in mind, this course introduces students to a variety of strategies for reading as well as writing. Operating on the premise that strong reading makes for strong writing, we will spend most of our class time in critical engagement with literary texts drawn from a range of genres and historical periods. Two of the longer texts we will consider were written by authors associated with New Mexico, Cormac McCarthy's *Blood Meridian* and Simon Ortiz's *Fight Back: For the Sake of the People, For the Sake of the Land*. Our goal will be to develop skills particular to writing about literature (but useful in other contexts as well) through the analysis of texts, the study of relevant critical terminology, the construction of cogent and persuasive arguments about texts, and the evaluation of such critical arguments. We will also discuss research strategies useful for writing about literature and culture, as well as the conventional techniques for documentation. Course requirements will include substantial reading assignments, active participation in class discussion, several written analytical exercises, and two formal papers, one of which will involve research.

ENGL 314 PUBLIC WRITING AND RHETORICS
47288 Section M01 MW: 1330 – 1445 Dylan Retzinger

Although writing is often understood to be academic, professional, or creative, writing is also vital to public discourses, shaping not only which issues we pay attention to, how we understand them, and how we talk about them, but what counts as a "public" issue at all. "Public," in this course, will not refer to a neutral or simple description of a group of people but to

This course invites students to study and practice writing for public audiences, considering its ethical, political, and technological contexts and consequences. In order to do so, students will (1) read *about* and study publics, in order to conceptualize them in their complexities, (2) research public issues, and (3) use a variety of genres and media to create purpose-based, public-facing texts. Students can thus expect to spend time studying and understanding rhetoric and writing concepts before putting them to use. They can also expect to spend significant time working with their own writing, developing it for specific purposes and contexts.

ENGL 326 CULTURAL IDENTITY AND REPRESENTATION ACROSS MEDIA
46703 Section M01 TR: 0900 – 1015 Faculty

Considers complex relationships between representation and culture including how images and language shape racial, ethnic, gender, sexual, and class identities. Examines theories from several disciplines. Includes lecture, discussion and production exercises.

ENGL 328V LIT- SCI FCTN/FANTASY
42766 Section M01 TR: 1030 – 1145 Tyson Stolte

This class will explore the beginnings of science fiction in English, reading both classic texts and works that are now long forgotten. Beginning in the nineteenth century, we will read stories and novels by such authors as Mary Shelley, Edgar Allan Poe, Jane Webb Loudon, Edward Bulwer Lytton, H. G. Wells, M. P. Shiel, and Charlotte Perkins Gilman in order to try to understand what factors led to the rise of science fiction, what these works can tell us about the role fiction played in the cultures of the nineteenth and early twentieth centuries, and why science fiction continues to enjoy such vast popularity today.

ENGL 339V CHICANX LITERATURE
24082 Section M01 MW: 0900 – 1015 Vanessa Aguilar

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

ENGL 354 FORM & TECHNIQUE: FICTION
44874 Section M01 M: 1330 – 1600 Rus Bradburd

Form & Technique in Fiction 354 is a class for serious readers and writers. We'll examine contemporary short stories and novels, discuss the craft of fiction at length, and generate our own new fiction based on our inspiration from the assigned readings.

GNDR 360 MASCULINITIES STUDIES
47336 Section M70 WEB M. Catherine Jonet

Masculinity, often viewed as a monolithic concept, is deeply intricate, multifaceted, and interwoven with societal constructs, personal experiences, and cultural contexts. Central to this is the concept of patriarchy – a system in which dominance associated with "maleness" and masculine ideals is institutionalized and normalized. However, it's pivotal to understand that patriarchy doesn't solely benefit men. There are individuals across genders, including women, who are deeply invested in perpetuating patriarchal norms. Furthermore, it's crucial to acknowledge the diverse experiences across the masculinity's spectrum, including men of color, trans men, transmasculine individuals, non-binary, androgynous, and other identities that challenge, redefine, or align with traditional notions of masculinity, each bringing unique perspectives and lived realities to the broader experience of what it means to embody masculinity.

Historically, Western conceptions of gender, epitomized by the male/female binary, have often been imposed on diverse cultures, erasing, and marginalizing indigenous and "pre-colonial" understandings of gender and sexuality. This not only shaped perceptions of

"masculinity" and "femininity" but also became a tool for colonial control. Recognizing this context is key to understanding the global complexities of masculinity. In this course, we'll explore:

- The historical and contemporary definitions of masculinity and its evolution over time.
- The colonial legacy in shaping gender norms and suppressing diverse expressions of masculinity.
- Who gets to define and embody masculinity? And who decides its boundaries?
- Which individuals or groups benefit from established masculine norms, and who faces the brunt of its prejudices?
- The intersections of race, class, gender identity, and sexual orientation in shaping the lived experiences of masculinity.

Challenging the universality of masculine experiences: Do all masculine-identifying individuals in the U.S. navigate the same privileges or challenges?

By delving into these questions, learners will be introduced to the complexities of masculinity as it intertwines with identity, power dynamics, cultural norms, and personal narratives. This course aims not only to interrogate established notions but also to broaden the understanding of masculinity in its many forms and manifestations. Through methods such as collaborative discussions, analytical reflections, and digital humanities projects, we will engage deeply with multifaceted narratives, fostering an evolving understanding of contemporary masculine gender and patriarchal dynamics. This course unfolds online and operates asynchronously. *For any additional queries or insights, reach out to Dr. M. C. Jonet at mjonet@nmsu.edu.*

ENGL 363 CHILDREN'S AND YOUNG ADULT LITERATURE
44899 Section M01 TR: 1200 – 1315 Rose Conley
46737 Section M70 WEB Michelle Granger
A comparative, historical survey of literature for young (K to 12th grade) readers. Emphasis on critical evaluation.
Prerequisite: junior or above standing.

ENGL/GNDR 380V WOMEN WRITERS
44875 Section M01 TR: 1500 – 1615 Rose Conley
46704 Section M02 MW: 1030 – 1145 Rose Conley
Introduction to multicultural women's traditions through intensive study of works by women writers. Crosslisted with: **GNDR 380V**.

GNDR 381 WOMEN'S HEALTH ISSUES
35198 Section M70 WEB Christine Spurny
A focus on the unique issues and problems that confront women today and how they affect the health of women.

GNDR 401 WOMEN & IMMIGRATION
47245 Section M01 MW: 1330 – 1445 Lauren Armstrong
This course explores historical and contemporary immigration processes in/to the U.S. that are shaped by gendered dynamics, societal structures, and the socio-economic conditions that impact immigrant women. The class will examine how immigrant women use their agency and resistance to overcome exploitative circumstances, and the restraints of immigration laws and policies that impact individual, communal and societal change.

ENGL 403 WEB DESIGN AND DEVELOPMENT
46738 Section M70 WEB Clinton Lanier
This course teaches students the fundamentals of designing and developing websites with attention to both technical and aesthetic considerations. Subjects covered include HTML, CSS, JavaScript, website design architecture, website usability and optimization. Students will leave the course with the ability to design and create fully functioning, usable websites.

GNDR 406 WOMEN & HUMAN RIGHTS
47247 Section M01 TR: 1200 – 1315 Cynthia Bejarano
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 versus 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 resolution.

ENGL 409/THTR 409 SHAKESPEARE II
36775 Section M01 TR: 1030 – 1145 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 412 WRITING IN THE WORKPLACE
46706 Section M01 MW: 1030 – 1145 Clinton Lanier

This class presents a study of workplace writing practices, including a focus on research-based, theoretical, and pedagogical approaches to professional communication. Through readings, discussions and in-class exercises you will become familiar with the many differences between academic and workplace writing. You will learn the expectations of professional organizations, the different types of workplace genres and the factors that contribute to creating successful workplace communication. We will also study the types of workplace interactions – collaborative, technological and cross-cultural communication – to help you better understand the atmosphere and environment of workplace communication.

GNDR 412/512 GENDER & FILM STUDIES
46754 Section M70 WEB Laura Anh Williams

This course provides analysis of gender, sexuality, and intersecting identities through the lens of both US and global cinema. Studying influential cinematic works, we unpack representations of women, LGBTQ+ communities, and other identities, placing them at the narrative forefront.

Drawing inspiration from innovative directors, performances, and film techniques, students will examine how editing, mise-en-scène, cinematography, sound, and narrative techniques converge to shape perceptions. We will engage with critical questions surrounding feminist filmography, representation of same-sex desire, considering: What makes a film feminist? How has the film industry represented same-sex relationships and different gender identities over time? We'll look at how different film techniques form our understanding and views on these topics.

This course provides an avenue for both theoretical exploration and community engagement. Not only will we practice critical film analysis in women's, gender, and LGBTQ+ studies, but we'll also have a hands-on opportunity to review films and participate in the preparation for the 2024 Feminist Border Arts Film and Media Festival and Exhibition. bridging theory with real-world arts administration and media production.

ENGL 414 ADVANCED CREATIVE WRITING: POETRY WORKSHOP
44877 Section M01 W: 1330 – 1600 Aldo Amparan

Because poetry strives to make language new, a poet is often seeking for new ways to experience the world around them. Michael Davidson writes, "Poetry makes language visible by making language strange," reinforcing the importance of nuance in the act of creation. In this poetry workshop, you will explore ways to discover strangeness in the familiar through precise & visceral imagery, language, and attention to line. You will learn literary devices and techniques to help you elevate your craft and propel it toward freshness. By the end of the course, you'll have a portfolio of new work and learn to critique the work of your peers with compassion and care.

ENGL 416 APPROACHES TO LITERATURE
44878 Section M01 R: 1630 – 1900 Jesse Allred

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

ENGL 417 UNDOING DESIRE: (A)SEXUALITIES IN THEORY AND PRACTICE
44879 Section M01 MW: 1330 – 1445 Julia Smith

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

ENGL 422/522 VICTORIAN POETRY AND POETICS
46742 Section M01 TR: 1330 – 1445 Tyson Stolte

Long overshadowed by the novel and by the poetry of the literary-historical periods that preceded and followed Victoria's reign, Victorian poetry has enjoyed a resurgence in the last few years. How might we explain both this long neglect and Victorian poetry's recent improved fortunes? In this class, we will attempt to answer this question by reading a wealth of Victorian poems—written by both the most and least canonical of poets—alongside a series of nineteenth-century essays on poetics, focusing on the Victorians' own efforts to define what poetry was, what it could do, and where it fit in a culture that thought of itself as decidedly "modern." We will

pay attention to Victorian poetry's changing relationship to the marketplace, exploring the major new modes of publication for poetry in the century (the periodical, for instance); we will examine this poetry's major formal innovations (the dramatic monologue, sprung rhythm); and we will chart the interrelations between poetry and other rapidly changing forms of nineteenth-century discourse (the political, the economic, the scientific).

ENGL 442

MODERN AND CONTEMPORARY AMERICAN POETRY
SUBTITLE: IDENTITY, PERSONHOOD, AND THE IMPERSONAL IN MODERN AMERICAN POETRY

46707 Section M01

TR: 1500 – 1615

Ryan Cull

Contemporary discourse about identity has important roots in 1910s and 1920s debates over "cultural pluralism," debates which inflected the poetry of that period arguably more than any other genre. Cultural pluralism promised to racial and ethnic minorities increased social recognition of groups and of persons within those groups through the affirming of cultural differences. Particular attention in this course will be paid to how African American writers strategically negotiated this promise, realizing that it was unlikely to be wholly fulfilled. The course also will contrast the cultural pluralist focus on recognizing groups of persons more fully with another major strand of modernist poetics, which emphasized writing impersonally. We'll ask what it meant for various poets to focus on appeals for personhood and various other poets to focus on a cultivation of impersonality at the same time. We'll also investigate writers who seek to incorporate qualities associated with both trends and others who rejected this framing altogether. And, at the end of the course, we'll take a briefer look at how cultural pluralist legacies inflected later conversations about identity and cultural difference in the sixties and seventies, sometimes as a stance later writers and activists would seek to elaborate more fully and sometimes as a decisive point of departure (e.g. Chicano movement, Black Arts movement, Gay Liberation). We'll likely read a number of the following poets: Langston Hughes, Claude McKay, Jean Toomer, Georgia Douglas Johnson, Alice Dunbar-Nelson, Melvin Tolson, T. S. Eliot, H.D., Gertrude Stein, and Hart Crane. And we'll consider a variety of thinkers who developed and or debated cultural pluralist thought including, for example, Horace Kallen, Alain Locke, Waldo Frank, and W. E. B. DuBois. Late in the course, we'll take a briefer look at crucial writers on the scene in the sixties and seventies like, for example, Amiri Baraka and Juan Felipe Herrera.

GNDR 450

SPECIAL TOPICS: WOMEN AND HUMAN RIGHTS

42239 Section M70

WEB

M. Catherine Jonet

In Feminist Media Activism, learners will explore the interplay between feminist and queer theories and media practices as tools for social change. Drawing from pivotal texts such as *Glitch Feminism: A Manifesto* by Legacy Russell, *Design Justice: Community-Led Practices to Build the Worlds We Need* by Sasha Costanza-Chock, *Cyberfeminism Index* edited by Mindy Seu, *Data Feminism* by Catherine D'Ignazio and Lauren F. Klein, and *Algorithms of Oppression: How Search Engines Reinforce Racism* by Safiya Umoja Noble, this course offers both a theoretical foundation and a hands-on approach through D.I.Y. media studies methodologies and the broader context of public humanities. Learners will gain the skills to critically assess and create digital media artifacts, ranging from memes and digital narratives, and will actively shape a social media campaign for the 2024 Feminist Border Arts Film and Media Festival and Exhibition (FBA24). A social media campaign is a series of coordinated actions with a specific goal on digital platforms. As part of this experience, learners will have the opportunity of producing content for FBA's GenXProf platforms (@genxprof account on Instagram, Threads, TikTok, and @genxprof on Twitter/X). Through a blend of academic inquiry and practical application, learners will be evaluated based on a combination of hands-on projects, reflective discussions, and analysis of various media texts. The FBA24 social media campaign is an ongoing and culminating project in this course. Utilizing Canvas and other digital tools, we will establish primary pathways for instruction and interaction throughout the course. No prior media production experience required. This course unfolds online and operates asynchronously. *For any additional queries or insights, reach out to Dr. M. C. Jonet at mjonet at nmsu dot edu.*

GNDR 455

FEMINIST RESEARCH METHODOLOGIES

40753 Section M01

TR: 1030 – 1145

Dylan Blackston

This course is designed to be a critical introduction to conducting feminist research for undergraduate and graduate students. We'll engage questions such as: What makes research feminist? What counts as evidence? How do we gather information for our scholarly-activist work? Who does our work benefit or omit? You will learn about different methods for gathering information needed to conduct your work and how your research can be guided by feminist methodologies. We will focus on qualitative research methods such as archival research, ethnography, oral history, surveys, discourse analysis, and visual analysis, to examine how feminist scholarship challenges dominant modes of knowledge production. We will meet in person a few times over the course of the semester, but the large majority of our interactions will take place online via synchronous meetings or asynchronous course activities and discussions. If you are an online-only student who is interested in the class, please join and reach out to let me know (dmb1@nmsu.edu). I am happy to accommodate a hybrid online/in-person structure for our in-person meetings.

ENGL 471M

SCHOLARLY WRITING FOR INTERNATIONAL GRADUATE STUDENTS
(formerly SPCD 470)

42773 Section M01

MW: 1500 – 1615

Tamara Anatska

This course is designed for international graduate 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 DEVELOPMENT

47133 Section M01

TR: 1500 – 1615

Tamara Anatska

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

ENGL 497

INTERNSHIP

24158 Section M70

TBA – WEB

Justine Wells

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