

RAMBLER

The Newsletter for English Majors

Volume 30, Number 1, March 15, 2013

This newsletter is also available at <http://english.colostate.edu>

Advising Schedule

English Department advisors will be holding pre-registration conferences for the Summer and Fall 2013 semesters **from Thursday, April 4th through Friday, April 12th**. Advisors will post sign-up sheets on their office doors. Please sign up **in advance of the dates above** so that you can be advised during this special period.

RAMweb Registration Access for Fall 2013

You will be able to access the system according to the following schedule:

Graduates	April 8
Seniors	April 9
Juniors	April 12
Sophomores	April 19
Freshmen	April 26
New Students	May 6

IMPORTANT NOTICES

For Fall 2013 registration:

- **Prof. Matthew Cooperman's advisees are to see as follows: A-Hudson, Prof. Ellen Levy, Hummel-P, Prof. Paul Trembath, S-W, Prof. Barbara Sebek.**
- **Prof. Fabiola Ehlers-Zavala's advisees are to see: Prof. Antero Garcia**
- **Prof. Doug Flahive's advisees are to see: Prof. Roze Hentschell**
- **Prof. Carrie Lamanna's advisees are to see: Prof. Gerry Delahunty**
- **Prof. David Milfosky's advisees are to see: Prof. Leslee Becker**
- **Prof. Deborah Thompson's advisees are to see: Prof. Sarah Sloane**

BE SURE TO SEE YOUR ADVISOR AND REGISTER AS SOON AS YOU ARE ABLE TO DO SO! Early registration greatly increases your chances of getting the classes you want or need.

ATTENTION GRADUATING SENIORS

If you plan to graduate in Fall 2013, you are required, as part of the University-mandated outcomes assessment program, to take a short SENIOR SURVEY (to be picked up in the English Department office – 359 Eddy) and to submit a PORTFOLIO of your best work. Submit both the survey and your portfolio when you sign your Graduation Contract at the English Department Office during the second week of your final semester. Education Concentrators can submit their portfolios the semester before they student teach. The survey and senior portfolio requirements are available online at <http://www.colostate.edu/Depts/English/programs/undergrad.htm>.

For Undergraduate Colorado Residents: College Opportunity Fund

(If you need to complete or repeat this process, RAMweb will prompt you to do so when you access it to register for your classes.)

To reduce your undergraduate tuition bill:

YOU MUST APPLY FOR THE COLLEGE OPPORTUNITY FUND (COF) OR YOU'LL HAVE TO PAY MORE OF YOUR TUITION BILL.

In the past, the State of Colorado gave money directly to colleges and universities. Now, the state gives the money to the colleges/universities in the form of stipends to registered students. But it still gives the money directly to the colleges/universities, not to the students. The stipend amount is calculated at \$62 per-semester-credit hour for undergraduate students who are eligible for in-state tuition and who apply, are admitted, and are enrolled at a state or participating private institution of higher education. The college you are attending will only receive the funding if you authorize use of the stipend for a given term. You will see the stipend appear as a credit on your tuition bill.

IF YOU DON'T APPLY FOR AND AUTHORIZE COF PAYMENT, YOUR COLLEGE/UNIVERSITY WILL NOT RECEIVE YOUR STATE STIPEND AND YOU WILL PAY MORE TUITION.

You only have to apply once, and you will receive the stipend every term that you take eligible undergraduate courses and have not met the 145-credit lifetime limit. **Do you need to do anything else? Yes. Every semester through RAMweb, you must authorize the University to request the stipend on your behalf.** If you fail to apply for, or authorize the use of your stipend, you will be required to pay the full amount of total in-state tuition without the State stipend support.

It takes about one minute to apply for your stipend online at CSU's Web page:
<http://welcome.colostate.edu/index.asp?url=cof>.

Late Registration Fee Policy

Reasons to register early:

The course add/drop deadlines have been changed and will be strictly enforced each semester for **all** students. Any student who is administratively registered for a course after the deadline, regardless of who is at fault for the late registration, will be responsible for any additional charges for that course as well as a late registration fee. Beginning with registration for Spring 2012, **ALL** University courses

must be added by the Sunday after the first week of classes. For Fall 2013, courses must be added by Sunday, September 1, 2013. Beginning with the Monday of the second week of classes, September 2nd, courses can be added with an override from the instructor or Department through Census date (Wednesday, September 11th), with no charges incurred. CO130 and CO150 classes still have a RESTRICTED drop date that will now always be the Friday of the first week of classes (August 30th) Classes except CO130 and CO150 can be “free dropped” through Wednesday, September 11th. Except for CO130 and CO150, students can withdraw from their classes through Monday, October 21th.

In addition, the Colorado Department of Higher Education, the State regulatory body for the College Opportunity Fund (COF), prohibits payment of a COF stipend for any course added, for any reason, after the census date, which is also the date of the add/drop deadline.

Fall 2013 Class Schedule and Registration

If you do not have an advisor, please come to the English Office in Room 359 Eddy, so that we can assign you one. If you are in the University Honors Program you must be advised by a Departmental Honors advisor (Dr. Campbell, Dr. Marvin, or Dr. Sebek). If you need to be reassigned, please come to the English Office, Room 359 Eddy.

Sign up in advance of April 4th on the schedule posted on your advisor’s door, so that you can be advised before registering for classes.

Note: You MUST meet with your advisor in order to get your advising code. The staff in the English Department office cannot and will not give undergraduate students advising codes. Only advisors can provide these.

To register: Go to <http://ramweb.colostate.edu> and enter your eName and ePassword. (If you do not have an eID or you have forgotten your password, go to <http://eid.colostate.edu/>.) Once in RamPoint, click on the RAMweb tab. Registration options are bulleted on the left.

You can access the University Class Schedule from RAMweb. Course offerings and seat information will be up-to-the-minute. Changes in instructor, location, days, or time will be

updated daily after 5:00 p.m. The registration system operates 24 hours a day, 7 days a week.

Also from your personal homepage, you can print your weekly class schedule; access tuition, billing, and financial aid information; view your academic records, SAT/ACT scores, Composition Placement/Challenge Exam results, and student job listings; and use WebCT and WebMail. Other links allow you to make changes to your e-mail address, phone, home address, etc. **Please update your contact information as changes occur, so that we have current contact information if we need to reach you.**

WAITLISTS IN ARIES

ARIES will now allow students to put themselves on an electronic waitlist for all undergraduate classes (waitlists are NOT available for graduate classes). An ARIES Registration Waitlist is an electronic list of students who are waiting to register for a full class—standing in line electronically rather than physically. There is a link for students on RAMweb under the **Registration** heading that says “My Waitlisted Classes.” There you can see all the sections you are waitlisted for, your position on each waitlist and the deadline to register, if you are in the 24-hour timeframe after being notified of a space available.

Waitlists will be effective through the add deadline for each section.

NOTE: As you are looking at the Class Schedule for classes each semester, remember

that a seat that appears to be available, may not be available if there is someone on the waitlist. Check whether there are students waitlisted for the class. The seat will only truly be available to you if there is no one on the waitlist.

Students can sign up for the Waitlist when they attempt to register for a section that has reached its capacity. Students can now add themselves to a waitlist for as many sections of a course as they'd like. You must attempt to register for the class through your registration link in RAMWeb. Under the **Registration** heading, students must select **Registration**. Then select Fall 2013. Your Fall 2013 schedule will appear. Scroll down to the bottom of the page and in the first of many rectangular boxes at the bottom of the page, enter the 5-digit CRN number for the course you'd like to add. A message will pop up saying "This Section is Full." Click on the Action box and select Waitlist and then select Submit Changes. You will be added to the waitlist. Prerequisites and other restrictions are enforced for students signing up for the waitlist. The first student on the Waitlist is notified via their RAMmail account or via a text message when a space becomes available. (Under the heading **Records**, select *Change My Text Messaging Options*, if you can't remember the option you selected for how to be notified of an available seat.) The student then has **24 hours** to register for the class before being dropped from the Waitlist. The student is **NOT** automatically registered.

WAITLIST FOR MULTIPLE COMPONENT COURSES

For multi-component courses, the waitlist is only available on the component with the smaller number of seats. Usually this is the lab or recitation component of the course. If there are three components to a course, like PH121, the waitlist is on the lab.

When a student is notified of a space available in one component of a course for which they are on the waitlist, there will be space available in all the components needed. The student may still be on the waitlist for more than one section

of a component, multiple labs for instance. They can then register for all components when a space becomes available, and stay on the waitlist of their preferred component. If a space becomes available in their preferred component, they may 'swap' them by adding the preferred one at the same time they drop the non-preferred one. If the components they want to swap do not use the waitlist, the student will have to keep checking to see if a space becomes available and swap the sections then. Please contact Sue (970) 491-1443 sue.coulson@colostate.edu if you have questions.

NOTICE: ENROLLMENT RESTRICTIONS FOR FALL 2013

Restrictions will be placed on registration for the following:

- **E 240 & E 270** – English Majors only until April 26 then open to all majors.
- **E 276, E 277**– English Majors and Teacher Licensure-Speech Concentrations only until April 26 then open to all majors.
- **E311A, B & C** – English Majors only until April 26 then open to all students except freshman.
- **E 337** – English Majors and Minors only until April 26 then open to all students except freshmen.
- **E 322 (English Language for Teachers I)**
 - 1) Post-bachelor and senior English Majors only until April 19.
 - 2) Junior English Majors until April 26.
 - 3) Then open to all English Majors except freshman.
- **E 341, E 342, and E 343** – English Majors and Minors only until April 26 then open to all students except freshmen.
- **CO300** No freshmen allowed.
- **CO301A**
 - 1) Seniors only until April 19.
 - 2) Juniors until May 3.
 - 3) Then open to Sophomores.
- **CO 301B, CO 301C & CO 302**
 - 1) Seniors only until April 19. Then open to

Juniors.

2) Sophomores cannot register for CO 301B, CO 301C & CO 302.

- **CO 301D** – English Education & Teacher Licensure Speech Majors only.
- **E 401 & E 402** – Post-Bachelor and Senior English Education and Speech Education Majors only until April 19, then open to Junior English Education and Speech Education Majors until April 26, then open to all English Education and Speech Education Majors except freshman.
- **E 405 (Adolescents' Literature)** English Majors and Minors only until April 26 then open to all students except freshmen and GUESTs.
- **E 412A (Creative Writing Workshop)**
 - 1) Senior English Majors until April 19.
 - 2) Junior English Majors until April 26.
 - 3) Then open to all students.
- **E 465 (Topics in Literature & Language)**
 - 1) Senior English Majors until April 19.
 - 2) Junior English Majors until April 26.
 - 3) Then open to all students except freshmen.

HAVING TROUBLE?

English majors who cannot get into a required course (E 240, E 270, E 276, E 277, E 341, E 342, E 343, CO 300, CO 301A-D, CO302) should contact Professor Gerry Delahunty (359 Eddy). **Please do not wait until the last minute.**

E 384A – Supervised College Teaching

Students who plan to register for E 384A for Fall 2013 should make arrangements as soon as possible this semester. **You must be registered for this course by the time the semester begins.** An application form is available at the English Office, 359 Eddy.

E 495 – Independent Study

Students who plan to register for E 495 for Fall 2013 should fill out the required form, get the necessary signatures, and submit the completed application forms to the English Office before the end of the Spring 2013 semester. Students

registering for an Independent Study after census date will be required to pay a Late Registration fee.

Note: E 384 A, E 487A-D, and E 495 cannot fulfill requirements listed in Column A of your checksheet.

Reminder: Undergraduates may count 500-level but **not 600-level** courses toward their degrees.

GRADUATE STUDENTS

Qualifying exam for those in the English Education program:

The English Education MA program is transitioning from the comprehensive exam to a qualifying exam. Please consult your advisor regarding the exam and how to proceed.

E694.001– Independent Study–Portfolio

E695.001– Independent Study

E698.001– Research – Project

E699.001– Thesis

It is important to plan ahead in order to register for these classes. Please pick up the application form(s) from Marnie in 359 Eddy. To complete the form, you must provide a description of the subject of the study/portfolio/project/thesis; a brief outline of the work to be done; your signature, the signature(s) of your Instructor and/or Advisor, and note that the thesis application requires the signatures of all committee members. Return the completed form(s) to Marnie for review by the Graduate Coordinator. Once the Graduate Coordinator signs your application, Marnie will enter an override and e-mail you with the CRN so that you can register for the course.

Capstone Requirement for English Majors

As part of the All-University Core Curriculum program, you must take E 460, E 463, E 465, or E 470 to fulfill the AUCC Capstone

requirement. You may not use E 505 to fulfill this requirement. In Fall 2013 the courses fulfilling the Capstone requirement are E465.001, E465.002.

FALL 2013

Capstone Courses: E465.1 Topics in Literature & Language – Language & Law (MWF 3:00-3:50pm in Eddy 1 with Gerald Delahunty). **E465.2 Topics in Literature & Language – Literacies & Rhetorics of the Workplace** (TR 2:00-3:15pm in Clark C359 with Sue Doe).

Category 1: E333.1 Critical Studies in Popular Texts - Renaissance Popular Culture (TR 9:30-10:45am in MILSC 105 with Roze Hentschell). **E 342.1 Shakespeare I** (MWF 9:00-9:50am in Clark C364 with Lynn Shutters) **E343.1 Shakespeare II** (TR 8:00-9:15am in Eddy 10 with TBA) **E424.1 English Renaissance** (TR 12:30pm – 1:45pm in Clark C360 with Barbara Sebek)

Category 2: E332 Modern Women Writers (TR 2:00-3:15pm in MILSC 201 with Judy Doenges), **E423.1 Latino/a Literature** (MWF 2:00-2:50pm in Clark C364 with Leif Sorensen). **E431.1 19th- Century English Fiction** (TR 11:00-12:15pm in Clark C248 with Ellen Brinks), **E432.1 – 20th Century British Fiction** (TR 2:00-3:15pm in Eddy 8 with David Milofsky). **E441.1 American Prose Since 1900** (TR 9:30-10:45am in ENGRG B3 with Michael Lundblad).

Category 3: E330.1 Gender in World Literature (TR 9:30-10:15am in Clark C 238 with TBA) **E332.1 Modern Women Writers** (TR 2:00-3:15pm in MILSC 201 with Judy Doenges), **E333.1 Critical Studies in Popular Texts - Renaissance Popular Culture** (TR 9:30-10:45am in MILSC 105 with Roze Hentschell). **E423.1 Latino/a Literature** (MWF 2:00-2:50pm in Clark C364 with Leif Sorensen).

Category 4: E337.1 Western Mythology (MWF 11:00-11:50am in MILSC 200 with William Marvin),

E 342.1 Shakespeare I (MWF 9:00-9:50am in Clark C364 with Lynn Shutters), **E343.1 Shakespeare II** (TR 8:00-9:15am in Eddy 10 with TBA) **E431.1 19th- Century English Fiction** (TR 11:00-12:15pm in Clark C248 with Ellen Brinks) **E432.1 – 20th Century British Fiction** (TR 2:00-3:15pm in Eddy 8 with David Milofsky).

Upper-Division Word Literature Course:

E330.1 Gender in World Literature (TR 9:30-10:15am in Clark C 238 with TBA). **E332.1 Modern Women Writers** (TR 4:00-5:15pm in MILSC 201 with Judy Doenges) **E337.1 Western Mythology** (MWF 11:00-11:50am in MILSC 200 with William Marvin).

Policy on Literature Survey Courses

English Department policy requires that all majors and minors take the literature survey courses as required by their concentration (E 270, E 276 and/or E 277) before beginning their junior year. These sophomore-level survey courses lay the foundation for upper-division work, and students are best advised to take them and other English-core courses when they devise their class schedules in their first two years of study. Transfer students should take these courses in their first year of English study. Students are advised to take only one survey course at a time.

INTERNSHIPS

The English Department offers for-credit internships to both graduate and undergraduate students. Internships are available in several areas, including literary publishing, arts administration, and teaching. To see if you qualify, or for further referral, please contact Mary Hickey, Internship Coordinator, at 491-3438, or e-mail her at mary.hickey@colostate.edu

E 487B: *Greyrock Review*

Students may receive credit (one free elective credit per semester for up to four semesters) for an internship with *Greyrock Review*, CSU's undergraduate student-run literary magazine. During this year-long internship, students learn the intricacies of publishing, promoting, and printing a literary journal. As a staff intern, you will be expected to attend weekly staff meetings to discuss advertising, reading and promoting submissions, copyediting, and all aspects of production. Backgrounds in editing and/or creative writing are preferable, though not necessary. Students must be Juniors or Seniors with a 3.0 GPA in English and Composition classes. Qualified students must register for both Fall 2013 and Spring 2014 – This is a one-year commitment. Interested students should contact Sue Russell at sue.russell@colostate.edu or 491-1898.

E 487D: Internship in the Writing Center

E 487D provides students with opportunities to blend academic and experiential learning. As they perform Writing Program activities (such as tutoring, curriculum development, research in best practice, etc., for the CSU Writing Center), students will gain opportunities to connect writing theory and practice, to work and write with and for genuine audiences, and to gain practical experience under the close supervision of an experienced faculty member. For more information or to apply for a 2013-14 internship, contact the Director of the Writing Center (Professor Tobi Jacobi at tobi.jacobi@colostate.edu)

Note: contrary to the catalog listing, E 487D may be taken only for 3 credit hours (i.e., not for variable credit).

Composition Placement/Challenge Exams for CO 150

Students who scored 600 or higher on the SAT critical reading or 26 or higher on the ACT English will be placed directly into CO150. (For students enrolled at CSU and taking classes prior to Fall 2008, you will be placed into

CO150 if you scored 500 or higher on the SAT verbal or 20 or higher on the ACT English.)

The appropriate SAT/ACT scores will be acceptable no matter when the tests were taken. Students who have not submitted SAT or ACT scores to CSU, or whose scores are below 600 on the SAT critical reading or 26 on the ACT English, must take the Composition Placement Exam to be placed into a composition course. Registration holds will be placed on students' records if they have not satisfied the CO 150 requirement by the time they earn 60 credits. Placement/Challenge Exams will be offered:

- Thursday, March 14, at 4:00 p.m. in Eddy 100.
- Wednesday, April 3 at 4:00 p.m. in Eddy 212.
- Thursday, April 18 at 4:00 p.m. in Eddy 100.
- Wednesday, April 24, at 4:00 p.m. in Eddy 212.
- Thursday, May 2, at 4:00 p.m. in Eddy 212.
- Monday, June 17 at 4:00 p.m. in Clark C142.

You will have one hour to complete the test. Please remember to bring a **pen** and a **photo ID**. It is not necessary to preregister; just show up 10-15 minutes early; no one who shows up late is allowed to take the test. Students can check their placement by checking their homepage on RAMweb. Students can take the test **ONLY ONCE**. If a student questions their placement, they can meet with Dr. Stephen Reid in Eddy 355, or email Stephen.Reid@colostate.edu. Each student taking this exam will be assessed a charge of \$22, which will be billed to the student's account.

Instructions for Exam: You'll read a two-page article. In an organized and detailed essay, you'll summarize the main ideas of the article. Then you'll explain why you agree and/or disagree with the article's argument. Then

you'll support your agreement/disagreement with specific examples from your experience, or outside reading, and/or with an analysis of the essay's argument.

Helpful Websites to prepare for the Composition Placement/ Challenge Exam can be found at:
<http://composition.colostate.edu/placement.html>

Creative and Performing Arts Awards

Undergraduate students currently enrolled in courses at CSU are eligible to submit a nonfiction, fiction, or poetry entry for the Creative and Performing Arts Award. Entry guidelines will be available at the English Office, 359 Eddy, in early September, with a submission deadline during the first week of October.

Outstanding Literary Essay Awards

The Department's Literature Committee announces the Outstanding Literary Essay Awards, which recognize outstanding critical writing and interpretive work in literary studies. Applicants must be registered graduate students or undergraduate English majors. Awards of \$100 for first place, \$50 for second place, and \$25 for third place will be offered at both the graduate and undergraduate level. Winners will be honored at the English Department Awards Reception on Monday, April 29th from 4-6p.m. in the LSC North Ballroom.

Submission Guidelines: Students should submit an essay that represents their best critical or interpretive work in literary studies. Undergraduate essays should be no longer than 15 pages and graduate essays should be no longer than 20 pages. Shorter papers are also welcome. Only one submission is allowed per student. Submission deadline is Monday, April 8, 2013, at 5:00 p.m.

Please submit TWO clean copies, with no name, address, or instructor's comments. Only a title and page numbers should appear. Include

with your essay a separate cover letter with your name, address, phone number, e-mail address, university ID number, and title of your essay. Also indicate the course for which the essay was written (if it was composed for a course) and the professor who taught the course. Indicate whether you are an undergraduate or graduate student at CSU. Address your cover letter to: Professor Barbara Sebek, Department of English, 359 Eddy Hall, Colorado State University, Fort Collins, CO 80523-1773.

Summer 2013

Courses

The following is a list of English and Composition courses only. For other undergraduate and graduate courses, see the online Summer 2013 Class Schedule through RAMweb.

First 4-week Term – 5/20/13-6/16/13

E332.001 – Modern Women Writers

3 Credits

Aparna Gollapudi

11:00-1:00pm MTWRF

A Russian poet, an Indian short story writer, a Zimbabwean novelist, five women playwrights collaborating on a rewriting of Sophocles's play "Antigone", an American graphic novelist: these are some of the figures you will meet in this course on twentieth- and twenty-first- century women writers. The course introduces students to a broad selection of literature written by women from all over the world in various genres. Students will be assessed based upon formal literary interpretation assignments, class participation, and daily reading responses.

This course fulfills a Category II or III elective requirement for English majors and world literature for English Education concentrators.

E343.001 – Shakespeare II

3 Credits

Lynn Shutters

8:40-10:40am MTWRF

The study of Shakespeare would seem to be a straightforward endeavor: read, think, and write about some selection of plays. This is certainly what we'll be doing in Shakespeare II, as we'll be studying 5-6 plays from the second half of Shakespeare's career. However, I'd also like us to think about Shakespeare not just as an author whom we study, but as an author whom we create through study. Through different interpretations of Shakespeare's plays, scholars have created conservative Shakespeare, radical Shakespeare, feminist Shakespeare, queer Shakespeare and postcolonial Shakespeare, among others. In this class we'll sample different versions of Shakespeare not to try to arrive at the right one, but rather to consider the benefits and drawbacks of these approaches as well as the cultural agenda that they respond to. In our quest to think about how we continually re-create Shakespeare, both inside and outside the classroom, we'll also study two film adaptations of Shakespearean plays.

This course fulfills a Category I or IV elective requirement for English majors.

E441.001 – American Prose Since 1900 - Wars We Have Seen

3 Credits

Leif Sorensen

2:30-4:30pm MTWRF

This course studies American prose since 1900 as a series of responses to, representations of, and fantasies about war. Our course begins soon after the Spanish American War, after which the U.S. took control of Spain's colonies, and concludes in the era of the Global War on Terror. We will read responses to officially declared global conflicts, clandestine operations, and every variety of warfare in between. In thinking about literature as a part of a larger war culture, we will make interdisciplinary connections between literary texts, political policies, and technological innovations. Our texts cover a broad range of literary fiction and memoir, popular cultural texts, and reportage. We will examine texts that seek to capture the true experience of war, those that focus on returning veterans and the home front, works that imagine fantastic future wars and potential contemporary revolutions, and pieces that present contemporary total war as something that cannot be represented. We will also consider how prose narrative develops in response to the emerging forms of radio, film, television, video games, and the web. We will also spend some time working with the materials from the Vietnam War Literature Collection held in the Morgan Library here at CSU.

This course fulfills a Category II elective requirement for English majors.

Second 4-week Term – 6/17/13-7/14/13

E277.001– Survey of British Literature II

3 Credits

Ed Lessor

2:20-4:30pm MTWRF

In a four week whirlwind tour we will read a broad range of important and influential works in British literature from the 1780s to the present, including poetry, essays, novels, treatises and pamphlets, and short stories. We will gain an overview of the various socio-cultural and historical pressures that shaped these imaginative productions and our understandings of the origins of modernity: the French revolution; the rise of literacy; a popular reading audience; an increasingly commercialized literary marketplace; industrialization and urbanization; the competing ideologies of gender equality and separate spheres; Darwinian science; and, empire, the end of empire, and the emergence of the post-colonial consciousness. We will discuss the distinctions and overlapping concerns of the literary periods that we have come to name the Romantic, the Victorian, the Modern and the Postmodern. Was Wordsworth really a spy for the French? Were the sewers of Manchester overrun with giant feral black hogs? Did Pablo Picasso cause a World War? We will tackle these and many more questions central to the emergence of modernity!

E320.001 – Introduction to the Study of Language

3 Credits

Anthony Becker

11:00-1:00pm MTWRF

This course offers students an introduction to the descriptive study of language. Language is studied from a structural perspective, with emphasis on morphology, phonetics and phonology, syntax, semantics and pragmatics. Additional topics of interest include language variation and language change. This course is particularly recommended for, but not limited to, students planning to further their studies in TESOL (Teaching English to Speakers of Other Languages) and prospective teachers interested in meeting the needs of linguistically and culturally diverse classrooms.

This is a required core course in the Linguistics and Culture Interdisciplinary Minor

E370.001 – American Literature in Cultural Contexts – Prison Writing

3 Credits

Tobi Jacobi

8.40-10:40am MTWRF

This course is intended to introduce and strengthen understanding of selected historical and contemporary prison writings and contexts. As cultural and rhetorical critics, we will study works sanctioned by the academy (and other cultural arts bodies) as well as writings that depend upon less conventional means of circulation (local writing workshops, contests, and on-line publications). The following questions will guide our exploration: What is prison writing, and when does such writing become literature? Is prison writing spectacle, art, therapy, or rehabilitation? How might incarceration influence composing processes? How do gender, racial, and cultural identity affect prison writing? How are prison writings received by ‘free’ audiences? Whose writings get published and why? What are the relationships between writing and freedom? This course aims to make connections between literature and the material world as we read texts in historical and sociocultural contexts and consider how a diverse set of American incarcerated writers approach writing as a meaning making process. In this way, our primary goal is to consider the role of language in constructing identities within discourse communities beyond the academy and often the conventional literary canon. Our examination will include memoir (Jimmy Santiago Baca/Smedley), drama (Miguel Piñero), poetry (drawn from multiple sources), film, and critical writing (Angela Davis/Ted Conover) as well as sample texts from a local prison writing project. This reading-intensive summer course will require two response projects, online discussion forums, and a final exam.

This course fulfills a Category II or III elective requirement for English majors.

Third 4-week Term – 7/15/13-8/11/13

E337.001– Western Mythology

3 Credits

William Marvin

9:50 – 11:50am MTWRF

The gods who emerged from the timelessness of pre-creation, the cannibal gods and the cosmic gods who with war shaped the order of existence, and the gods who loved sacrifice, ruled in discord, and had ado with mortals in the guises of human-and-animal-kind: These are the personified inscrutables that “western myth” built a coherent core of narration around, and to this narration attached plots and characters in endless variety. Even the story-telling itself, like creation, began in time immemorial. Its main cycles coalesced in spite of migrations and the wrack of civilizations, long even before the advent of writing and literature. But literature, when it came, changed everything. No longer was hieratic myth, the mythology of priests, to be solely the property of cult. This course is about how poets in the age of writing reshaped the potential of the gods. We will track the gods’ wanderings from their cultic origins in magic and hymn to their fluorescence in Sumerian and Greek creation myth, Indic and Germanic dragon slaying, Greek siege epic around the war for Helen of Troy, up to the point of the Roman de-sacralization of the gods in a modern kind of erudite, humane irony. We shall discover furthermore how myth first prompted literary criticism, when readers asked if what Homer said about the immortal gods was true? So the course will also cover the history of reading myth from classical antiquity to the present, develop this history into a set of critical perspectives, and apply these as hermeneutic tools to the myths as we read them.

This course fulfills a Category IV elective requirement for English majors and world literature for English Education concentrators. It also counts toward the Religious Studies minor.

E420.001 – Beat Generation Writing

3 Credits

Matthew Cooperman

12:10 – 2:10pm MTWRF

We'll explore canonical writers such as Kerouac and Ginsberg, but also more fringes figures such as Bob Kaufman and Joanne Kyger. We'll also scrutinize the Beats for some of their paradoxical blind spots, such as race and gender, and try to flesh out the period's "other(d)" activity. So too, we'll examine Beat writing in relationship to Buddhism, and to a general opening to the mind. Questions of genre will also animate our discussion, and we'll try and make some theoretical judgments about Beat aesthetics and its legacy. Finally, we'll pay attention to Beat culture across a range of arts, including painting, music and film. All of this will generate discussion and writing: critical themes, impressionistic riffs, quizzes, and a group project. As this is a summer course, we'll cover what we can.

This course fulfills a Category II elective requirement for English majors.

Composition – 5/20/13-7/14/13

CO150 College Composition

001 8:40 – 9:40am MTWRF Ashley Davies
003 9:50 – 10:50am MTWRF Kathryn Hoffman

CO300 Writing Arguments

001 8:40 – 9:40am MTWRF Jeremy Proctor
003 9:50 – 10:50pm MTWRF Christina Sutton
005 11:00 – 12:00pm MTWRF Deborah Dimon

Composition – 6/17/13-8/11/13

CO150 College Composition

002 8:40 – 9:40am MTWRF Emily Morgan
004 9:50 – 10:50pm MTWRF Adam Mackie
005 11:00 – 12:00am MTWRF Nancy Henke

CO300 Writing Arguments

002 8:40 – 9:40am MTWRF Sharon Grindle
004 9:50 – 10:50am MTWRF James Roller
006 11:00 – 12:00am MTWRF Kristina Quynn

Fall 2013

Course Descriptions

The following is a list of new and special-topic courses only. For other undergraduate and graduate courses, see the online Fall 2013 Class Schedule through RAMweb.

Special Topic Courses

UNDERGRADUATE COURSES

E333.001 – Critical Studies of Popular Texts – Renaissance Popular Culture

3 Credits

Roze Hentschell

9:30-10:45am TR

This course will focus on English popular literature and culture of the late sixteenth and early seventeenth century. At the same time as courtly poetry was circulating in manuscript among a coterie of gentlemen and the university wits were displaying their rhetorical prowess in imitation of classical authors, several authors emerged in London who appealed to a broader audience. We will investigate how the population explosion in London and the burgeoning print market in the sixteenth century led to an unprecedented proliferation of texts consumed by an audience that included merchants, apprentices, gallants, women, and the illiterate. For the purposes of this course, “popular literature” is defined as texts that were accessible, widely read (or seen, in the case of drama or civic pageants) and—usually—printed multiple times. Under this umbrella falls a wide range of printed texts: broadside ballads, conduct manuals, prose romances, satirical pamphlets, travel narratives, sermons, and, of course, plays. In order to gain a more keen understanding of the proliferation of printed materials, it is important to complicate the notion of the properly “literary” text. For instance, in this class we will look at several plays, including Shakespearean drama. We will think about the plays as participating in a commercial enterprise of public performance of which drama was only a part. To this end, we will pay close attention to the popular *culture* of the period. Along with plays we will look at the phenomena of bear-baiting, sermons, civic pageants, public humiliations, royal progresses, and executions. An important aspect of this course will involve reading about and discussion of the uses of studying popular culture, whether in the early modern period or today. The reading of texts outside the canon and the study of the cultural contexts of literary works has sparked important debates across fields of study in English departments. While this course will assume a sense that studying popular culture has *value*, we will also read important background information on the development and debates of studies of popular culture. This course, then, will be useful both to students interested in reading more widely in the early modern period as well as those who are interested in studies of popular culture in general.

This course fulfills a Category I or III elective requirement for English majors.

E370.001 – American Literature in Cultural Contexts –Early American Bestsellers

3 Credits

Zach Hutchins

11:00-11:50 MWF

The novels that fly off the shelves of big box booksellers today rarely meet with critical approval from readers who browse the *Literature* section at Barnes & Noble. Similarly, academic scholars have traditionally turned up their noses at the *Bay Psalm Book*, the *Day of Doom*, *The Song of Hiawatha*, and other bestselling texts from the colonial and early national periods. In this class we will ask what bestsellers teach us about the aesthetic preferences and cultural history of early America that critically acclaimed works may not. Because colonial America was at least partially dependent on imported books for reading material, we will be reading at least one work written by a British author that was widely read in North America (*The Pilgrim's Progress*). This class is interested in a history of early American reading and cultural consumption more than venerating American authors, so we will also examine the popular card games inspired by *Uncle Tom's Cabin* and trace the etymology of Carmelo Anthony's Knickerbockers even as we read classic works of American literature, such as Louisa May Alcott's *Little Women*.

This course fulfills a Category I elective requirement for English majors.

E423.001 – Latino/a Literature

3 Credits

Leif Sorensen

4:00-5:15pm TR

This course examines writing by a range of Latino and Latina authors. Beginning with translations of travelogues and journals by Spanish explorers and concluding with work by contemporary writers with ties to South America, Central America, and the Caribbean we will seek to come to terms with the diversity within this literary category. Since Colorado plays an important role in some crucial moments in this history such as the Mexican American War and the beginning of the Chicano movement, we will negotiate between the local and the transnational over the course of the semester. We will also examine how ethnicity, gender, and sexuality complicate this category in our readings of Afro-Latino, feminist and queer texts. Our readings will include fiction, memoir, poetry, drama, performance art, popular song, and hybrid texts. Authors studied will include early figures like María Amparo Ruiz de Burton and Jovita Gonzales de Mirales, major figures from the Chicano movement and the Nuyorican poets, and contemporary figures like Ana Castillo, Junot Díaz, and Coco Fusco.

This course fulfills a Category II or III elective requirement for English majors.

E441.001 – American Prose Since 1900 – American Migrations

3 Credits

Michael Lundblad

9:30-10:45am TR

American prose of the twentieth century often draws attention to large movements of people into and around the United States. The purpose of this course is to trace representations of these migrations through fictional and non-fictional texts, through well-known and lesser-known writers, and through a range of writing styles that also suggest broad shifts in U.S. literary history. Rather than offering a comprehensive survey of twentieth-century prose, we will focus on representative texts that provide opportunities for thinking about various American migrations: Native Americans forced off their native lands; European and Scandinavian immigrants coming to “settle” the prairie; expatriate writers leaving the U.S. for Europe; migrant workers leaving the Dust Bowl of Oklahoma for the exploitation of California; African Americans moving from the South to Northern cities; Mexican immigrants coming into Los Angeles; and both birds and Mormons migrating to Utah. In each case we will pay attention, on the one hand, to questions of literary form: What is unique or interesting about the aesthetic of the text? What is the relationship between how the text is written and what it seems to advocate? How do the formal aspects of the text compare and contrast with other texts we have read? On the other hand, we will explore questions of politics: Who or what caused this migration? What is life like at the end of the road? Why might different readers interpret or respond to the text differently? Why should various audiences see the text as significant or important? This course is designed for upper-level English majors, but the broader emphasis will be on critical reading, writing, and thinking skills that go beyond literary and cultural studies. Writers to be studied will likely include Willa Cather, Ernest Hemingway, John Steinbeck, James Baldwin, Terry Tempest Williams, Barry Lopez, Toni Morrison, Karen Tei Yamashita, Black Elk, and Zitkala Ša.

This course fulfills a Category II elective requirement for English majors.

E465.001 – Topics in Literature and Language – Language and the Law

3 Credits

Gerald Delahunty

3:00-3:50pm MWF

Fortunately, we live in a society governed by laws. However, these laws are made of language, which, though English, is very different from the English we use in our ordinary conversations and writing. Indeed, few of us are skilled in reading legal texts because of the strangeness of the language in which they are written. Nor are we more than superficially knowledgeable about the laws that are most immediately relevant to us, such as those governing reasonable search and seizure, Miranda rights, and freedom of speech. Language scholars have investigated these and many other issues by studying the language in which laws are written, how laws govern language use and interpretation, and how legal actors have interpreted and manipulated those laws. We will study:

- The language of the law, including its history, and how it can be manipulated by lawyers
- Laws about language and language use, including plagiarism, perjury, language rights, and the meanings of silence in legal contexts
- Language issues in copyright and trademark infringement cases and whether companies can own pieces of language
- Ways in which the systematic study of language may be used in legal contexts for such purposes as identifying authors of documents, ransom notes, threats (“forensic linguistics”); determining whether a conspiracy exists or whether confessions, wire taps and other surreptitious recordings are incriminating
- Ways in which police officers manipulate language and power relations to circumvent rights such as the right to counsel, to silence, to freedom from unreasonable searches, and to the Miranda warning

- Ways in which courts systematically support the power of police officers and other members of the criminal justice system by allowing them greater latitude in their uses of language than suspects and witnesses
- Ways in which the current intense interest in the study of language and law might redress some imbalances and injustices inherent in the current justice system

As many students see an English major as a pre-cursor to the study of law, this course will provide a critical perspective on the language of the law and on the laws that govern language and its uses.

This course fulfills the capstone requirement for all English majors, as well as an upper division E/CO course for English Education students.

E465.002 – Topics in Literature and Language – Literacies and Rhetorics of the Workplace

3 Credits

Sue Doe

2:00-3:15pm TR

This course emphasizes literacies in workplaces, specifically how the cultures and contexts of workplaces shape the literate practices engaged in within those workplaces and how “workers” (broadly defined) adapt and adopt, form and inform those literate behaviors. We begin by defining literacy in variously expanded forms that extend beyond traditional notions of academic literacy, including multimodal and emerging literacies and we establish theoretical frameworks that support inquiry into expanded definitions of literacy. Student efforts will involve drawing on personal experiences with a variety of workplaces and workplace literacies, first utilizing memoir to represent these experiences. They will then follow memoir with critical “readings” of accounts of 21st century workplaces, examining varied primary materials, including news stories, economic analyses, job forecasts, etc. Then students will engage in an extended observational study of a workplace and its literacy demands, utilizing various field research approaches, including document analysis, observation, and interview, and representing their findings in a class presentation. Last, students will write an autoethnographic paper, situating themselves within contexts and currents of contemporary workplace literacy.

GRADUATE COURSES

E506A.001 – Literature Survey – Nineteenth–Century British

3 Credits

Ellen Brinks

9:30-10:45am TR

This survey will focus on formal and ideological developments in the British novel over the course of the nineteenth century. From Jane Austen in Regency England to Thomas Hardy in the late Victorian era, we will trace successful experiments with new genres such as the Bildungsroman and the sensation/mystery novel, the endurance of familiar forms from the eighteenth century such as the satiric and the gothic novels, and consider one genre specific to the period but now extinct, the industrial novel. Students will be honing their own critical reading skills by using a range of approaches, including new historicist and cultural studies, gender studies, psychoanalytic and postcolonial criticism, to engage with these texts. Our primary texts for the course are not entirely set, but will likely include most of the following: Jane Austen, *Mansfield Park*; Emily Brontë, *Wuthering Heights*; Elizabeth Gaskell, *North and South*; Charles Dickens, *Our Mutual Friend*; Wilkie Collins, *The Woman in White*; and Thomas Hardy, *Tess of the D’Urbervilles*.

E507.001 – Special Topics in Linguistics — Corpus Linguistics

3 Credits

Anthony Becker

3:00-3:50pm MWF

This course will focus on introducing students to corpus linguistics as a tool for conducting second-language research and augmenting teaching techniques in their classrooms. Specifically, this course will apply corpus methods to large databases of language used in natural communicative settings to supplement more traditional ways of linguistic analysis. Students will gain hands-on experience working with different types of commercially-available corpora and corpus analysis software. Finally, the course will explore the potential of using corpus analysis techniques to drive language instruction and learning.

Upon completion of this course, students will be able to:

- (a) have an awareness of the uses of text corpora in language research and language teaching;
- (b) understand the aims and methods used to analyze corpora;
- (c) use a concordance program to extract data from a corpus and analyze language.

E630A.001– Special Topics in Literature: Area Studies – Germanic Mythology

3 credits

William Marvin

2:00-2:50pm MWF

By contrast with the high gods of Mt. Olympus—everlasting gods who ruled a cosmos of marble cities and sun-drenched coasts—the gods of Germanic antiquity came of a more primordial, rough-hewn and mortal stock, and they were known to venture at risk beyond the verge of light. Their myth and language, and the language of their worshippers, was old in kinship with the Indo-Aryan horse-lords of Eurasia. From them descended sky-gods and kings of the storm-hammer, world-building and dragon-slaying. But there is much that is older than that, and weirder. The gods must wield magic and brutality in their struggle to keep their Neanderthal half-kin at bay, as if the work of creation had been left unfinished in the North. Germanic worshippers sacrificed human victims by drowning them in bogs or strangling them in hallowed groves. Visions and poetry were got by bingeing on fermented honey. On the arctic marches from Greenland to Finnmark and the Baltic, sorcery and necromantic cults included rites of transgressive and hard-core sexuality. The fiery, monster-ravaged apocalypse of Ragnarok is shown to us after Odin forcibly awakens a dead prophetess, and forces her again to spell out the doom of the gods.

This course is a myth-studies investigation into the migration-age world of medieval Germania and Thule. Our methodologies will be several (comparative philology and mythology, archaeology, cultural studies, religious studies, anthropology) as we return to Roman ethnographers but also range 1000 years forward to the eclipse of paganism in Viking-age Iceland. Readings will feature all the main sources of Germanic myth as well as the most important 20th-century criticism on the topic. Assignments will include a class presentation, an annotated bibliography, and an essay.

E631.001 – Crossing Boundaries – Representing Bodies

3 Credits

Deborah Thompson

7:00-9:50pm W

Our experience of the body is always inextricable from and irreducible to representationality. This course is interested in representing bodies—in what bodies represent, and in how bodies are represented, at those extreme states of corporeality that seem most to exceed representation. In doing so, it will examine both the usefulness and the limitations of poststructuralist theory in the study of the body, and will look at other creative and critical models for representing bodies. Through the lenses of critical theory and creative literature, this course will explore the material body's simultaneous embeddedness in and resistance to representationality.

E631.002 – Crossing Boundaries – Animality Studies

3 Credits

Michael Lundblad

7:00-9:50pm W

Animality studies is a burgeoning field of interdisciplinary inquiry within literary and cultural studies today. This course will provide an introduction to this growing field, primarily directed toward graduate students in literature, but also toward graduate students from other programs who might be interested in learning more about the relationship between discourses of animality and questions of rhetoric, ethics, and politics. Our focus will be on recent work by theorists, such as Jacques Derrida, Giorgio Agamben, Donna Haraway, and Cary Wolfe, that has brought increased attention to the site of “the animal.” This work has not only challenged traditional ways of defining the boundary between the human and the animal (at times leading to questions about the ethical treatment of animals, particularly in what is called “animal studies”), but also inspired fundamental reconsideration of issues such as human subjectivity, difference, and otherness. Animality studies, in other words, includes much more than the study of nonhuman animals from the perspective of the humanities and social sciences. Discourses of animality construct the categories of “the human” and “the inhuman,” for example, in relation to structures of power at various historical and cultural moments. Primary texts to be studied will likely include Jack London's *The Call of the Wild* and Peter Jackson's 2005 remake of *King Kong*. Regardless of whether students choose to pursue advanced work in this provocative new field, the course will offer an opportunity to engage with preeminent literary and cultural theorists whose work also goes well beyond animality studies.

E633.001 – Special Topics in Discourse Studies – The Rhetoric of Resistance and Change

3 Credits

Tobi Jacobi

12:30-1:45pm TR

What constitutes change? How does resistance fit in? Is human agency possible? How can it be leveraged in this climate of diminished power? What role does language play? These are some of the questions that planted the seeds for this course. There are more. Why seek change? Personal, local, or global? What drives our will to change, to make the world better? To live more satisfying lives? Is it

faith or desire for comfort? Love? Control? What are the stories we tell about social justice? How do we frame change and resistance? How can texts resist or promote change? What is technology's impact on the dissemination of counterdiscourse in the twenty-first century? Students will explore questions like these as we consider rhetorical approaches to resistance and change in contemporary America. Course goals will include efforts to understand and explore the disconnect between public and academic approaches to resistance and change; to explore and analyze writing/textual strategies that serve to reflect dissent and influence—or fail to influence—change; to critique the effectiveness and importance of resistant rhetorics in shaping American political and popular culture; and to investigate the relationship between resistance and identity by reading broadly on issues such as gender, class, race, sexuality, and ability. In sum, this course will examine how individuals and groups use language and rhetoric to move toward individual and organizational goals. We will begin with an examination of counterdiscourse and counterpublics as agents of change and then explore the role of narrative in change by looking at a few case studies. We will then turn to three resistance/change campaigns that have captured the public imagination in the past fifty years: alternative education and the Highlander Folk School, the prison industrial complex and prison abolition movement, and the contemporary language politics debates. We will consider voices of activism and dissent as we assess the outcomes and legacies of the rhetorical strategies employed by key figures in these debates. Course assignments will include forum discussions, a research project and presentation, and a resistance/change manifesto.

E633.002 – Special Topics in Discourse Studies – Creativity, Literacies, and Collaboration

3 Credits

Cindy O'Donnell-Allen

4:00-6:50pm R

This course will focus on the characteristics of what is commonly considered the elusive process of creativity, how it is defined in particular disciplines, the literacies that enable acts of creativity, and the often invisible network of collaborative contributions in which these acts are nested. The course will draw from a broad range of theories and research in psychology, sociology, and anthropology; cultural-historical activity theory; and literary and media studies. These questions will guide our work:

- What is the discourse of creativity? That is, how, over time, has *creativity* been defined, and what shapes these definitions? What are the effects of history and culture in characterizing creativity as an innate quality possessed by individuals (i.e., either one is creative or not); an emergent set of dispositions with the potential to be shaped by environmental influences and interactions (e.g., historical context, chance encounters, formal education, deliberate mentorship or tutelage, community participation); or some combination of the above?
- Among these definitions, what similarities and anomalies exist across disciplines to describe the “creative process”—its general characteristics and habits of mind and action? What constitutes creative labor? How does one become and remain creative in a certain context?
- What are the discursive practices that enable and constrain creativity and its expression, and how are these peculiar to particular disciplines? How, if at all, are they similar across disciplines? For example, what artifacts or texts “count” as evidence of creativity and innovation in the humanities, the sciences, the field of education, business, and so on? What are the literacies that enable production of these artifacts?

- Though often obscured by the seeming solitary production of creative texts and artifacts, what role does collaboration play in the creative process?

Who should take this course?

The course is appropriate for students across programs, including students in Creative Writing and Literature who are interested in exploring the creative process that informs their work and that of other writers and artists; English Education students who will benefit from an examination of the theory bases in course texts as well as an exploration of the nature of literacies in schooling and informal settings as these support the creative process; and students in TESL/TEFL and Rhetoric and Composition who are interested in the role discursive practices play in the creative process as these are influenced by culture and society.

What are the course requirements?

In addition to class and online discussion of assigned texts, course projects will include:

- *Creative Process Journal*. Students will document and reflect on the literacies that enable their participation in an activity that allows them to engage in creative “play.” Entries will focus on the influences that shape their practice (e.g., mentors, published experts, popular media, participation in a discourse community associated with the activity, etc.) as well as the impact of creative play on other aspects of their lives.
- *Primer Project*. After reading and discussing primers on creativity or innovation in a book club setting, students will together create a “primer” of their own intended to appeal to a general audience.
- *Creative Lineage Project*. This multimodal project will trace the creative lineage of an individual artist, educator, entrepreneur, scientist, writer, or other creator/innovator of the student’s choice, and will involve archival, biographical, and critical/theoretical research.
- *Treatise on Creativity*. Students will compose their own treatise on creativity that synthesizes their learning for the course.

E634.001– Special Topics in TEFL/TESL – The Second Language Lexicon: Linguistic, Psycholinguistic, and Pedagogical Perspectives

3 Credits

Doug Flahive

4:00-5:15pm MW

Based upon the large and growing number of books, research articles, and pedagogical materials that have focused on the second language lexicon over the past fifteen years, it is obvious that the L2 lexicon has moved to a central position in second language research and pedagogy. In this workshop, we focus on three integrated components of the study of the L2 lexicon. In the first portion, we examine the lexicon from a broad range of linguistic perspectives with the view towards addressing a fundamental question in L2 lexical study, namely: What does it mean to “know” a word? In the second component, we critically examine descriptive and experimental studies with the purpose of better understanding how the L2 lexicon is developed, stored, and accessed. The focus in these studies will be on the psycholinguistic notion of “depth of processing” and all of its contemporary permutations. In the third

and final component of the course, we evaluate both indirect and direct approaches to vocabulary teaching along with the related topic of vocabulary assessment and its relationship within the traditional contexts of speaking listening, reading and writing.

Each of these components will be followed by a project designed to demonstrate your understanding of the concepts that are highlighted. The first project will involve computer-based text analysis of a corpus of your choosing. The second will have participants develop a cross-sectional research study to highlight selected vocabulary learning processes. These will be pilot studies designed with a view towards potential future development with more subjects in perhaps a more controlled setting. For the third and final project, workshop participants will develop a classroom based or CALL based learning instruction and assessment module. In effect, you will be developing a research based curriculum which will include input, integration, and assessment tasks.

A broad range of theses have stemmed from this course. Over a dozen have been presented at AAAL and International TESOL Conventions. Collaborative projects are encouraged

Text: Learning Vocabulary in Another Language by I.S.P. Nation

The text will serve as a “backbone” to provide a context for the selected research articles which will be used as the focus of student-presented demonstrations. These demonstrations and subsequent discussions will form a substantial portion of class time. They will also serve as catalysts for the projects.