

RAMBLER

The Newsletter for English Majors
Volume 28, Number 2, October 14, 2011

This newsletter is also available at www.colostate.edu/Depts/English

Advising Schedule

English Department advisors will be holding pre-registration conferences for the Spring 2012 semester **from Thursday, October 20, through Friday, October 28, 2011**. 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 Spring 2012

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

Graduates	October 24
Seniors	October 25
Juniors	October 28
Sophomores	November 4
Freshmen	November 11
New Students	November 21

IMPORTANT NOTICES

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.

Prof. Tobi Jacobi's English Education advisees should see Prof. Gerald Delahunty.
Prof. Tobi Jacobi's Writing advisees should see Prof. Carrie Lamanna.

ATTENTION GRADUATING SENIORS

If you plan to graduate in Spring 2012, 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 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 AND AUTHORIZE ITS 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 deadline 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.

In addition, the Colorado Commission on Higher Education (CCHE), 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 regular add/drop deadline.

Spring 2012 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.

Sign up in advance of the following dates, on the list posted on your advisor's door, so that you can be advised between October 20th and October 28th.

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 forgot 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 this page. 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” FAQ.” 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 wait list.

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 Spring 2012. Your Spring 2012 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 are wanting 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 SPRING 2011

Restrictions will be placed on registration for the following:

- **E 240, E 270** – English Majors only until Nov. 11 then open to all majors.
- **E 276, E 277**, – English Majors only until Nov. 11 then open to all majors.
- **E 311A, B** – English Majors only until Nov. 11 then open to all students except freshmen.

- **E 341** – English Majors and Minors until Nov. 11. Then open to all students except freshmen.
- **CO 300**
 - 1) Seniors only until Nov. 4.
 - 2) Then Juniors until Nov. 11.
 - 3) Then open to Sophomores.
- **CO 301 A, B, C**
 - 1) Seniors only until Nov. 4.
 - 2) Then Juniors until Nov. 11.
- **CO 301D** – Only English Education and Speech Education concentrations.
- **CO 401**
 - 1) Post Bachelor and Senior English Education and Speech Education Majors only until Nov. 4.
 - 2) Then Junior English and Speech Education Majors until Nov. 11.
 - 3) Then open to all students except freshmen.
- **E 402**
- 1) Post Bachelor and Senior English Education and Speech Education Majors only until Nov 4.
 - 2) Then Junior English and Speech Education Majors until Nov. 11.
 - 3) Then open to all English Education and Speech Education students except freshmen.
- **E 405 (Adolescents' Literature)**

English Majors only until November 11. Then open to all students except freshmen and GUESTs.
- **E 412A, B, C (Creative Writing Workshop)**
 - 1) Senior English Majors until Nov. 4.
 - 2) Junior English Majors until Nov. 11.
 - 3) Then open to all students except freshmen.
- **E 463.001 (Milton)**
 - 1) Senior English Majors until Nov. 4.
 - 2) Junior English Majors until Nov. 11.
- **E 465.001 (Literary Walking)**
 - 1) Senior English Majors until Nov. 4.
 - 2) Junior English Majors until Nov. 11.
 - 3) Then open to all students except freshmen.
- **E 465.002 (A Literary History of the Present, the Last 10 years in U.S. Fiction)**
 - 1) Senior English Majors until Nov. 4.
 - 2) Junior English Majors until Nov. 11.

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 343, CO 300, CO 301A, C and D) 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 Spring 2012 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 Spring 2012 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 Fall 2011 semester.

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

GRADUATE STUDENTS

Comprehensive exams for those in the English Education program:
Please consult your advisor regarding the exam and when the exam is offered.

E 694.001 – TEFL/TESL–Portfolio
E 695.001 - Independent Study
E 698.001 – Research Project
E 699 - 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. 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.

PEACE CORPS MASTERS INTERNATIONAL (PCMI)

All English MA programs are associated with the Peace Corps Masters International (PCMI) program. The PCMI integrates volunteering as a Peace Corps member with an MA. PCMI students typically complete required coursework—about three semesters—go on PC assignment—about 27 months—and return to complete their final projects (theses, final projects, or portfolios), which typically reflect their PC experience. See Gerry Delahunty, 359 Eddy, for more information.

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, please contact Mary Hickey, Internship Coordinator, at 491-3438 or e-mail her at mary.hickey@colostate.edu

Capstone Requirement for English Majors

All students must take a capstone course (E460, E463, E465, or E470) to fulfill AUCC and English degree requirements. (E505 may NOT be used to fulfill this requirement.) Ideally, students take their capstone course in their final year after having completed all prerequisites. In Spring 2012, the courses offered that fulfill the Capstone requirement are E 463 and E465.

Composition Placement/Challenge Exams for CO 150 will be offered:

Please check this website for information on CSU's English Composition Placement/Challenge Exam: <http://composition.colostate.edu/placement.html>

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 who were 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/Challenge 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 Exams will be offered:

- Thursday, October 20 at 4:00 p.m. in Anatomy/Zoology W118
- Wednesday, November 9 at 4:00 p.m. in Clark A104.
- Thursday, November 17 at 4:00 p.m. in Chemistry A103.
- Thursday, December 1 at 4:00 p.m. in Clark A102.
- Thursday, January 12, 2012 at 4:00 p.m. in Eddy 212.

You will have one hour to complete the test. Please remember to bring a **pen** and a **photo ID**. You do not need to sign up for this test; 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 an \$18 service charge, which will be billed to their student account.

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 Awards. Entry guidelines will be available at the English Office, 359 Eddy, in early September, with a submission deadline of 4:00pm on Tuesday, October 18.

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 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 April 23, 2012 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 welcome. Only one submission is allowed per student. Submission deadline is Monday, April 2nd at 4:00 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, Chair, Literature

Committee, Department of English, 359 Eddy
Hall, Colorado State University, Fort Collins,

CO 80523-1773.

Spring 2012

Course Descriptions

The following is a list of new and special topic courses only. For other undergraduate and graduate courses, see the online Spring 2012 Class Schedule through RAMweb.

E339.001 – Literature of the Earth: Contemporary Environmental Problems

3 Credits

Michael Lundblad

12:30-1:45pm TR

CSU is known as a “green” university, with commitments to addressing various environmental problems, both locally and globally. How can the study of literary and cultural texts illuminate some of the underlying issues related to these environmental problems? The purpose of this course is to study a range of texts exploring contemporary environmental issues, such as climate change, environmental justice, wilderness protection, bioregionalism, biodiversity, animal protection, conceptions of “the ecological Indian,” ranching, hunting, and the protection of endangered species. We will take an interdisciplinary approach to these issues, engaging critical debates from the academic fields of ecocriticism, ecofeminism, ecology, environmental justice, environmental ethics, environmental history, animal and animality studies, postcolonial studies, cultural studies, and critical theory, often focusing on race, ethnicity, gender, sexuality, class, disability, and species. Texts may include fiction and nonfiction from writers such as Elizabeth Kolbert, Edward Abbey, Dian Fossey, James Galvin, Linda Hogan, Aldo Leopold, Karen Tei Yamashita, Barry Lopez, Doug Peacock, Wallace Stegner, and Terry Tempest Williams, as well as films such as *Gorillas in the Mist*, *Grizzly Man*, and *Earthlings*. Exploring these texts and various critical conversations related to them will allow us to emphasize questions of sustainability, of how to live more sustainable lives, from individual to community practices, from university to global concerns.

E406.001 – Literacy & Technology

3 Credits

Carrie Lamanna

11:00-12:50 TR

This course takes a historical look at composing technologies in order to provide a framework for the course’s focus on *digital* composing technologies. The historical look will begin with Plato’s *Phaedrus*, in which he expresses anxieties regarding the written word, and his “Allegory of the Cave,” which critiques humanity’s reliance on sight to build knowledge and determine “truth.” The course will continue to look at the ways composing technologies (e.g., the printing press, typewriter, home computer, World Wide Web, digital cameras and digital multimodal composing software) have shaped the textual relationship between words and images, which in turn shapes reading and writing practices.

Particular emphasis will be on defining what it means to be literate in today’s world of digital, multimodal communication. How is the proliferation of digital composing technologies changing what students need to learn in order to be effective communicators and critical thinkers? How should teachers address these changing student needs in the classroom? If civic, social, and professional discourses are

moving online, what should be done to assure that all have sufficient access to and instruction in computer technologies?

E421.001 – Asian American Literature

3 Credits

Leif Sorensen

3:00-3:50pm MWF

This course provides a literary and critical introduction to Asian American literature. Although Asian American writing only achieves critical mass in the 1970s with the publication of landmark works like Maxine Hong Kingston's *The Woman Warrior*, its history extends back into the nineteenth century. Our readings will cover a wide range of Asian American literary production from this long history, including drama, poetry, memoir, fiction, and experimental forms. We will also explore the complexity and multiplicity of experiences and national origins that the category, Asian American, brings together. In the 1960s, when the first Asian American Studies programs were created, the primary focus was on Chinese, Japanese, and Filipino American writing. At the present the category has expanded to include writers from Southeast Asia, South Asia, and from across the Pacific Islands. Thus we will read works by immigrants and political exiles alongside of writing by authors whose families have lived in the U.S. for generations. As we read these works we will consider different important historical contexts including: important changes in U.S. Immigration policies; the period of exclusion, in which people of Asian descent were legally barred from becoming citizens; World War Two and the internment of Japanese Americans; and the wars in Korea, Vietnam, and Afghanistan. Writers studied will include established figures like Kingston and Frank Chin, lesser known early writers like Sui Sin Far and Carlos Bulosan, and contemporary writers like Amitav Ghosh and Ed Park.

Special Topic Courses

E465.001 – Topics in Literature and Language – The Literature of Walking

3 Credits

SueEllen Campbell

4:00-6:50pm

This course will explore parts of the rich literature of walking—mostly nonfiction essays and books by people who choose to walk in search of some kind of adventure, experience, knowledge, or insight. What is it like to walk through Afghanistan or Australia, Massachusetts or Alaska, New Mexico or Nepal, Japan or a nuclear bomb test site? What is it about putting one foot in front of the other that so often inspires putting one word after another, and vice versa? What different roles might the act of walking + seeing + thinking + feeling take in these writers' lives, in how they understand the world and what they wish to say about it, in the differing times and cultures that help shape them—and away from which they might be walking? We'll consider such questions, along with others that arise during class discussion and as you experience and chronicle your own walks.

This course fulfills the capstone requirement for all majors. For English Education concentrators only, it fulfills both the capstone requirement and a Category 2 or a Category 4 upper-level English

requirement. *English majors who already have the capstone can count it as a Category 2 or a Category 4 elective.*

E465.002 – Topics in Literature and Language – Literary History of the Present, the Last 10 Years in U.S. Fiction

3 Credits

Leif Sorensen

1:00-1:50pm MWF

This course invites students to collaborate in producing a literary history of the last decade in U.S. fiction. We will begin by surveying some major developments and trends in fiction writing (such as the blurring of the line between fiction and memoir, the rise of young adult publishing phenomena such as *Twilight* and *Harry Potter*), thinking about how writers have responded to the major events of the decade (such as the attacks on the World Trade Center and the Pentagon, the global war on terror, and Hurricane Katrina), and addressing what it means to select particular texts or authors as being worthy of study or representative. In the course of these discussions we will examine scholarly, journalistic, and other popular approaches to these questions. Students will then write proposals for particular works to be included in our survey. Based on the success of these proposals, as measured by the class, we will construct a reading list for the rest of the semester.

This course fulfills the capstone requirement for all majors. For English Education concentrators only, it fulfills both the capstone and a Category 2 upper-level English requirement. English majors who already have the capstone can count it as a Category 2 elective.

E505B.001 – Major Authors – American – Flannery O’Connor

3 Credits

Leslee Becker

4:00-6:50pm

We’ll study a misfit writer, one who defies convention and easy packaging. She grew up loving birds, particularly chickens with defects. She raised a “frizzled” chicken (its feathers grew backward), and she taught it to walk backwards, becoming, at age five, the subject of newsreel—“An experience that marked me for life,” she said later. Her fiction is obsessed with mystery and the grotesque, and unashamedly charged with spiritual investigation, and the results are often violent and shocking to “the general reader.” Lots of carnage, but not without the notion of ultimate repair and redemption, expressed by a loud writer who assumes that you don’t share her beliefs, so she makes her “vision apparent by shock—to the hard of hearing you shout, and for the almost blind you draw large and startling figures.”

Requirements: Rigorous reading and writing; oral presentations

Attractions: O’Connor’s work, and movies and music based on her work

E506A.001 – Literature Survey – English

3 Credits

Ellen Brinks

4:00-6:50pm R

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 novel, 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 will be: Jane Austen, *Emma*; Emily Brontë, *Wuthering Heights*; Elizabeth Gaskell, *North and South*; George Eliot, *The Mill on the Floss*; Charles Dickens, *David Copperfield*; Wilkie Collins, *The Moonstone*; and Thomas Hardy, *Tess of the D'Urbervilles*.

This course will satisfy the pre-20th century requirement for MFA and Literature students.

E507.001 – Special Topics in Linguistics – Intercultural Rhetoric

3 Credits

Fabiola Ehlers-Zavala

4:00-6:50pm M

This course is open to all graduate students in the English department, and welcomes students from the Language concentration as well. Graduate students from other departments interested in special topics in linguistics are also welcome.

In a global world characterized by multiculturalism and multilingualism, how do people communicate effectively orally and/or in writing? How does our cultural, social, literate, linguistic experience shape our ways of communicating with others in a variety of contexts? If you are interested in these and other related questions/topics, consider registering for this course. This course introduces participants to Intercultural Rhetoric (IR) as a way to understand, describe, and formulate studies in research related to the study of language from a variety of perspectives, including composition/rhetoric, literature, translation, and so forth. While intercultural rhetoric allows for the comparison and contrast of both spoken and oral texts, the focus of this course will be on written texts.

E630A.001 – Special Topics in Literature – Area Studies - Medieval & Epic Romance: Myth and Saga of Heroic-Age Iceland

3 Credits

William Marvin

12:30-1:45pm TR

It rose from the outer ocean an island forged of volcanoes, timeless and overglaciated like the regions of Niflheim, barely known to exist until some erring Norwegians were said to hit upon it inadvertently. Then shiploads of Norse farmers and renegades came in waves to its coasts for landtaking. They settled in its valleys, worked their farms with slaves, and organized themselves in chieftaincies which governed Iceland with its law-assembly as a heathen republic. In the century of about 930-1030 C.E., when farming and piracy might be seasonal occupations of any given family, the law of the commonwealth, with no police or prison, envisioned for an armed society the bloodfeud to be a normative part of judicial process. But Christianity made inroads in land and custom, and when after an interlude of learning the Icelanders turned to writing in their native tongue, they looked back to the “saga age” and called forth the steadings and dynasties and outlaws of two centuries before. It is an original achievement in prose narrative which, had it been known in continental Europe, could have hastened the coming of the novel. Were that not marvelous enough, moreover, the Icelanders at the same time looked inward to Norse antiquity and re-invoked the myths of their storm and rapture gods, the dragon and the gold, and the gods’ eclipse. Nowhere in Europe was the cosmos of Germanic heathendom remembered in solemn

books as it was in high-medieval Iceland. After which point, in 1262 C.E., was the commonwealth no more, but swallowed whole by the Fenris Wolf of Norway.

We will begin in the Eddic world of gods and heroes, compare its prosification in the *Volsung Saga*, and talk about Skaldic poets, Old Germanic, and the Indo-Europeans. From there we will go to a saga of the kings of Norway, then off to a random mix of vikings, berserkers, and outlaws, some of them loathing and scorning Norwegian kings. In any event we will come to the stunningly unmedieval family sagas, which are structured by marriage and property dispute and feud, and peopled with men and women whose desires are this-worldly, their passions unmoralized. In addition, there will be an array of critical studies to inform and undergird each participant's writing of an annotated bibliography and a critical essay.

This course will satisfy the pre-20th century requirement for MFA and Literature st

E633.001 – Special Topics in Discourse Studies – Emotion, Culture & Rhetoric

3 Credits

Lisa Langstraat

11:00-12:15pm TR

In the last twenty years, scholarship on emotion has proliferated at nothing less than an explosive pace. Once the province primarily of psychology and neurobiology, emotions and affect are now commonly studied in History, Rhetoric and Composition, Literary Studies, Anthropology, Philosophy, Cultural Studies, Education and Sociology.

Common amongst these disciplinary approaches to emotion studies are 1) their emphasis on emotions as inherently rhetorical, circulating in and through discourse; and 2) their insistence that emotions are profoundly imbricated in power dynamics and processes of what philosopher Allison Jaggar calls “emotional hegemony.”

This course will explore the rhetorical dynamics of emotion and the contextualized power relations that shape what might be called “the politics of affect.” Drawing from the interdisciplinary research on emotion studies, this course is organized into two sections:

1. An overview of competing theories of emotion, as well as research methods for and disciplinary approaches to emotion studies. In this section of the course, we will engage in contemporary debates about emotion studies, and we will review classical, social constructivist, bio-cognitive, neo-marxist, feminist, raced, and postmodern theories of affect.

2. A focused analysis of specific emotions: Compassion, Sentimentalism, and Cynicism.

In this section of the course, we will scrutinize how specific emotions circulate within specific contexts:

- compassion in light of media depictions of suffering;
- sentimentalism in light of literature and social action; and
- cynicism in light of educational policy and pedagogical endeavors.

E635.001 – Critical Studies in Literature and Culture – Renaissance Literature and Cultural Geography

3 Credits

Roze Hentschell

4:00-6:50pm T

In literary and cultural studies, the last two decades have been increasingly concerned with the ways in which space and place inform aesthetics, culture, and politics. This course will provide an overview of some of the thinkers, themes, and issues that animate this broadly interdisciplinary nexus of inquiry. We will read widely in the field of cultural geography, a sub-field of human geography that attends to the way human subjects shape and are shaped by geographical spaces. A central question of the course, then, is this: What do geographical spaces and physical structures teach us about human subjectivity and vice-versa?

While the nature of the course will be interdisciplinary, drawing upon philosophy, geography, sociology, anthropology, and architecture, we will take care to understand how these many different disciplines and discourses can inform literary studies. Literature speaks centrally to the many issues involved in spatial studies, but literary language also draws attention to its fraught relationship with space and place. Literature functions as a rich and complex site for the analysis of space and place. Literature, of course, is only one among many "spatial" forms of art. Do literary texts do a different sort of cultural work than other types of historical documents in revealing the importance of architecture and geography?

The literary reading for the course will focus on spatial representations in early modern British literature, ranging from pastoral literature, country house poetry, satires of urban life, city comedy and domestic tragedy.

This course will be of interest for those in the literature and other programs who would like to focus on a concentrated area of theoretical inquiry, and particularly those who are interested in investigating the role of geography and space as it pertains to literature and culture. It may appeal to students in the MFA program who want to explore notions of space and place in their own writing. Students will be encouraged to bring the theoretical framework that we will study to their own specialties/areas of literary study.

E 615 is a prerequisite for the course. The course will satisfy the pre-20th century requirement for MFA and Literature students.

E641.001 – Nonfiction Workshop – Creative/Critical Writing

3 Credits

Deborah Thompson

7:00-9:50pm W

Our department is riddled with genre-crossers. Many of us come from a critical background and have moved into creative writing; others have done the reverse. Such moves are happening throughout the realm of English Studies. Some of us find the creative/critical divide to be maddeningly impervious; others find it quite permeable and enabling. What happens when the “show, don’t tell” aesthetic of creative writing meets the “tell and analyze” demands of critical writing?

In this course we will look at writing along the “creative/critical” grid, and at how some writers confront and negotiate the sometimes-conflicting expectations of dual genres. We will

discuss craft concerns alongside—and as—critical questions. For example: What ideological assumptions underlie current standards of “good writing”? What models of psychology and philosophy support our concepts of “voice,” “point of view,” “plausibility,” and “truthfulness”? Likewise, what ideological work do the prevailing modes of critical writing enact? How might such writing take unexpected forms and expand for nontraditional audiences?

Throughout the course, students will both read and conduct a variety of experiments in “creative critical writing,” and will write an extended piece as a final class project.