



## The English Department at New Mexico State University Fall 2018 Undergraduate Course Offerings

ENGL 111M	RHETORIC/COMPOSITION MULTILING	
53525 Section M01	TR: 1020 – 1200	Brown
53526 Section M02	TR: 1245 – 1425	Brown
53527 Section M03	TR: 1440 – 1620	Brown
<b>ENGLISH (ENGL) 111M Rhetoric and Composition for Multilingual Writers – 4 credit hours</b> (formerly SPCD 111G Advanced ESL Composition)		
For international and multilingual students. Rhetoric and Composition for Multilingual Writers is a required general education course that uses rhetorical concepts to help students study and practice writing. The course emphasizes revision and multiple drafting as students develop an understanding of how critical reflection, analysis, and research can aid them in responding to writing situations. The concepts and ideas introduced in this course will prepare students to ask questions about writing, strategize responses, and use writing processes to make their writing persuasive and polished. Prerequisites: placement into ENGL 111M determined by English language Placement Test (ELPT), or SPCD 110, or approval by Writing Program Administrator. Restricted to Las Cruces campus only.		
<b>Important: this course meets the same requirements as ENGL 111G</b>		
ENGL 111GH	RHETORIC/COMPOSITION	
Section M01		TBD
Students who received an ACT standard English score of 25 or higher may choose to enroll in an honors section of English 111. ENGL 111H fulfills the same requirement as ENGL 111G.		
ENGL 111G	RHETORIC AND COMPOSITION	
41404 Section M01	MWF: 0930 – 1020	Vasconcelos
41405 Section M02	MWF: 1030 – 1120	Dadzie
41407 Section M04	MWF: 1130 – 1220	TBD
41408 Section M05	MWF: 1330 – 1420	Greene
41409 Section M06	MWF: 1330 – 1420	Traylor
41410 Section M07	TR: 1020 – 1135	Wilkerson
41411 Section M08	TR: 0855 – 1010	Wilkerson
41412 Section M09	TR: 0855 – 1010	TBD
41413 Section M10	MWF: 0830 – 0920	TBD
41414 Section M11	MWF: 0930 – 1020	TBD
41415 Section M12	TR: 1020 – 1135	Mott
41416 Section M13	TR: 1020 – 1135	Trujillo
41417 Section M14	TR: 1020 – 1135	TBD
41418 Section M15	MWF: 0930 – 1020	TBD
41419 Section M16	MWF: 0930 – 1020	TBD
41420 Section M17	TR: 1145 – 1300	Taylor, S
41421 Section M18	TR: 1145 – 1300	Tafoya
41422 Section M19	TR: 1145 – 1300	Dougherty
41423 Section M20	TR: 1145 – 1300	Klorer
41424 Section M21	MWF: 1030 – 1120	TBD
56997 Section M22	TR: 1310 – 1425	Palacio Ornelas
56998 Section M23	MWF: 1030 – 1120	TBD
57000 Section M24	TR: 1310 – 1425	Surya
57001 Section M25	TR: 1435 – 1550	Springer
57002 Section M26	MWF: 1130 – 1220	Cotreras
57003 Section M27	MWF: 0830 – 0920	TBD
57007 Section M28	MWF: 0830 – 0920	TBD
57008 Section M29	TR: 1310 – 1425	Taylor, S



57009 Section M30	MWF: 0930 – 1020	TBD
57010 Section M31	TR: 1020 – 1135	Dougherty/Klorer
57011 Section M32	MWF: 0930 – 1020	TBD
57012 Section M33	MWF: 1030 – 1120	TBD
57013 Section M34	MWF: 1030 – 1120	TBD
57014 Section M35	MWF: 1130 – 1220	Traylor
57015 Section M36	TR: 0855 – 1010	Craig
57016 Section M37	TR: 0855 – 1010	TBD
57017 Section M38	TR: 1020 – 1135	Craig
57018 Section M39	MWF: 1130 – 1220	TBD
57020 Section M40	TR: 1310 – 1425	Monsivais
57021 Section M41	TR: 1020 – 1135	McClure
57022 Section M42	TR: 1020 – 1135	TBD
57043 Section M43	TR: 1435 – 1550	Monsivais
57044 Section M44	TR: 1310 – 1425	Klinger
57045 Section M45	TBA	TBD
57046 Section M46	TBA	TBD
57047 Section M47	TR: 1435 – 1550	Ambriz
57024 Section M49	TR: 1310 – 1425	Mott
57025 Section M50	MW: 1030 - 1120	TBD
41406 Section M70	Online	Rich
57023 Section M71	Online	Rich

Rhetoric and Composition is a required general education course that uses rhetorical concepts to help students study and practice writing. The course emphasizes revision and multiple drafting as students develop an understanding of how critical reflection, analysis, and research can aid them in responding to writing situations. The concepts and ideas introduced in this course will prepare students to ask questions about writing, strategize responses, and use writing processes to make their writing persuasive and polished. ENGL 111G requires students to participate in 3-face-to-face hours and 1-web hour per week.

Special sections of ENGL 111 are offered for students in Engineering, Animal Sciences, and in the College Assistance Migrant Program (CAMP).

#### ENGL 115G PERSPECTIVES ON LITERATURE

56204 Section M01 MW: 1200 – 1315 Cull

In this class, we will read works by a wide variety of writers in order to learn the basic conventions, techniques, and terminology of the major literary genres, so that we may be able to appreciate (and enjoy!) literature more deeply. The theme of the course will be literature and the environment. We'll begin by considering literary representations of environmental apocalypse and its potential causes, before turning toward the possibility of alternative ways of thinking, writing, and living that might allow us to avoid such a catastrophe. Likely authors include several closely associated with New Mexico, including N. Scott Momaday, Simon Ortiz, and Cormac McCarthy, as well as others (of course) from elsewhere like Ursula Le Guin, Henry David Thoreau, Elizabeth Bishop, A. R. Ammons, and Robinson Jeffers. Along the way, we will complete a number of assignments in order to refine our analytical reading and writing skills.

#### ENGL 116G PERSPECTIVES ON FILM

56206 Section M01 MW: 1600 – 1830 TBD

Explores narrative and documentary film and examines significant developments in the story of cinema. Criticism of film as an art form, technical enterprise, business venture, and cultural phenomenon.

#### ENGL 116G PERSPECTIVES ON FILM

49121 Section M02 MW: 1600 – 1830 Conley

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

By the end of the course, you should have all the tools you need to find, develop, articulate, and support your own critical arguments about individual films, the medium as a whole, the institutions in which it is embedded, and how all of these can and do affect an audience.

#### **REQUIRED Text:**

Bill Nichols, *Engaging Cinema: an Introduction to Film Studies* (Norton, 2010).

ENGL 203G	BUSINESS AND PROFESSIONAL COMMUNICATION	
55146 Section M01	MW: 1030 – 1145	Beckson
41436 Section M02	TR: 0855 – 1010	Gray
55147 Section M03	TR: 1435 – 1550	Zouaoui
55148 Section M04	TR: 1020 – 1135	TBD
49123 Section M05	MW: 1030 – 1145	Gray

Emphasizes effective writing for courses and careers in business, law, government, and other professions. Strategies for researching and writing correspondence and reports, with an emphasis on understanding and responding to a variety of communication tasks with a strong purpose, clear organization, and vigorous professional style.

ENGL 203G	BUSINESS AND PROFESSIONAL COMMUNICATION	
55145 Section M06	MW: 1430 – 1545	Lawrence

This course is designed to introduce you to effective writing for courses and careers in business, law and government, and other professions. It will focus on strategies for researching and writing correspondence and reports. Emphasis is on understanding and responding to a variety of communication tasks with a strong purpose, clear organization, and a professional style.

ENGL 203G	BUSINESS AND PROFESSIONAL COMMUNICATION	
55149 Section M07	TR: 1310 – 1425	Retzinger
57026 Section M08	MW: 1430 – 1545	TBD
57027 Section M09	TR: 1435 – 1550	Klinger
55705 Section M70	Online	Chavatel
49129 Section M71	Online	Retzinger
57028 Section M73	Online	Despres
57029 Section M74	Online	Despres

Emphasizes effective writing for courses and careers in business, law, government, and other professions. Strategies for researching and writing correspondence and reports, with an emphasis on understanding and responding to a variety of communication tasks with a strong purpose, clear organization, and vigorous professional style.

ENGL 211G	WRITING IN THE HUMANITIES AND SOCIAL SCIENCES	
41440 Section M01	MW: 1430 – 15435	Conley

In this class, we will explore, study, critically analyze, and write about women’s creative contributions to a wide variety of media—specifically film, painting, comedy, photography, prose fiction, and conceptual art. Historically, women’s innovative work in these fields has often been marginalized. We will investigate such creative endeavors while also learning about the specific historical, aesthetic, and cultural contexts in which these artistic productions occurred.

This course will help students gain a fuller awareness and understanding of the broad and diverse scope that encompasses productions by women artists. Students will also complete this class with strengthened skills and experience in effective critical analysis, college writing, and research skills.

ENGL 211G	WRITING IN THE HUMANITIES AND SOCIAL SCIENCES	
41441 Section M02	MWF: 1330 – 1420	Tafoya
41442 Section M03	TR: 1600 – 1715	Julian/Granger
41443 Section M04	TR: 0855 – 1010	TBD
49132 Section M05	TR: 1020 – 1135	Ross
49133 Section M06	TR: 1145 – 1300	Sanders
49134 Section M07	MWF: 1030 – 1120	Jacocks
52476 Section M08	TR: 1310 – 1425	Sanders
55150 Section M09	TR: 1020 – 1135	Keeler
57030 Section M10	MWF: 1030 – 1120	Krygsman
57031 Section M11	TR: 1300 – 1530	Carlson

Introduces students to reading, writing, and research practices and processes used in the humanities and social sciences. Students practice strategies for researching, evaluating, constructing, and composing within the humanities and social sciences. Most ENGL 211 classes focus on a theme to study and practice research and writing in specific disciplines.

ENGL 218G	TECHNICAL AND SCIENTIFIC COMMUNICATION	
41448 Section M01	TR: 1020 – 1135	Loperfido
41449 Section M02	TR: 1145 – 1300	Harry Saru
49140 Section M03	TR: 1435 – 1550	Al-Khateeb
41451 Section M04	TR: 1310 – 1425	Al-Khateeb
41452 Section M05	TR: 1310 – 1425	Lewis
41453 Section M06	TR: 1310 – 1425	Greene
49141 Section M07	TR: 1020 – 1135	Pook
55341 Section M08	MWF: 1030 – 1120	Klocksiam
57032 Section M09	TR: 1435 – 1550	Lewis
57033 Section M10	TR: 1800 – 1915	Grandjean
57034 Section M11	TR: 0855 – 1010	Klocksiam
57035 Section M12	TR: 1145 – 1300	Pook
57036 Section M13	TR: 1310 – 1425	Ambriz

49145 Section M70	Online	Lanier
49146 Section M71	Online	Lanier
49147 Section M72	Online	Lanier

ENGL 218G TECHNICAL AND SCIENTIFIC COMMUNICATION

55339 Section M73	TBA	Lawrence
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This course introduces you to the principles and methods of technical writing and provides you with the skills to improve your ability to communicate through a variety of technical documents and media. Together, we will examine a number of writing and design principles a variety of technical genres.

Students become familiar with writing situations in the sciences, engineering, and agriculture as they develop strategies for understanding and presenting technical information for various purposes and audiences. ENGL 218G students develop a professional writing style, hone research skills, understand what constitutes effective document design, and recognize the importance of ethical considerations in technical and scientific communication.

ENGL 218G TECHNICAL AND SCIENTIFIC COMMUNICATION

55340 Section M74	Online	Tierney
57037 Section M75	Online	Wells

ENGL 220G INTRODUCTION TO CREATIVE WRITING

41457 Section M01	TR: 1435 – 1550	Gray
41458 Section M02	TR: 0855 – 1010	Mcelandowney
55982 Section M03	TBA	TBD
54152 Section M04	MWF: 1330 – 1420	Bond
55338 Section M05	TR: 1435 – 1550	Anderson
55357 Section M06	TR: 1020 – 1135	Oestreich

Examines classic and contemporary literature in three genres. Various forms, terminologies, methods and technical aspects of each genre, and the art and processes of creative writing.

ENGL 243 THEBIBLE AS LITERATURE

56205 Section M01	MW: 1030 – 1145	Rourke
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In this course, we will study the Jewish and Christian scriptures as cultural artifacts, using the techniques of literary analysis and interpretation. We will examine biblical texts historically to understand how they came to be composed and their probable significance for their first audiences. We will also consider the history of the reception and use of these texts by later communities of readers within diverse religious, artistic, philosophical, scholarly, and social-scientific traditions—including how and why these texts were later combined to form the canonical Jewish and Christian bibles. Many biblical texts use literary forms and techniques, some of which resemble current forms, others of which are no longer used. Special emphasis will be placed on these literary features and how they have influenced subsequent literature. The primary purpose of this course is to aid students in developing and articulating their own historically informed and textually supported arguments regarding the form and meaning of biblical texts.

ENGL 252 SURVEY OF AMERICAN LITERATURE II

41464 Section M01	MW: 1200 - 0115	TBD
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From Whitman to the present

ENGL 263 HISTORY OF ARGUMENT

41466 Section M01	TR: 1310 - 1425	Sharp-Hoskins
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Investigates the major figures and movements in rhetoric from the classical period to modern rhetorical theory, examining relations between rhetorical teaching and practice, culture, epistemology, and ideology. Main campus only.

ENGL 271 SURVEY-ENGLISH LITERATURE I

54730 Section M01	TR: 1020 - 1135	Miller-Tomlinson
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Dive into Grendel's mere, ride with the knights of medieval romance, and seize the day with the poets of the Renaissance! This introduction to literary history surveys English literature from its beginnings through the end of the 18<sup>th</sup> century. Students will be introduced to major themes, genres, and socio-historical functions of literature in English as they developed across the tradition's first millennium. Focused attention will be given to the diverse cultural contexts in which these works were written. In addition to becoming more familiar with literary history and basic literary genres and terms, students will hone their interpretive skills in class discussion and in critical writing.

ENGL 302 INTRODUCTION TO CRITICAL THEORY

49155 Section M01	TR: 0855 – 1010	Garay
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This course, as the title denotes, is a survey: This means that the central objective is for students to acquire knowledge of a broad array of significant and influential ways of thinking about literature, art, culture, and language. We will begin by grappling with central issues and questions and spend the majority of the semester reading, studying, and digesting how various thinkers address these central issues and questions. After briefly situating modern and contemporary theory and criticism within centuries-old traditions, the emphasis of the course will be on theory and criticism of the 20<sup>th</sup> century. As familiarity and knowledge increase over the course of the semester, secondary objectives are to increase student confidence in understanding and applying theory and for students to achieve the capacity to articulate critical positions in relation to established theories coherently and persuasively.

ENGL 304 41471 Section M01	CREATIVE WRITING: PROSE MW: 1030 – 1145	Bradburd
Imaginative writing, chiefly prose narrative. Repeatable for a maximum of 9 credits.		
ENGL 307 56207 Section M01	CREATIVE NONFICTION MW: 1430 – 1545	TBD
Introduction to creative nonfiction. Skills emphasized will include the personal voice, powers of observation and reflection, advocacy, argument, and a creative, powerful use of language. Repeatable for a maximum of 9 credits.		
ENGL 310 41491 Section M01	CRITICAL WRITING MW: 0900 – 1015	Schirmer
This is a course in critical writing, designed with the junior-level English major in mind. Because good writing grows out of good reading, most of our class time will be spent engaging with literary texts from a variety of genres and historical periods. The loose theme of this course is “intertextualities.” We will focus on texts that respond to each other, attending to the conversations that take place between and among them. Along the way, we will work on developing the skills essential to writing strong academic papers about literary texts: analyzing texts and developing original interpretations; locating and engaging with critical articles; and doing productive contextual research. To help us develop these skills, we will conduct several in-class workshops on specific topics, such as thesis statements or annotated bibliographies. The workload for this class is substantial. You should expect to do significant reading and writing every week, and to participate actively in all class discussions and workshops.		
ENGL 311G 49160 Section M01	ADVANCED COMPOSITION Subtitle: Truthiness, Alternative Facts, & Fake News... Oh My! A Media Literacy Course MW: 1030 – 1145	Lawrence
With the rise of the information age, we encountered new ways of getting our information. Instead of print sources that were typically fact-checked before printing, nearly anybody can create a website and promote it as a reputable source. Social Media helps this news spread and become viral. But what is “fake news?” How can we truly determine the “truth?” This isn’t just about misinformation, but how we get our news and what we do with that information. This course will explore our current news culture, media bias, and the “alternative facts” that dominate our news cycles through a rhetorical inquiry lens, hopefully leaving us with some answers to these questions.		
ENGL 318G 49164 Section M01	ADVANCED TECHNICAL AND PROFESSIONAL COMMUNICATION TR: 1435 – 1550	Dover
Theory and practice of writing in technical and professional fields, individualized to each student’s field. Emphasizes efficient writing processes and effective written products. Prerequisite: junior or above standing, or consent of instructor.		
ENGL/THTR 322 56208 Section M01	DRAMATIC CHARACTER MW: 0130 – 0245	Storm
The subject of this course is character in plays. Dramatic character is innately different from literary or narrative character because it is designed for performance by actors rather than for reading, and it conforms to a time limit for theatrical presentation. Characters in drama can be vastly different from one another, too, depending on the historical period in which they were created, the cultural and geographical setting of the play to which they belong, and the particular genre of that play (tragedy, comedy, melodrama, etc.). For these reasons, this class will look at a broad spectrum of theatrical characters over time, from the ancient beginnings to the present day, and will consider differences in characterization between plays and literary works such as the novel or short story.		
ENGL 328V 57038 Section M01 57039 Section M70	LITERATURE SCIENCE FICTION & FANTASY MW: 1430 – 1545 TBA	TBD TBD
Survey and critical examination of the development of science fiction and fantasy as literature genres through selected authors and texts.		
ENGL/THTR 329 56406 Section M01	STUDIES IN DRAMA TR: 01:10 – 02:20	Storm
This course is concerned with the nature of the mysterious and with how this phenomenon is represented in certain theatrical and literary contexts including the play, short story, poem, novella, and novel. In addition to these various genres, the course will look at different types of mystery and conundrum, not only in the traditional settings of crime and detective fiction but in a variety of contexts including the historic, scientific, psychological, aesthetic, and metaphysical. Continual emphasis will be placed on means of representation, methods of observation and inquiry, and analytic strategies.		
ENGL 336 56391 Section M01	STUDIES IN FILM Subtitle: Representation Across Media TR: 1145 – 1300	Banazek
This interdisciplinary course invites consideration of complex relationships between representation and culture. We’ll foreground the slipperiness of identity. Among other things, we’ll address questions, histories, and performances related to nationality, race, ethnicity, gender, sexuality, class, dis/ability, and religious affiliation. We’ll examine dynamic and static images, soundscapes, and various kinds of language. We’ll talk about the cultural function of stereotypes. We’ll also talk about specific image production technologies and how the infrastructure of a media industry can support (or hinder) community development. Students should expect the thought work of this		

class to be supported by regular class discussion, hands-on production exercises, and opportunities to get credit for independent research guided by their own interests.

ENGL 339V CHICANA/O LITERATURE  
56392 Section M01 TR: 1020 – 1135

Garay

Chicana/o/x Literature What *is* Chicana/o literature? What issues define this literary tradition? Who are its writers and what do they have to say about being Mexican, being American, being both or neither? How does Chicana/o literature converse with broader traditions of U.S., particularly Latino, and Latin American Literatures? How do aesthetics politics and community intersect? What are its historical roots? What is its future?

This survey course attends to these questions and will undoubtedly provide both a greater understanding of Chicana/x literature and hopefully inspire a desire to learn even more. Focusing primarily on twentieth century Chicana/x narrative, but including a sampling of autobiographical texts, poetry, and theory, we will study major cultural and literary concerns within the Chicana/x literary tradition. In both discussion and writing, students will be encouraged to engage with issues including race, ethnicity, gender, sexuality, immigration, self-representation and hybridity. We will talk about Chicana/o history, its presence in Chicana/x literature and U.S. history. We will talk about Chicana/o nationalism and Aztlán. We will talk about the centrality of religious and cultural icons, Catholicism and indigenous spirituality. We will talk about the politicization of Chicana/o identity, about cultural assimilation and resistance, and about liminality.

This course will be both reading and writing intensive. We will work to hone critical thinking skills and basic techniques of literary analysis in order to better attend to and appreciate the diversity and richness of the works of Chicana/x literature we engage.

ENGL 354 FORM & TECHNIQUE: FICTION  
53501 Section M01 MW: 1430 – 1545

TBD

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

ENGL 363 LITERATURE-CHILDREN/YOUNG ADULTS  
46476 Section M01 MW: 1030 – 1145

Conley

This course involves reading and analyzing critically a variety of children's and young adult literature. We will explore the historical contexts and literary meanings of folk and fairy tales, as well as contemporary children's and young adult fiction. The course's reading list emphasizes diversity as well as an international approach to investigating the various modes of producing and reading children's and young adult literature in specific historical and cultural contexts. Essay assignments will encourage students to read and analyze this literature from a scholarly perspective, with an emphasis on close readings, original interpretations of texts, persuasive use of evidence, and the construction of substantive and cogent thesis statements. Throughout the semester, group work will enable students to share with the class their own views on the assigned readings.

#### Required Texts:

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

\*Additional reading material will be distributed to the class throughout the semester.

ENGL 380V WOMEN WRITERS  
40597 Section M01 TR: 1310 – 1425

Conley

This course addresses women's contributions to literature, and, crucially, their ways of doing so, as they work with a strikingly diverse number of literary forms, styles, and genres. We will explore what it means to approach and attempt to understand a course subject as broad as "women writers."

Our course readings further address diversity among women writers and often focus on representations of issues international in scope, a focus that seeks to enable an understanding of the various factors that, within the 20<sup>th</sup> and 21<sup>st</sup> centuries, have worked to create the world we live in: social movements and institutions; historical changes and trends; religious, sexual, domestic, racial, gender, tribal, and international complexities and conflicts.

More generally, this course and its texts address the issue of women's roles within movements of social change. What does it mean when women, as writers and active agents within their own cultures, contribute commentary on and artistic representations of their societies and the events and changes within them?

Course objects also include strengthening students' writing, reading comprehension, and critical thinking skills.

#### Required Texts:

Charlotte Perkins Gilman, *The Yellow Wallpaper and Other Stories*, Dover 1997  
Octavia E. Butler, *Fledgling*, Grand Central Publishing 2005  
Ana Castillo *So Far from God*, W.W. Norton & Company 1993  
Duong Thu Huong, *Novel without a Name*, Penguin 1995  
Fay Weldon, *The Fat Women's Joke*, Flamingo 2003

Shulamith Firestone, *Airless Spaces*, Semiotext(e) 1998  
Buchi Emecheta, *The Joys of Motherhood*, Heinemann 1994

- ENGL 392V MYTHOLOGY  
52454 Section M01 MW: 1200 – 1315 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 408 SHAKESPEARE I  
41567 Section M01 TR: 1145 – 1300 Miller-Tomlinson  
2016 marked the 400<sup>th</sup> anniversary of Shakespeare's death, yet his plays and poems continue to exert an influence on our culture and our language. From the star-crossed loves of Romeo and Juliet to Hamlet's mediation on whether "to be or not to be," Shakespeare's characters and lines are staples of contemporary culture. Even so, his work can surprise us and suggest new ways of seeing the world. This class will focus on the dynamic and experimental plays Shakespeare composed in the first half of his dramatic career. Beginning with *The Comedy of Errors* and ending with *Hamlet*, we will examine how these early comedies, histories, and tragedies represent selfhood and identity, love, gender, personal agency, political authority, justice, and the nation, among other ideas and experiences. In the last segment of the course, we will address the problems and possibilities of Shakespeare in performance.
- ENGL 413 ADVANCE CREATIVE WRITING: FICTION WORKPLACE  
41568 Section M01 M: 1600 – 1830 Bradburd  
Imaginative writing of poetry. Repeatable for a total of 12 credits. Prerequisite(s); ENGL 306 or consent of instructor.
- ENGL 414 ADVANCE CREATIVE WRITING: POETRY WORKPLACE  
56393 Section M01 T: 1730 – 2000 Greenfield  
For advanced writers of poetry. Repeatable for a total of 12 credits. Prerequisite(s): ENGL 306 or consent of instructor.
- ENGL 417 ADVANCED STUDY: CRITICAL THEORY  
54723 Section M01 MW: 1430 – 1545 Rourke  
This course will provide a thorough grounding in the major texts of structuralism before moving on to examine the various "post structuralist" challenges to and transformation of structuralism. Our main focus will be the study of primary texts, but we will also inquire into the relationship between theoretical work and its broader cultural and social contexts.
- ENGL 430 ONLINE PUBLISHING  
56394 Section M01 T: 1435 – 1705 Greenfield  
This three-credit course invites students to experiment with the creative and political potentials of online publishing. Teams of students will produce their own digital zines. The class will provide theoretical background in design and an introduction to the rich counterculture history of both digital and analog DIY (do-it-yourself) practices. We'll consider a range of online zines and experimental digital forms as models. No previous technical experience is required. Taught with **ENGL 501**.
- ENGL 442 MODERN AND CONTEMPORARY AMERICAN POETRY  
51676 Section M01 W: 1600 – 1830 Cull  
This course considers American poetry from roughly 1900 – 1950, from the so-called fireside poets of the turn-of-the-century to post-World War II poets writing in a nuclear age. We will focus on the poetic modernism of the teens and twenties, a period when more poets asked more intense questions about what a poem should be and do than at any other time in the twentieth and now twenty-first centuries (a case could be made that most contemporary debates about poetry have their roots in modernist debates). After asking what factors initiated this revolution in poetry, we will consider (among other topics) the way that T.S. Eliot's *The Waste Land* catalyzed a remarkable sequence of major works by many of his peers (e.g. Marianne Moore, Hart Crane, William Carlos Williams, Ezra Pound, H.D. etc.), the increased prominence of the cultural critiques offered by major women writers (Gertrude Stein, Edna St. Vincent Millay, Mina Loy, etc.), and the debates that defined the crucial gathering of African American voices that came to be known (perhaps problematically) as the Harlem Renaissance (e.g. Langston Hughes, Sterling Brown, Claude McKay, etc.). Along the way we will read a wide range of poetic idioms, from traditional forms to wildly experimental collages.
- ENGL 469 ENVIRONMENTAL LITERATURE AND MEDIA 1836-PRESENT  
57162 Section M01 MW: 1030 - 1145 Tremblay  
Students in this course ask how North American writers and media producers have articulated their relation to nature, the environment, and ecology. The course traces a genealogy of literary and media production that links nature writing inflected by American transcendentalism, to the emergence of environmental activism, and to experimental approaches to ecological interconnection and interdependence. Equipped with critical literature stemming from ecological literary criticism, media studies, anthropology, feminist and queer theory, and critical race and ethnic studies, students also chart the interplay between, on the one hand, representations of nature, the environment, and ecology and, on the other, ideologies pertaining to nationality, transnationality, empire, settler colonialism, and globality.

ENGL 478 DOCUMENT DESIGN  
56396 Section M01 TR: 1020 – 1135 Lanier  
Advanced study in writing, with an emphasis on the computer as tool for designing visually informative text. Includes theory and research in document design and the use of page composition and graphics software.

ENGL 489 CULTURAL STUDY: LITERATURE & THEORY REPRESENTATIONS  
56397 Section M01 TR: 1310 – 1425 Garay  
In this course, we will explore contemporary portrayals of border spaces and peoples in literature, film, visual art, and theory. We will engage an interdisciplinary and cross-genre exploration to examine the flexibility, tensions, and range of border-focused textual/artistic production. The Mexico-U.S. border will be the foundation and we will extend from this most familiar border to borders globally, with particular attention to the Canada-U.S. border, the Haiti-Dominican border, the Palestine/Israel nation states. Questions that will guide the course: How do representations of the Mexico-U.S. border reflect/converse with historical and contemporary political tensions? How do the perspectives and vantage points of Mexican, Chicano, and U.S. Anglo producers of cultural artifacts, including literature, diverge, collide, and coalesce? And, finally, how do perceptions and portrayals of geopolitical borders converse with understandings of the Mexico-U.S. border, what can we bring from our border-knowing to global borders, and what are specificities of particular border spaces?

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

ENGL 497 INTERNSHIP  
49185 Section M70 Online 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 help 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 Dr. Justine Wells (jbwells@nmsu.edu) as soon as possible, to discuss how to search for an internship or design your own. Ideally, you will arrange for your fall internship before the end of spring semester. You may combine work on a summer internship with participation in the fall internship course; contact Dr. Wells for details.

## SPCD

SPCD 110 INTERMEDIATE ESL COMPOSITION AND GRAMMAR REVIEW  
46390 Section M01 TR: 1145 – 1300 Poole  
Development of fluent academic writing skills, with an emphasis on grammar review for editing purposes. **3 Credits**

**Prerequisite(s):** Placement based on English Language Placement Test, and either minimum TOEFL score of 500 or consent of instructor. Priority is given to international students who place in to the course or elect to take the course prior to ENGL 111M or SPCD 470.

SPCD 470 SCHOLARLY WRITING FOR INTERNATIONAL GRADUATE STUDENTS  
46393 Section M01 TR: 1310 – 1425 Poole  
Instruction and practice in writing major academic genres, including experimental, descriptive, and problem-solution research reports, proposals, and library referenced papers. Graded S/U. **3 Credits.**

**Prerequisites:** placement based on English Language Placement Test or successful completion of **SPCD 110**: a minimum TOEFL score of 500 or consent of instructor. Priority is given to international students who place into the course.