



The English Department at New Mexico State University Spring 2026 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: 1200 – 1315

Tamara Anatska

49810 Section M02

MW: 1500 – 1615

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, Composition I Multilingual.

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

TR: 1330 – 1445

Kathleen Weisse

44933 Section M02

MW: 1200 – 1315

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

Erik House

44924 Section M11

MW: 1200 – 1315

Faculty

44923 Section M12

TR: 0900 – 1015

Faculty

44922 Section M13

TR: 1930 – 2045

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: 1930 – 2045

Faculty

46720 Section M21

TR: 1500 – 1615

Faculty

48335 Section M22

MW: 0900 – 1015

Faculty

46722 Section M23

MW: 1500 – 1615

Carrie Tafoya

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: 1330 – 1445

Faculty

49811 Section M03

TR: 1500 – 1615

Faculty

4 Credits (4)

In this course, students will read, write, and think about a variety of issues and texts. They will develop reading and writing skills that will help with the writing required in their fields of study and other personal and professional contexts. Students will learn to analyze

rhetoical 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

TR: 1330 – 1445

Faculty

46689 Section M02

TR: 1030 – 1145

Faculty

GNDR 2110G

INTRODUCTION TO WOMEN, GENDER, & SEXUALITY STUDIES

48331 Section M01

MW: 1030 – 1145

Dylan Blackston

This course will introduce students to the lively discussions and theories within the interdisciplinary field of Gender, Women's, and Sexuality Studies. Utilizing sex and gender as a 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 work through questions such as, what do we mean by the terms sex and gender? How are these terms related to what we call nature or culture? How do these attributions affect our everyday experiences of the world?

28932 Section M70

WEB

Juan Araiza

50288 Section M72

WEB

M. Catherine Jonet

50289 Section M73

WEB

M. Catherine Jonet

Gender, race, class, and sexuality affect every aspect of society. But what is gender? What are race and ethnicity? What is sexuality? What does it mean to be an American? What does it mean to live in the United States in 2025? How do the particular histories, social forces, and national dynamics of this country shape experience of identity? 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. This course will develop tools through readings and assignments that critically analyze how gender and sexuality are shaped by different networks of power and social relations and demonstrate how the intersections of race, class, disability, national status, and other category's identity and difference are central to their understanding and deployment. Areas of focus include gender, race, and sexuality in relation to 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

Gina Lawrence

49844 Section M71

WEB

Laura Anh Williams

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.

ENGL 2130G**MEDIA LITERACY & SOCIAL JUSTICE**

44917 Section M70

WEB

Gina Lawrence

In an age when media—and increasingly, AI—shapes everything from how we see ourselves to how we understand society, this course invites you to become a sharper, more empowered reader, viewer, and user of digital culture. We'll explore how media messages reinforce or contest power dynamics around social justice movements. Using real-world case studies (films, social media, news, AI-generated content), we'll interrogate how stories are told—and who gets to tell them. You'll develop tools not just to critique media, but to create it more ethically and justly. Whether you're a STEM student, a business major, or studying English, this course will give you crucial perspective on how you consume and contribute to media in today's world.

Cross listed — Can be taken for either English or Gender Studies credit.

ENGL 2210G**PROFESSIONAL & TECHNICAL COMMUNICATION**

44843 Section M01

MW: 1030 – 1145

Michelle Granger

44844 Section M02

MW: 1500 – 1615

Michelle Granger

44845 Section M03

TR: 0900 – 1015

Faculty

44846 Section M04

TR: 1500 – 1615

Faculty

44847 Section M05

MW: 1030 – 1145

Faculty

48312 Section M06

MW: 1800 – 1915

Faculty

44849 Section M07

TR: 1200 – 1315

Faculty

47521 Section M08

MW: 1330 – 1445

Faculty

44851 Section M09

MW: 0900 – 1015

Clinton Lanier

44852 Section M10

MW: 1030 – 1145

Faculty

46690 Section M11

TR: 1030 – 1145

Faculty

44853 Section M12

MW: 1330 – 1445

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: 1930 – 2045

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

Michelle Granger

46727 Section M71

WEB

Gina Lawrence

46728 Section M72

WEB

Gina Lawrence

46729 Section M73

WEB

Yael Lavender-Smith

46730 Section M74

WEB

Yael Lavender-Smith

46731 Section M75

WEB

Faculty

46732 Section M76

WEB

Faculty

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

MW: 1330 – 1445

Dylan Retzinger

50431 Section M02

TR: 1030 – 1145

Yael 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. 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	Jordan Lavender-Smith
44859 Section M02	MW: 1330 – 1445	Carrie Tafoya
44860 Section M03	TR: 1330 – 1445	Carrie Tafoya
44861 Section M04	TR: 1500 – 1615	Jordan Lavender-Smith
44862 Section M05	TR: 1030 – 1145	Faculty
44863 Section M06	MW: 1500 – 1615	Faculty
44864 Section M07	TR: 1330 – 1445	Faculty
49812 Section M08	TR: 1500 – 1615	Faculty
48338 Section M70	WEB	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.

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
49814 Section M05	TR: 1330 – 1445	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 M01	TR: 1630 – 1900	Jordan Lavender-Smith
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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

49832 Section M01	TR: 1330 – 1445	Brian Rourke
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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 2620G

AMERICAN LITERATURE SURVEY II: ACHIEVING OUR COUNTRY?

49815 Section M01

TR: 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. 1851-present), this course follows a countertradition within American letters, one that organizes itself around shame, mockery, and anger. We begin with Romanticism and work our way through the American canon, giving particular attention to 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, Hollywood cinema, stand-up comedy, rock music and hip-hop, and narrative television). As such, students will study canonized novelists (Herman Melville, William Faulkner, Toni Morrison), poets (Walt Whitman, T. S. Eliot, Rita Dove), and essayists (Ralph Waldo Emerson, Hannah Arendt, James Baldwin) alongside Hollywood filmmakers (John Ford, Spike Lee, Ari Aster), popular musicians (Bruce Springsteen, Kendrick Lamar), and stand-up performers (Richard Pryor, George Carlin).

ENGL 2630

SURVEY OF BRITISH LITERATURE I

49824 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 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 Spenser's *Faerie Queene*; and consider the impact of the Protestant Reformation and the English Civil War on poetic form. We will ground our study of early English literatures in various historical, social, and linguistic contexts, focusing especially on the development of the English language. In addition to a substantial reading load, you will write regular, informal "Think Sheets" on the assigned readings; two formal assignments, a Translation Assignment and a Word Study (more on these below); and an in-class Final Exam. No background in early English literature is required.

ENGL 302

THEORY AND CRITICISM: LITERATURE AND CULTURE

49850 Section M01

MW: 1330 – 1445

Ryan Cull

Every day our world is powerfully shaped by the interpretation of texts. This is obvious when one thinks about the impact of judicial rulings that interpret the law or a religious leader's commentary on a sacred text. It is also true of the impacts made by interpretations of other cultural texts, including those described as literature and those not (a distinction that we will scrutinize). This class will ask students to reflect on how and why one interprets texts in the way that one does. It will introduce students to a number of fundamental approaches to and debates within interpretive or "critical" theory that have influenced how we understand the ways that language, tropes, genres, and other building blocks of culture shape our lives. The syllabus likely will include material drawn from Robert Parker's *Critical Theory: A Reader for Literary and Cultural Studies* (Oxford University Press), which will be supplemented by some pdfs. And we will read a few stories and poems along the way as we learn to apply various theories.

ENGL 306

CREATIVE WRITING: POETRY

46701 Section M01

TR: 1030 – 1145

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, workshoping, 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 309

CREATIVE WRITING: CREATIVE NONFICTION

48117 Section M01

TR: 1030 – 1145

Dana Kroos

48118 Section M80

M: 1030 – 1300

Rajeev Nirmalakhand

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. Crosslisted with: CMI 309 and THTR 306

ENGL 310

CRITICAL WRITING

44900 Section M01

TR: 1500 – 1615

Rose Conley

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

ENGL 312**DIGITAL & VISUAL RHETORIC**

49851 Section M01

MW: 1500 – 1615

Kerry Banazek

This course explores how digital and visual media shape our everyday lives. We'll work together to analyze media ecologies – this means we will study both the messages embedded in individual photographs and social media posts *and* the material histories and physical infrastructures that encourage cameras, computers, and digital spaces to work in particular ways. All the work we do will emphasize media ethics: What kinds of power, bias, and potential show up in images and other forms of digital communication? Who controls the media we encounter? How is that control exercised or restrained? What kind of futures are we being encouraged to imagine—and why does this matter? In terms of approach, we'll work from a variety of definitions of rhetoric. We'll try on ways that defining rhetoric as “a science of understanding and misunderstanding” or “an art that induces cooperation” can help us more fully engage digital artifacts and their impact on communities. We'll also study how the unruly nature of digital artifacts makes trouble for conventional, disciplinary notions of expertise. This course is structured around six units: “when old technologies were new,” platform politics, algorithmic vision and justice, environmental media and surveillance, remix/reuse/copyright, plus games and play. You will be invited to develop projects based on your own interests; these may take scholarly, creative, community-driven, and/or pedagogical forms.

ENGL 314**PUBLIC WRITING AND RHETORICS**

47288 Section M01

TR: 1200 – 1315

Dylan Retzinger

Invites students to study and practice writing for public audiences, considering its ethical, political, and technological contexts and consequences.

Learning Outcomes

1. Conceptualize and articulate the complex relationship(s) between writing and publics.
2. Propose, develop, and produce a defined, purpose-based and public-facing text.
3. Identify and integrate research in support of writing project.
4. Use relevant genre, media, and technological conventions in support of writing project.

ENGL 339V**CHICANA/O LITERATURE**

42766 Section M01

MW: 1330 – 1415

Melissa Espinoza

Introduction to Chicano novels, short stories and selected creative nonfiction.

GNDR 350**SPECIAL TOPICS**

50073 Section M01

TR: 1330 – 1445

48337 Section M70

WEB

Gina Lawrence

In an age when media—and increasingly, AI—shapes everything from how we see ourselves to how we understand society, this course invites you to become a sharper, more empowered reader, viewer, and user of digital culture. We'll explore how media messages reinforce or contest power dynamics around social justice movements. Using real-world case studies (films, social media, news, AI-generated content), we'll interrogate how stories are told—and who gets to tell them. You'll develop tools not just to critique media, but to create it more ethically and justly. Whether you're a STEM student, a business major, or studying English, this course will give you crucial perspective on how you consume and contribute to media in today's world.

Cross listed — Can be taken for either English or Gender Studies credit.

ENGL 354**FORM & TECHNIQUE: FICTION**

44874 Section M01

MW: 1330 – 1445

Kelly Krumrie

Literature course designed for fiction writers, especially those English majors in the Creative Writing emphasis. The course combines the study of published fiction with the study of craft. Some of the assignments will require the student to write original fiction based on exercises provided by the instructor. Repeatable for up to 9 credits.

GNDR 360/550**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

MW: 1030 – 1145

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
46704/48340MW: 1500 – 1615
MW: 1500 – 1615Rose Conley
Rose Conley

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).

GNDR 381V**WOMEN'S HEALTH ISSUES**

35198 Section M70

WEB

Shelby Flores-Thorpe

A focus on the unique issues and problems that confront women today and how they affect the health of women.

ENGL 392V**MYTHOLOGY**

48320 Section M01

TR: 1030 – 1145

Brian Rourke

This course explores mythological texts, primarily ancient, from various cultural traditions, both within their own historical contexts and comparatively. Formal, stylistic, and ideological understanding of these texts will be one of the main goals of the course. At the same time, our second goal will be working towards an understanding of myth as an ongoing human historical activity predating, encompassing, and making possible any single textual record. To do so we will explore the relations myth has with belief, performance, social relations, language, ecology, history, time, and space.

ENGL 399/FDMA 398**SPECIAL TOPICS: WEIRD CINEMA**

50303 Section M01

W: 1630 – 1900

Fabrizio Ciccone

This course focuses on the "low genres" of science fiction, horror, the detective film, the western, and the paranoid thriller. Derided and ignored by proponents of high culture, the works we will study in this class formed in the backwater of mainstream culture. We will spend the semester with texts that take an oppositional stance to mainstream Hollywood cinema (sometimes from within Hollywood), placing recent films by Ari Aster, Yorgos Lanthimos, Jordan Peele, and Boots Riley in conversation with the literary and cinematic works these maverick filmmakers have championed, reclaimed, and reimagined. Special attention will also be given to the influence of film on the modern novel. Although the rise of film has certainly threatened the cultural dominance of the novel, leading many critics to see in film an extinction event for modern fiction, we will use this course to examine the work of writers who learned from Hollywood. The texts we will study sit at the intersection of commercial and avant-garde cinema, pulp fiction and literature, bad taste and high art. We will read experimental fiction about psychopathic killers, spirit possession, and political conspiracies and watch films about murderous AI, stoner detectives, and assassination plots, attending to the mutually influential relationship between film and fiction. Our aim will be to challenge the utility of treating genre fiction as distinct from literary fiction and, in doing so, revise our understanding of literature.

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 rapid succession, Shakespeare produced a series of tragedies that many consider his greatest—*Hamlet*, *Othello*, *King Lear*, *Macbeth*, and *Antony and Cleopatra*. These plays seek to understand human nature, our capacity to harm and to heal, and the purpose of human existence. The tragedies are interspersed with late comedies that seem at times to share their sensitivity to human suffering, including *Twelfth Night* and *Measure for Measure*, and are followed by late plays that reflect on the power and purpose of art forms such as the drama. Of the last, we will read *The Winter's Tale* and *The Tempest*, likely Shakespeare's last sole-authored play. While we 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. You are encouraged to bring your own areas of interest and expertise to bear on our study of Shakespeare and early modern culture.

ENGL 414**ADVANCED CREATIVE WRITING: POETRY WORKSHOP**

44877 Section M01

W: 1630 – 1900

Connie Voisine

For advanced writers of poetry. Repeatable for a total of 12 credits. **Prerequisite(s): ENGL 306** or consent of instructor.

ENGL 416**APPROACHES TO LITERATURE**

44878 Section M01

M: 1630 – 1900

Jesse Allred

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

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

ENGL 442**Modern and Contemporary American Poetry:****Poetic Form and Social Formation in 21st Century US Poetry**

46707 Section M01

M: 1630 – 1900

Ryan Cull

Certain moments in literary history lean more toward innovation than the synthesizing of existing trends; other moments exhibit the reverse tendency. It may be that early twenty-first century US poetry, though not without innovation, is more characterized by acts of synthesis that advance, combine, and/or query existing trends. Such writers often reimagine techniques associated with fundamental facets of poetry (like diction, address, metaphor, genre), knowing that formal features, whether or not you realize them, invite and, indeed, shape an audience's response. This course, which could be subtitled poetic form and social formation, will study some striking examples of contemporary poets who take advantage of this dynamic and, in doing so, hope to stir twenty-first century readers to reimagine how we relate to each other and to facets of the world around us. Though the syllabus has not been finalized, we will likely

consider some of the following poets: Mei-mei Berssenbrugge, Jorie Graham, Terrance Hayes, Cathy Park Hong, Layli Long Soldier, J. Michael Martinez, Harryette Mullen, D. A. Powell, Claudia Rankine, etc.

ENGL 449 ADVANCED STUDY IN WRITING

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 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 465 SEX, GENDER, AND THE BODY

49846 Section M70

WEB

Laura Anh Williams

Examines forces at work in defining and differentiating gender, race, sexuality. How ideas about what is 'natural' and 'normal' for men and women shifted over time. Considers different discourses shaping embodied experiences and categories of identity.

ENGL 460/560 PROPOSAL WRITING

48325 Section M01

MW: 1330 – 1445

Barry Thatcher

50069 Section M70

WEB

Clinton Lanier

Developing proposals and grants in a workshop setting.

ENGL 469 BLACK MIRRORS: THE GOTHIC THEN AND NOW

Fabrizio Ciccone

Terror, escape, romance, and violence—these are the coordinates the literary critic Leslie Fiedler uses in *Love and Death in the American Novel* to tell the story of America. Because the story of our country-- violent, crazy, dark--is ultimately a Gothic one, it is to the Gothic that Fiedler turns in his account of American literature. Fiedler's study is being republished next spring, an occasion this course will take as an invitation to reopen the question of the Gothic in American literature and culture. Our course falls into two roughly equal halves: we will spend the first half of the semester reading Fiedler's magisterial book alongside the canonized authors he discusses (Poe, Hawthorne, Melville, Faulkner), tracking the chronological development of an unmistakably Gothic tradition in America from Romanticism to Modernism. The second half of the course will consider the legacy of this tradition in late twentieth- and twenty-first-century media, tracking the many transformations of the Gothic as it migrates into detective fiction, horror cinema, political philosophy, and sci-fi. We will approach the Gothic as a study of monstrosity, locating the monstrous not only in fantastic creatures but also in the many terrifying acts of human beings that have shaped modernity.

ENGL 471M SCHOLARLY WRITING FOR INTERNATIONAL GRADUATE STUDENTS

(Formerly SPCD 470)

42773 Section M01

TR: 1500 – 1615

Tamara Anatska

This course is designed for international/multilingual graduate students with an emphasis on strengthening academic writing skills, analyzing scholarly articles, writing research papers and reports, reviewing English grammar, and citing in APA style. Grade Mode: 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.

GNDR 482 GENDER AND POPULAR CULTURE

49855 Section M01 R: 1330 – 1600

Laura Anh Williams

Intensive study of the representations of gender in popular culture. Examines the historical, aesthetic, and cultural contexts of these representation and the various critical and theoretical lenses we use to understand them. Repeatable under different subtitles. May be repeated up to 6 credits.

ENGL 485M COMPUTERS AND WRITING

49854 Section M01 F: 1030 – 1145

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 in their field of study and work at NMSU.

Prerequisite(s): Placement in ENGL 485M through NMSU's ITA Screening, or consent of instructor.

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) soon, 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.