



The English Department at New Mexico State University Spring 2025 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: 1300 – 1445 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: 1330 – 1445 Jordan Lavender-Smith
44933 Section M02 MW: 1800 – 1915 Jordan Lavender-Smith
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
48335 Section M22 MW: 0900 – 1015 Faculty
46722 Section M23 MW: 1500 – 1615 Faculty
46723 Section M24 TR: 1330 – 1445 Faculty
48336 Section M25 TR: 1030 – 1145 Faculty
46721 Section M70 WEB Dylan Colvin

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: 1300 – 1445 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: 1330 – 1510	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: 1030 – 1145	Vanessa Aguilar

In this course, we will explore the foundations of literary study drawing broadly on texts taken from the 20th and 21st century. We will delve into various genres such as poetry, essays, short stories, drama, fiction, and the graphic novel. Students will learn how to identify each genre alongside the conventions that encompass them. Readings in this course include Viet Thanh Nguyen's *The Refugees* (2017), Lorraine Hansberry's *A Raisin in the Sun* (1959), Elizabeth Acevedo's "You Mean You Don't Weep at the Nail Salon?" (2018), and Nnedi Okorafor's *La Guardia* (2019).

46689 Section M02	TR: 1030 – 1145	Faculty
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GNDR 2110G	INTRODUCTION TO WOMEN, GENDER, & SEXUALITY STUDIES	
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48331 Section M01	MW: 1330 – 1445	Dylan Blackston
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From healthcare access to family care expectations and fair pay, gender-based inequities are extraordinarily pervasive. This in-person, discussion-based course will introduce students to the lively conversations and theories within the field of Gender, Women's, and Sexuality Studies. Centering gender as a grounding analytic, we will examine how power moves through interrelated axes of identity and difference such as race, sex, class, ability, nationality, and sexuality. We'll study gender as a category of cultural, institutional, and economic organization, and we'll concern ourselves with what kinds of effects these forms of organization have on our everyday lives. Students will learn how normative ideas of gender and sex relate to dominant understandings of what we call nature, race, culture, and place. Throughout the course, we will utilize theoretical writings, history, personal narrative, and film to explore how gender operates across a variety of settings. Come join the conversation!

28932 Section M70	WEB	M. Catherine Jonet
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What shapes who we are and how we live? Is gender just about being a man, a woman, or nonbinary, or is it something more complex and broader that shapes all of us in different ways? How do race, sexuality, gender identity, and ability impact the opportunities we have, the way we're treated, and the world around us? This course invites you to think critically about the forces that shape our lives—like family, media, politics, and education—and how power operates through them. You'll explore the complexities of identity, difference, and inequality, while learning how movements for gender, racial, LGBTQ+, and disability justice have reshaped society. Perfect for anyone curious about these issues, looking to build a foundation for further study, and seeking to better understand the world and their place in it. Through essays, films, and multimedia, we will explore these questions, and you'll have the opportunity to add your own insights through weekly coursework and projects

47328 Section M71	WEB	Faculty
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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 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.**

39994 Section U70	WEB	M. Catherine Jonet
47331 Section U71	WEB	Faculty
48355 Section U74	WEB	Juan Araiza
48356 Section U75	WEB	Juan Araiza

Gender, race, class, disability, and sexuality play a role in every aspect of society- from social norms to institutions and power relations- these ideas affect every aspect of our lived experiences. But what is gender? What is biological sex? What are race and ethnicity? What about sexuality? What is dis/ability? What does it mean to live in the United States in 2025? How do the histories, social forces, and national dynamics of this country shape experiences of identity? What about difference? How does power treat difference? Who gets included in society and who is excluded? What meanings do we draw from this and how can positive change occur?

This course introduces learners to key concepts, debates, and analytical tools in 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. 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.

GNDR 2120G REP WOMEN ACROSS CULTURES

47340 Section M70	WEB	Faculty
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Historical and critical examination of women's contributions to the humanities, with emphasis on the issues of representation that have contributed to exclusion and marginalization of women and their achievements.

Learning Outcomes:

1. To think critically about contemporary discourses on gender, race, sexuality, and class.
2. To understand how forms of identity intersect with one another
3. To explore the ways power and privilege operate in contemporary society
4. To understand some of the ways social inequalities develop, function, and change
5. To further students' interest in developing their own ideas and research in issues of women and gender, sexuality, race, class, and nation

ENGL 2130G ADVANCED COMPOSITION

44917 Section M70	WEB	Gina Lawrence
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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	TR: 1030 – 1145	Michelle Granger
44844 Section M02	TR: 1330 – 1445	Michelle Granger
44845 Section M03	TR: 0900 – 1015	Carrie Tafoya
44846 Section M04	MW: 0900 – 1015	Carrie Tafoya
44847 Section M05	MW: 1030 – 1145	Carrie Tafoya
48312 Section M06	MW: 1800 – 1915	Faculty
44849 Section M07	TR: 1200 – 1315	Faculty
47521 Section M08	MW: 1200 – 1315	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	Faculty
46691 Section M15	TR: 1200 – 1315	Faculty
46692 Section M16	TR: 0900 – 1015	Faculty
47522 Section M17	TR: 1500 – 1615	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	TR: 1030 – 1145	Faculty
46725 Section M24	TR: 1330 – 1445	Faculty
48313 Section M25	TR: 1800 – 1915	Faculty
48314 Section M26	MW: 1200 – 1315	Faculty
48315 Section M27	MW: 0900 – 1015	Faculty
46726 Section M70	WEB	Barry Thatcher

46727 Section M71	WEB	Kelli Lycke Donate
46728 Section M72	WEB	Michelle Granger
46729 Section M73	WEB	Gina Lawrence
46730 Section M74	WEB	Gina Lawrence
46731 Section M75	WEB	Gina Lawrence
46732 Section M76	WEB	Dylan Retzinger
46733 Section M77	WEB	Faculty
44850 Section M78	WEB	Faculty
46693 Section M79	WEB	Faculty
44848 Section M90	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: 1500 – 1615 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
48338 Section M70	WEB	Jordan Lavender-Smith

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

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

Learning Outcomes

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

ENGL 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
46736 Section M70	WEB	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

44869 Section M02

MW: 1530 – 1615

48316 Section M03

TR: 1630 – 1900

Jordan Lavender-Smith

Rose Conley

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 2610 SURVEY OF AMERICAN LITERATURE I

48317 Section M01

TR: 1030 – 1145

Ryan Cull

This course surveys the development of American literature up to the Civil War era. After reading about colonization and Native American resistance to it, we will consider New England Puritanism, the Enlightenment, Gothicism, as well as the debate over an American form of Romanticism called Transcendentalism. Throughout, we will study how these movements intersect with the literatures of slavery and abolitionism. The course will end with the Civil War. Much time will be spent examining how and why movements intersect and transition into the next. In short, this course seeks to offer a series of narratives that begin to help us see via literature why American culture became what it is today.

ENGL 2620 AMERICAN LITERATURE SURVEY II

38741 Section M01

MW: 1030 – 1145

Fabrizio Ciccone

Can outrage form the basis of a national tradition? National pride plays a crucial role in maintaining the health of a nation—but what of national self-disgust? What does the story of a nation look like from the perspective of history's losers? To cut a path through modern American literature (c.1850-present), this course follows a countertradition within American letters, one that organizes itself around shame, mockery, and anger. We will study writers and thinkers uniquely attuned to America's political and moral failures as well as those who, on the basis of race, class, and gender, have only limited access to the national pride that animates so much of American cultural production. Readings for this course draw on an expansive sense of literature, including not only established literary genres (the novel, poetry, and the essay) but also more recent popular forms (the musical, classical Hollywood film, stand-up comedy, contemporary independent cinema, and television).

ENGL 2630 BRITISH LITERATURE I

38742 Section M01

TR: 1200 – 1315

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 301 THEORY AND CRITICISM: RHETORIC AND CULTURE

48318 Section M01

MW: 1030 – 1145

Eric House

Introduction to rhetorical criticism with an emphasis on understanding the theoretical and cultural underpinnings for the rhetorical analyses of texts.

ENGL 306 CREATIVE WRITING: POETRY

46701 Section M01

TR: 1200 – 1315

Carrie Tafoya

This course will focus on the study of contemporary poetry through critical reading, discussion, and in-class activities. Specifically, students will work to identify and discuss important elements of poetry. Additionally, students will focus on practicing different stages of the writing process through writing exercises, workshopping, and revising. This is an interactive class that will require engagement in small and whole group activities, but no previous experience is required. During the semester you will focus on writing, responding, and reading poetry in the classroom and at home. We will read books by the three most recent U.S. Poet Laureates: Tracy K. Smith, Joy Harjo, and Ada Limón.

ENGL 307 CREATIVE WRITING: CREATIVE NONFICTION

48319 Section M01

MW: 1200 – 1315

Phillip Hurst

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 workshopping of student work.

ENGL 309 SCREENWRITING I

48117 Section M01

TR: 1030 – 1145

Dana Kroos

48118 Section M80

M: 1030 – 1300

Rajeev Nirmalakhandan

Writing intensive. Students learn the craft of screenwriting, honing skills in writing dialogue and visual narrative, crafting dynamic characters and dramatic action. Original student scripts will be performed and discussed in class. Consent of instructor required. Cross listed with: CMI 309 and THTR 306

Prerequisite(s): ENGL 235 or CMI 235.

ENGL 310 CRITICAL WRITING

44900 Section M01

MW: 1330 – 1445

Rose Conley

A course in critical reading, writing, and research designed to prepare English majors for upper-division courses.

ENGL 314 PUBLIC WRITING AND RHETORICS

47288 Section M01

TR: 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 a more complex arrangement of histories, relations, groups, and values. This course invites students to study and practice creating texts 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 315 WRITING FOR THE WEB

48339 Section M70

WEB

Kelli Lycke Donate

Writing for the Web is a studio course where students will explore the creative, technical, and critical tools needed for writing in a variety of online contexts, including websites, social media, and interactive web projects. Students will engage in both formal and informal writing for diverse audiences while learning how design choices, accessibility features, graphic elements, and interactive components influence the meaning and impact of their work. This course emphasizes hands-on learning through student experimentation with coding, web design, content production, and web optimization. We will cover the foundational technologies of the web—HTML, CSS, and creating effective navigation. Students will also complete a series of small projects that gradually build their technical skills. However, because digital tools and platforms are ever-changing, the course is designed to teach students how to adapt and teach themselves new technologies, rather than focusing on mastering specific software or skills. In addition to practical projects, we will consider the broader social, cultural, and ethical implications of our work in digital spaces. Through the study of critical texts, students will gain deeper insights into the social and technical contexts that shape web writing. By the end of the course, students will have refined one of their smaller projects into a polished, professional piece to include in their portfolios, along with a reflective essay that examines the theoretical and practical decisions behind their work.

Course Objectives:

1. Identify and describe features of genres common to online writing contexts -

Students will analyze and define the distinctive characteristics of various genres commonly found in online spaces (e.g., blogs, social media posts, web articles, landing pages, multimedia narratives). This includes understanding tone, structure, audience expectations, and the purpose of each genre, and how they differ from or overlap with traditional print genres.

2. Generate writing appropriate to various online contexts, paying attention to the relationship between writing and complex audiences:

Students will produce writing tailored to specific online contexts, addressing the needs and expectations of diverse audiences. This will include writing for various platforms with attention to usability, engagement, and accessibility, considering how language, tone, and format shift depending on audience demographics, behaviors, and preferences.

3. Critique the ethical implications of web content creation and distribution -

Students will engage with ethical questions surrounding online writing, design, and distribution. They will consider how choices about content, design, and metadata affect issues like privacy, bias, and misinformation, and reflect on their own responsibilities as web content creators.

4. Evaluate the influence of optimization algorithms on audience engagement and content circulation -

Students will investigate how algorithms—such as those used in search engines, social media, and other digital platforms—affect the visibility and reach of online content. They will explore how writers can optimize their work for these systems while maintaining the integrity of their message and addressing broader social implications.

- ENGL 326** CULTURAL IDENTITY AND REPRESENTATION EVIL CINEMA: THE HORROR FILM IN CONTEXT
48686 Section M01 MW: 1330 – 1445 Fabrizio Ciccone
This course studies horror—with a focus on mainstream cinema—as a response to the problem of evil. Students will study such subgenres as teen horror, slasher films, *giallo*, and psychological and supernatural thrillers alongside writings in the philosophy of horror, feminist and psychoanalytic film theory, Renaissance revenge tragedy, nineteenth-century ghost stories, and neo-slave narratives. After a brief consideration of early examples of cinematic horror (Robert Wiene, F. W. Murnau, Jacques Tourneur), we will devote ourselves to a study of foundational filmmakers in the genre and their heirs: Alfred Hitchcock, Tobe Hooper, John Carpenter, Wes Craven, and Jonathan Demme alongside their lesser-known contemporaries working in arthouse cinema (Michael Powell, Bill Gunn, Dario Argento) and serial television (David Lynch) as well as contemporary filmmakers including Karyn Kusama, Jennifer Kent, Robert Eggers, Julia Ducournau, and Jordan Peele. No prior familiarity with horror cinema is required. However, because all assigned course texts (films and readings) feature sensitive and even objectionable content, a prerequisite for this course is a strong stomach.
- ENGL 328V** THE ORIGINS OF SCIENCE FICTION
42766 Section M01 MW: 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.
- GNDR 350** SPECIAL TOPICS
48337 Section M70 WEB Gina Lawrence
The topic of course will vary and will be indicated by subtitle. May be cross-listed with relevant courses at the 300-level from any specific department. May be repeated up to 99 credits.
- ENGL 354** FORM & TECHNIQUE: FICTION
44874 Section M01 MW: 1330 – 1445 Phillip Hurst
In this course, students will read and analyze published fiction and then utilize the techniques which make this fiction work to improve their own original fiction writing. Group discussion of stories is required. Daily in-class writing exercises should be expected, along with more extensive writing assignments based on our reading list.
- GNDR 360** MASCULINITIES STUDIES
47336 Section M70 WEB M. Catherine Jonet
Masculinities are not singular. They are multiple and shaped by race, class, sexuality, gender identity, and culture. This course examines how U.S. society constructs and values different expressions of masculinity—who gets to claim it, who defines it, and how it impacts lived experiences. Some questions to consider: Who shapes masculinity, and where do you see it in everyday life? How do institutions like family, schools, politics, and media influence masculinity? Who benefits from traditional ideas of masculinity, and who is marginalized by them? How do race, class, and gender identity affect how masculinities are experienced and enforced? Through essays, films, and multimedia, we will explore these questions, and you'll have the opportunity to add your own insights through weekly coursework and projects.
- ENGL 363** CHILDREN'S AND YOUNG ADULT LITERATURE
44899 Section M01 TR: 1200 – 1315 Rose Conley
46737 Section M70 WEB Michelle Granger
A comparative study of literature for young (K-12) readers. By beginning with historical texts, and oral literature, we can trace 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
44875/39004 Section M01 MW: 1330 – 1445 Vanessa Aguilar
This course explores the literary and culturally diverse contributions of women writers. We will examine how their works reflect and challenge contemporary social, political, and cultural landscapes. Through an array of genres—including fiction, poetry, memoir, and essays—we will analyze the themes of identity, belonging, feminism, and intersectionality and how these themes permeate their writing. Readings in this course include Margaret Atwood's *The Handmaids Tales* (1985), Sojourner Truth's "Ain't I A Woman" (1851) and Gloria Anzaldúa's "Speaking in Tongues: A Letter to 3rd World Women Writers" (1981).
46704/48340 Section M02 MW: 1500 – 1615 Rose Conley
Introduction to multicultural women's traditions through intensive study of works by women writers. Cross listed with: **GNDR 380V**.
- GNDR 381V** WOMEN'S HEALTH ISSUES
35198 Section M70 WEB
A focus on the unique issues and problems that confront women today and how they affect the health of women.
- GNDR 407/507** GENDER AND GRAPHIC NARRATIVE
48332 Section M01 T: 1330 – 1600 Laura Anh Williams
Comics. Graphic medicine. Comics journalism. Graphic memoir. This course invites you 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 invite us to reevaluate traditional narrative forms (both literary

and visual)? How do graphic novelists blur the distinction between private and public histories? *Why are graphic narratives a uniquely powerful creative medium to reflect and critique social inequalities and advocate for more just futures?* Our work in this class follows adjacent paths—just as a language class might ask you to both read and practice speaking and writing the language, our class will ask you to both read and create your own graphic narratives.

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 414 ADVANCED CREATIVE WRITING: POETRY WORKSHOP
44877 Section M01 T: 1630 – 1900 Richard Greenfield

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 ADVANCED STUDY IN CRITICAL THEORY: DECOLONIAL THEORY
44879 Section M01 W: 1630 – 1900 Vanessa Aguilar

This course is focuses on the topic of decolonial theory within a set of literary, cultural, and transdisciplinary texts. Throughout the course, we will pay special attention to BIPOC liberatory praxes of love, kinship, and visibility. Students will explore an array of scholarship written by Yomaira Figueroa-Vásquez, Kristie Dotson, Xhercis Méndez, María Lugones, Walter D. Mignolo, Nelson Maldonado-Torres, etc., as a meditation for challenging coloniality and systems of oppression. Additionally, the course will include various literary essays, novels, speeches, and memoirs (i.e., hook's *All About Love: New Visions* and Llanos-Figueroa's *Daughters of the Stone*) to help students reflect on how decolonial approaches in literature and writing promote philosophical transformation.

ENGL 430 ONLINE PUBLISHING
48321 Section M01 TR: 1500 – 1615 Richard Greenfield

Course Description: This three-credit course provides a theoretical background for online publishing and design and hands-on experience publishing an online arts magazine. All students will practice the everyday tasks of running a literary magazine or online publishing project, including soliciting, screening, selecting, and editing work to be published. This class will publish winners from campus literary awards and learn to design, brand, and promote our projects to reach audiences. There will be an emphasis on learning aesthetic, curatorial, and editorial practices for poetry, fiction, nonfiction, and multimedia art genres and some study of the history and practice of the past fifty years of literary magazine production. We will read and formally review other literary magazines and recently released books to learn the skill of reviewing and blogging. We will experiment with social media promotion, submit work to national or international literary magazines, and publish creative and cultural writing produced by the community. Undergraduates enrolled in the class will focus on a semester-long project to release a new issue of an online literary magazine featuring writing and art by members of the NMSU community and writers in the region and beyond (students may opt into alternative projects depending on the quality of the proposal and experience in editing), such as an existing NMSU literary or arts magazine, or launch a new online zine or Substack. All undergraduate students will submit creative work for consideration for publication in both internal and external undergraduate magazines and contests. Students from CMI and Art are welcome and may focus on content development and publishing in media and art. Graduate students will work on a project of their own choosing (options include a future Puerto del Sol special feature, a one-off digital zine, and/or a Substack). All graduate students will submit creative work weekly for consideration for publication in magazines and contests. MFA Fine Arts graduate students are welcome and may focus on content development and publishing in media and art.

ENGL 433/533 VICTORIAN GHOST STORIES AND WEIRD FICTION
48322 Section M01 MW: 1500 – 1615 Tyson Stolle

This class will explore the Victorian fascination with tales of the supernatural, examining bloodcurdling stories of specters, haunted houses, possessed objects, and powerful supernatural beings. Reading works by such authors as Emily Brontë, Charlotte Riddell, Vernon Lee, Henry James, and Richard Marsh, we will trace a history of supernatural fiction during Victoria's reign, ranging from the ghost stories of the beginning of the period to the "weird fiction" of the fin de siècle, and we will interrogate the relationship of such works to other Victorian genres, perhaps especially the high realist novel. Along the way, we will test supernatural fiction's usefulness as a lens through which to view Victorian culture, seeking to understand the contemporary fears expressed by these stories, the secret obsessions they brought to light, and the particular thrills they offered Victorian readers—just as we will consider the roots of the pleasures, they still hold for us.

ENGL 442**MODERN AND CONTEMPORARY AMERICAN POETRY**
LYRIC AND IDENTITY IN THE LATE TWENTIETH CENTURY

46707 Section M01

TR: 1330 – 1445

Ryan Cull

During the past thirty years, there has been a resurgence of interest in the politics of recognition, apolitical and aesthetic strategy with a long history that understands identity as socially mediated in ways that make self-worth (and even self-knowledge) a product of a struggle to be publicly recognized as who we understand ourselves to be. This resurgence of interest in theories of recognition was spurred by the legacies of various minority groups who mobilized movements with the purpose of making visible to the broader culture the many ways that these groups have been mis/unrecognized and, as a result, prevented from full participation within established social, legal, and political structures. Though this course will draw from some past and present theorists of recognition, it will focus on how the lyric poem served as a kind of flagship genre through which still-influential, late twentieth-century cultural movements often made their literary appeals. The lyric's capacity to project a representative group member's subjectivity amid broader social forces made it a powerful tool, offering individual expression of group solidarity as a means of promoting broader political progress as well as expansions to the literary canon. We will also examine how this approach raises challenging questions. Groups, of course, are made up of sub-groups. So who gets to decide on a group's self-definition? Is it possible to have a coherent group definition? And some members of groups have explored alternative models of representation as a result of critiquing the politics of recognition. Though the class, of course, cannot survey all aspects of these questions, we will consider representative writers from several cultural movements (e.g., Black Arts movement, Chicano movement/El Movimiento, feminist movements, LGBTQ movements) and their intersections

ENGL 446/546**ADVANCED CREATIVE WRITING: NONFICTION PROSE**

49052 Section M01

W: 1630 – 1900

Phillip Hurst

This workshop examines the genre known as creative nonfiction: memoir, personal essay, travel writing, sports and nature writing, and more. Students should be expecting a rigorous reading load. Students will also write two original essays for submission to the workshop. Every student is required to contribute in workshop discussion, and to produce written comments for their fellow students' submissions.

ENGL 449**ADVANCED STUDY IN WRITING**

48323 Section M01

W: 1330 – 1600

Eric House

48324 Section M02

W: 1630 – 1900

Barry Thatcher

Close study of a topic in composition, rhetoric and/or technical and professional communication. Repeatable for a maximum of 6 credits with permission of department.

GNDR 450/550**SPECIAL TOPICS: TRANS STUDIES**

48333 Section M01

M: 1630 – 1900

Dylan Blackston

This course is an introduction to Transgender Studies, an interdisciplinary field that continues to evolve and build upon more than thirty years of scholarship and activism. Transgender Studies centers trans peoples' and trans studies scholars' contributions to our shifting understandings of sex, gender, identity, and the body across cultures and disciplines, in theory and in activism. The field engages with questions such as: how do gendered embodiments come to matter and shift in the wake of settler colonialism and chattel slavery? What does trans as an analytic offer those who are invested in social change? Students will be introduced to lively contemporary discussions and debates that inform emergent transgender studies scholarship and activism, such as questions about trans inclusion/exclusion from athletics, public space, and healthcare; the sex/gender distinction and whether it remains useful; anti-trans public policy and the carceral state; and the relationships of current trans and transgender identities to much longer lineages of gender nonconformity across various cultural contexts. As a class, we will immerse ourselves in transgender theory and trans theorizing as a means of finding light and life, accessing and creating new worlds, and imagining other, more livable futures. Part of doing that critical and affirming work will push us to consider how transgender studies is in conversation with other bodies of thought with related urgent concerns such as Black, Latinx, and Indigenous studies, disability studies, feminist and queer theory, critical science studies, and the post humanities. Students are not expected to have prior knowledge of the field, but everyone should be prepared to dedicate the time needed to fully participate in our collective study

GNDR 450/550**SPECIAL TOPICS: FEMINIST BORDER ARTS**

42239 Section M70

WEB

Laura Anh Williams

This course offers a direct learning approach to intersectional feminisms and socially engaged art and arts activism. We will explore public art, art activism, digital storytelling, analyze creative media that addresses social problems-- their goals, audience, message, and impact. We will focus on the exciting overlap between socially engaged art and recent social movements around the world. This broad perspective will help us decide how to create our own arts-based activism. After exploring independent short films and film festivals, you will have opportunities to collaborate in planning the 10th annual Feminist Border Arts Film Festival, including evaluating film submissions, creating short digital documentaries, and collaborating on a class zine project.

GNDR 454**WOMEN CROSSING BORDERS**

48334 Section M01

TR: 1200 – 1315

Margaret Brown Vega

This course will use feminist and interdisciplinary readings to explore the varied experiences of women and girls, while crossing cultural, social, racialized, class, political, economic, sexual, and gendered borders- both locally and globally. We will discuss the myriad borders and borderlands that women/girls cross and analyze these crossings through an interdisciplinary lens. We will begin with borderlands' theoretical frameworks that address identity and border crossings at the U.S.-Mexico borderlands and continue with examples of women resisting state-sponsored violence in Latin America, and cross-solidarity work between women on both sides of the U.S.-Mexico border. For the second half of the semester, we will explore the use of agency, and how girls/women work locally, regionally, and globally to affect change. We will also analyze the work of local and global feminist scholars and migration issues to understand the economic, political, social and cultural issues forcing women and families to leave their homelands and the consequences they confront when in transit. Finally, we will explore issues of crime and survivability for women across the globe. We

will examine issues of oppression, violence, vulnerability, power, and the structural factors that have worked historically and in current times to create situations of persecution, fear, hate, misogyny, crime (femicide and gender-based violence), and other forms of violence that impact women/girls directly. We will discuss the tools that women and their allies use as agents of social change to create structurally meaningful practices for positive long-term societal change.

Course Objective

The objective of this course is to understand the underlying reasons that women/girls cross myriad borders, and how borders have crossed them literally, psychologically, culturally, socially, economically, sexually and even metaphorically. In interrogating why women/girls cross borders, we will better understand why they are often overlooked or marginalized in society, and how they are empowered agents of change. This course is structured to enhance your critical listening, thinking, and writing skills. It hopes to give you a broader base with which to learn about feminism(s) in the everyday and its multiple representations and meanings. You will apply knowledge and theory to praxis to connect the ideas learned in the classroom in your daily lives and within a local and global context. Learning is not restricted to the classroom. Therefore, we will use our knowledge and agency to strategize on how best to advocate for each other, for women forced to cross borders and women across borders, and the struggles they endure in their communities. I look forward to growing intellectually with you.

GNDR 455/555

FEMINIST RESEARCH METHODOLOGIES

48982 Section M01
40753 Section M70

TR: 1030 – 1145
WEB

Dylan Blackston
Dylan Blackston

This course offers a critical introduction to conducting feminist research for undergraduate and graduate students. We'll consider questions such as: what makes research feminist? What counts as evidence? How do we gather information for our scholarly-activist work? Who does our work benefit or omit? You will learn about different methods for gathering information needed to conduct your work and how your research can be guided by feminist methodological approaches. We will focus on qualitative research methods such as archival research, ethnography, oral history, surveys, discourse analysis, and visual analysis, to examine how feminist scholarship challenges dominant modes of knowledge production.

ENGL 460/560

PROPOSAL WRITING

48325 Section M01

MW: 1330 – 1445

Barry Thatcher

This course teaches students how to write proposals for a variety of funding agencies, including federal, local, and nonprofit foundations. In the course, the students learn to develop 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, and write the full proposal. The major project is a proposal or grant written to an actual funding opportunity. Students may choose to write the proposal in small groups of two or three, depending on the size of the proposal and workload. The course requires intensive writing and project development. It also addresses grammar, style, and workplace communication expectations.

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 479

COMPUTERS AND WRITING

48556 Section M01

WEB

Kelli Lycke Donate

This course will trace the history of computers and composition as a field by looking at the work of important scholars including Selfe, Hawisher, Johnson-Eilola, and Wysocki. We will then focus on specific ways new media might be integrated into composition classrooms. The course will include discussions, student facilitations, and experimentation with technologies.

ENGL 497/597

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.

CRITICAL CONVERSATIONS IN TECHNICAL AND PROFESSIONAL COMMUNICATION (Web)

This course introduces student to Technical and Professional Communication (TPC) through the "critical conversations" that have defined its histories, practices, and contemporary iterations. As a field that includes both practical "core competencies" and academic research, responds to industry expectations and scholarly inquiry, and refuses easy categorization, TPC invites careful and critical attention. In this course, this "critical" attention means highlighting what has been deemed important or foundational to the study and practice of TPC. This means looking at key moments in the histories of TPC, significant scholars of and scholarship about TPC, and the central concepts that make it up. It also means learning to ask and respond to difficult questions about the purposes, functions, and effects of TPC or, in other words, its rhetoric. Accordingly, students in this course can expect to spend time reading and writing

about and participating in “critical conversations,” the goal for which is to provide a conceptual foundation for the study and practice of TPC in the Department of English at NMSU. Topics to be covered include: Histories of TPC Practice and Instruction; Defining the practice and academic field of TPC; Conceiving “good” TPC; Usability, Accessibility, Access; Cultural Usability, Translation, Localization; Data visualization and visual tech comm; Risk Communication; Care Communication and DIY/Tactical Technical Communication; Environmental Communication and Environmental Justice in TPC.