

RAMBLER

The Newsletter for English Majors
Volume 30, Number 2, October 16, 2013

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

NEW NEW NEW NEW **Academic Support Coordinators (ASCs)**

Beginning this fall semester, English freshmen and sophomores will meet with an Academic Support Coordinator (ASC) for pre-registration advising for spring semester 2014. The ASCs, either Mandy Billings or Joanna Doxey, emailed a welcome message to freshmen and sophomore students earlier this semester. If you are uncertain who your ASC is, you can check your assignment on your RAMweb account.

Please either call or come to the English department Office in Room 359 Eddy, (970) 491-6428, to make an appointment with your ASC. Mandy and Joanna's office is Clark C-125.

Sheila Dargon in the English Office (970-491-6428) will schedule your appointments with your Academic Support Coordinators. There are special provisions for **Honors** students and for those in the **English Education** and **Language** concentrations, so please read all of this notice.

Sophomores who have previously met with an English department faculty Advisor/Mentor are welcome to continue to meet with that person in addition to seeing their ASC. Their advising codes will be provided by their ASC.

Juniors, Seniors, and Transfer students with 60 or more credits will be advised and given their advising codes by their English department faculty Advisor/Mentor. They have also been assigned an ASC and can schedule an appointment through Sheila.

All students in Honors and English Education will have both an ASC and an English department faculty Advisor/Mentor. Freshmen and sophomores in these two programs must meet first with their ASC this fall and must schedule that appointment through Sheila Dargon. However, all Honors and English Education students will receive program advising from a faculty Advisor/Mentor even if they have fewer than 60 credits. Students in Honors will continue to be advised by Professor William Marvin. Students in English Education will receive program advising and their advising code from their current English department faculty advisors. If you do not know who your advisor is, contact Sheila Dargon. Students in the Language concentration should first see their ASC but must also see Professor Gerry Delahunty.

The Academic Support Coordinators will support you through your graduation. With the exceptions noted above, they will be responsible for providing you with your advising code and reviewing your concentration check-sheet and undergraduate degree plan during your advising sessions. Their goal is to help guide you through graduation and connect you with resources across campus—including your English department faculty Advisor/Mentor—to help you succeed in your college career. **Once you have completed 60 credits**, you can continue to meet with an ASC if you choose, but you will be required to meet with your English department faculty Advisor/Mentor to plan your schedule and receive your advising code.

Advising Schedule

English department advisors will be holding pre-registration conferences for the Spring 2014 semester from **Thursday, October 24th through Friday, November 1st**. 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 2014

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

Graduates	October 28
Seniors	October 29
Juniors	November 1
Sophomores	November 8
Freshmen	November 15
New Students	November 25

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. Dan Beachy-Quick's advisees A-K to see Prof. Sasha Steensen and L-Z to see Prof. E.J. Levy.

Prof. Leslee Becker's advisees to see Prof. David Milofsky.

Prof. SueEllen Campbell's advisees to see Prof. Paul. Trembath.

Prof. John Calderazzo's advisees to see Prof. Paul Trembath.

Prof. Steve Reid's advisees to see Prof. Gerry Delahunty.

Prof. Sarah Sloane's advisees to see Prof. Carrie Lamanna.

ATTENTION GRADUATING SENIORS

If you plan to graduate in Spring 2014, 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://english.colostate.edu/undergrad/advising/survey>.

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 \$64 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://sfs.colostate.edu/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.

Class Schedule and Registration

Juniors and Seniors: Sign up in advance of the following dates, on the sign-up sheet posted on your advisor's door, so that you can be advised between October 24th and November 1st.

Note: You **MUST** meet with your advisor or Academic Support Coordinator 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/ASC's 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.” 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.

NOTICE: ENROLLMENT RESTRICTIONS FOR SPRING 2014

Restrictions will be placed on registration for the following:

- E 240, E 270, E 276, E 277**– English Majors only until Nov. 15. Then open to all majors.
- **E 311A, B** – English Majors only until Nov. 15. Then open to all students except Freshmen.
- **E 329** – Language concentrators and Linguistics and Culture Interdisciplinary Minors only.
- **E 341** – English Majors and Minors until Nov. 15. Then open to all students except Freshmen.

- **E 342, E 343**—English Majors and Minors only until Nov 15. Then open to all majors. No Freshmen allowed.
- **CO 300**
 - 1) Seniors only until Nov. 8.
 - 2) Then Juniors until Nov. 15.
 - 3) Then open to Sophomores.
- **CO 301 A, & C**
 - 1) Seniors only until Nov. 8.
 - 2) Then open to Juniors.
 - 3) Not open to Sophomores or Freshman.
- **CO 301B**
 - 1) Science Majors Only.
 - 2) Seniors only until Nov. 8.
 - 3) Then open to Juniors.
 - 4) Not open to Sophomores or Freshman.
- **CO 301D** – Only English Education and Teacher Licensure Speech concentrations. **No Freshmen allowed.**
- **E 401 & E 402**
 - 1) Post Bachelor and Senior English Education and Teacher Licensure Speech concentration Majors only until Nov. 8.
 - 2) Then Junior English and Teacher Licensure concentration Majors until Nov. 15.
 - 3) Then open to all Teacher Licensure concentration students except Freshmen.
- **E 405 Adolescents’ Literature**
English Majors and Minors only until November 15. Then open to all students except Freshmen.
- **E 412A, B, C Creative Writing Workshop**
 - 1) Senior English Majors until Nov. 8.
 - 2) Junior English Majors until Nov. 15.
 - 3) Then open to all students except Freshmen.
- **E 465.001 The Collective as Protagonist and E 465.002 The Marriage Plot**
 - 1) Senior English Majors until Nov. 8.
 - 2) Junior English Majors until Nov. 15.
 - 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 2014 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 2014 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 2013 semester.

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

GRADUATE STUDENTS

Qualifying 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

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, 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 Prof. 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

College of Liberal Arts Career Counselors

The College of Liberal Arts has career counselors who are happy to meet with English majors. Students need to call the Career Center at 491-5707 to schedule an appointment with one of the CLA career counselors.

Capstone Requirement for English Majors

All students must take a capstone course (E460, E463, E465, or E470) to fulfill AUCC and English degree requirements. Ideally, students take their capstone course in their final year after having completed all prerequisites. In Spring 2014, the courses offered that fulfill the Capstone requirement are **E465.001, E465.002, and E470.001.**

SPRING 2014 Capstone and Category 1-4 Courses

Capstone Courses: E465.001 *The Collective as Protagonist* (TR 2:00-3:15pm Ellen Brinks), E465.002 *The Marriage Plot* (MWF 1:00-1:50pm Lynn Shutters), and E470 *Mark Twain* (TR 9:30-10:45am Bruce Ronda).

Category 1: E331.001 *Early Women Writers - Renaissance* (TR 2:00-3:15pm Barbara Sebek), E 342.001 *Shakespeare I* (MWF 8:00-8:50am Anne Reid), E343.001 *Shakespeare II* (TR 4:00-5:15pm Barbara Sebek), and E440 *American Prose Before 1900* (MWF 10:00-10:50am Zach Hutchins), E451.001 *Medieval Literature—Migration-Age to Medieval Romance: King Arthur, and the Rhine-Gold Curse* (MWF 2:00-2:50pm William Marvin).

Category 2: E332.001 *Modern Women Writers* (TR 9:30-10:45am Emily Morgan), E345 *American Drama* (MWF 2:00-2:50pm Deborah Thompson), E370.001-*American Literature in Cultural Contexts-The Dust Bowl* (TR 11:00-12:15pm SueEllen Campbell), E422 *African-American Literature* (TR 11:00-12:15pm Leif Sorensen), E428 *Postcolonial Literature* (TR 4:00-5:15pm Ellen Brinks), E456.001-*Topics in Critical Theory-Nietzsche and Poststructuralism* (MWF 11:00-11:50am Paul Trembath), E465.001 *The Collective as Protagonist* (TR 2:00-3:15pm Ellen Brinks), E470 *Mark Twain* (TR 9:30-10:45am Bruce Ronda), and E478 *Modern Poetry* (TR 12:30-1:45pm Matthew Cooperman).

Category 3: E331.001 *Early Women Writers – Renaissance* (TR 2:00-3:15pm Barbara Sebek), E332.001 *Modern Women Writers* (TR 9:30-10:45am Emily Morgan), E339.001 *Literature of the Earth* (MW 4:00-5:15pm John Calderazzo), E422 *African-American Literature* (TR 11:00-12:15pm Leif Sorensen), E428 *Postcolonial Literature* (TR 4:00-5:15pm Ellen Brinks), E456.001-*Topics in Critical Theory-Nietzsche and Poststructuralism* (MWF 11:00-11:50am Paul Trembath), E465.001 *The Collective as Protagonist* (TR 2:00-3:15pm Ellen Brinks),

and **E465.002 The Marriage Plot** (MWF 1:00-1:50pm Lynn Shutters).

Category 4: **E 342.001 Shakespeare I** (MWF 8:00-8:50am Anne Reid), **E343.001 Shakespeare II** (TR 4:00-5:15pm Barbara Sebek), **E345 American Drama** (MWF 2:00-2:50pm Deborah Thompson), **E370.001-American Literature in Cultural Contexts-The Dust Bowl** (TR 11:00-12:15pm SueEllen Campbell), **E478 Modern Poetry** (TR 12:30-1:45pm Matthew Cooperman), **E451.001 Medieval Literature-Migration-Age to Medieval Romance: King Arthur, and the Rhine-Gold Curse**, (MWF 2:00-2:50pm William Marvin), and **E465.002 The Marriage Plot** (MWF 1:00-1:50pm Lynn Shutters).

Upper-Division Word Literature Course - E332.001 Modern Women Writers (TR 4:00-5:15pm in Eddy 8 with Sarah Sloane), **E428 Postcolonial Literature** (TR 4:00-5:15pm Ellen Brinks), **E451.001 Medieval Literature-Migration-Age to Medieval Romance: King Arthur, and the Rhine-Gold Curse** (MWF 2:00-2:50pm William Marvin), and **E465.002 The Marriage Plot** (MWF 1:00-1:50pm Lynn Shutters).

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. 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 24 at 4:00 p.m. in Clark A202.
- Wednesday, November 13, at 4:00 p.m. in Behavioral Sciences A101.
- Thursday, November 21 at 4:00 p.m. in Behavioral Sciences A101.
- Wednesday, December 4, at 4:00 p.m. in Behavioral Sciences A101.
- Thursday, January 16, 2014 at 4:00 p.m. in Clark A102.

Creative and Performing Arts Awards

For the Creative & Performing Arts Awards, *undergraduate* students currently enrolled full-time (12+ credits) may submit one or more of the following genres: three to five poems or one short story or one creative essay. Students can submit multiple genres. Entry guidelines will be available at the English Office, 359 Eddy, in early September, with a submission deadline of 4:00pm on Thursday, October 10, 2013.

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 28, 2014 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 7th 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 Ellen Brinks, Chair, Literature Committee, Department of English, 359 Eddy Hall, Colorado State University, Fort Collins, CO 80523-1773.

Linguistics and Culture Interdisciplinary Minor

For advising, contact:

Prof. Gerry Delahunty

English Department

Eddy Hall, Room 359

Phone: (970) 491-1108

Gerald.Delahunty@colostate.edu

The Linguistics and Culture Interdisciplinary Minor is designed for students with a particular interest in language and its cultural interfaces. Its core is a pair of linguistics and anthropological linguistics courses, which are supported by courses in specific languages, and supplemented by elective courses in English, Foreign Languages and Literatures, Philosophy, and Speech Communication. Courses address current and historical descriptive, theoretical, and pedagogical issues in linguistics, cultural anthropology, philosophy of language, non-verbal communication, and the relations between communication, language and thought, providing students with a well-rounded program of study. The program is open to all students and designed to be an addition to the student's major. Colorado State University has linguistic and cultural expertise and this program provides undergraduate students with an opportunity to broaden their education as they prepare themselves for graduate study or careers requiring an analytic understanding of the nature of language and its relations with thought and culture.

Program details are available from the Departments of English and Anthropology, College of Liberal Arts.

Department of Anthropology

Department of English

Linguistics and Culture

Interdisciplinary Minor

21-25 Credits

1. Core Classes

Take both of the following courses (6 credits):

ANTH335 Language and Culture **and** E320 Introduction to the Study of Language

2. Language

Take two courses from one language group (6-10 credits):

Italian: LITA105, 107,200,201 French: LFRE105, 106,107,108,200,201,208

Chinese: LCHI105, 107,200,201 German: LGER105, 107,108, 200, 201, 208

Greek: LGRK105, 107 Arabic: LARA105, 107,200,201

Korean: LKOR105, 107 Japanese: LJPN105, 107,200,201

Latin: LLAT105, 107 Russian: LRUS105, 107,200,201

Sign Language: LSGN105, 107 Spanish: LSPA105, 106,107,108,200,201,208

3. Supporting Courses

Take three of the following courses (9 credits):

ANTH100	E324	E326	E326
E327	E328	E329	LFRE312

LFRE326	LGER326	LSPA312	LSPA326
PHIL210	PHIL315	SPCM331	SPCM431

4. Upper Division

Take at least four of the following courses (12 credits); courses taken for requirements 1-3 may also count toward the upper division credit requirement:

ANTH335	E320	E324	E326
E327	E328	E329	LFRE312
LFRE326	LGER326	LSPA312	LSPA326
	PHIL315	SPCM331	SPCM431

Spring 2014 Course Descriptions

The following is a list of new and special topic courses only. For other undergraduate and graduate courses, see the online Spring 2014 Class Schedule through RAMweb.

New Courses

E331.001– Early Women Writers - Renaissance

3 Credits

Barbara Sebek

TR 2:00-3:15pm

This course will survey a variety of women writers in the early modern period (1500-1700). Some larger questions we might tackle include: How do the writings of English women in a variety of genres work around their culture's reigning ideal of woman as "chaste, silent, and obedient"? How do particular writers/texts assume the authorial role, and what were the historically specific meanings of authorship in the period? How do we keep nuanced notions of subjectivity and authorship in play while also attending to women? How can the study of women writers also consider other important categories of identity and difference in (race, rank, region, religion, nation, etc.)? How can we expand our sense of literacy and writing to account for the interplay between visual/oral/aural and print cultures in the period? We will read works by Elizabeth Cary, Queen Elizabeth, Aphra Behn, Amelia Lanyer, Mary Wroth, Katherine Philips, Margaret Hoby, Dorothy Leigh, and others. Assignments will focus on the development of skills in close reading and scholarly research.

This course fulfills either Category 1 or Category 3 for all majors.

E451.001 - Medieval Literature—Migration-Age to Medieval Romance: King Arthur, and the Rhine-Gold Curse

3 Credits

William Marvin

MWF 2:00-2:50pm

We will study how two cataclysmic events of the 6th-century C.E.—i.e. the Saxon Invasion of post-Roman Britain, and the betrayal of the Burgundian royal house in the throes of a Hunnic invasion of Germany—came to shape two distinct epics of national importance in the high middle ages. First, we'll cover the key history of the periods under study. Then we'll read Virgil's *Aeneid* to familiarize ourselves

with the classical paradigm for medieval epic. From there the course will fall into 2 units, addressing 1) Sir Thomas Malory's *Le Mort D'arthur*, with its chief romance sources and influences; and 2) the anonymous *Nibelungenlied*, with analogues relevant to dragon-slaying and hall-burning. These are two of the best epic-scale tragedies in all medieval literature. Both arose from ground-zero of the imploding Roman Empire, and both envision the same catastrophe unfolding in their own time.

This course fulfills a Category 1 or 4 elective requirement for English majors and world literature for English Education concentrators

E456.001 – Topics in Critical Theory – Nietzsche and Poststructuralism

3 Credits

Paul Trembath

MWF 11:00-11:50am

In this course we will study the work of some major figures in poststructuralism in order to familiarize ourselves with the emergence of the movement, its predominant concerns, and its influences upon critical and cultural studies in general. Particular attention will be paid to deconstruction, French psychoanalysis, its feminist variants, genealogical historicism, transcendental empiricism, and other material that might be said to develop out of the thought of Nietzsche. Proceeding from discussions of Plato, Nietzsche, and de Saussure, we will move on to Derrida, Lacan, Irigaray, Foucault, Deleuze & Guattari, Lyotard, etc. We will also examine Slavoj Žižek (who is not a poststructuralist) as a philosopher who disassociates Lacanian psychoanalysis from the poststructuralist movement, interpreting it instead as a contemporary continuation of the tradition of German Enlightenment. This prepares the way for a critique of the facile reduction of poststructuralism to a general “postmodernism,” as we’ll see in the course.

Poststructuralism is a term used, largely in the United States, to designate a range of French philosophies that developed in the 1950s and 60s up until the present, and the influence of these philosophies upon critical, literary, and cultural studies has become ubiquitous. Poststructuralism has its primary precedents in Nietzsche, Freud, Saussure, and Heidegger, and the thematic and conceptual similarities that theorists find among them are unique to the critics we will read. At the heart of most poststructuralism is an attempt to theorize “difference” in relation to “identity” in a way that valorizes the former over the latter, and this valorization/theorization takes different forms. The affirmation of difference over identity that we find in Deleuze, for instance, prepares the conditions for a philosophy that distances itself from “the philosophy of resemblance” that most poststructuralists trace back to Plato’s metaphysics. The assumption of Deleuze and others is that such a philosophy has infiltrated ordinary language and commonsense over the past 2000 years in a way that imprisons our power to think within a particular *image* of thought. This “image” puts thought on assignment in a way that is paradoxical; thinking is consigned to an image of Necessity, but this image is in fact contingent.

There are at least five major kinds of poststructuralism: a poststructural textualism, a poststructural psychoanalysis, a poststructural historicism, a poststructural empiricism, and (a multiple) poststructural feminism. These philosophies might be understood to transform the images of thought of which metaphysical impulses are symptoms. If the purpose of critique in the past was to be “corrective” of conceptual errors, the image of thought after Nietzsche and poststructuralism (if it can be said to be an “image” at all) is to transvalue values by reinventing lines of thought. Philosophy has thus rediscovered its “creative” capacity—a capacity that has been suppressed since philosophy became enslaved by images of service and necessity. Poststructuralism often demonstrates this transvaluative capacity by developing hyperboles and neologisms that obey the laws of a strange literalism. By reading

philosophies according to the “letter” of their arguments, poststructuralists often arrive at or invent startling ideas and conclusions—conclusions and ideas that push received philosophical positions to extremes that transform them (turning them inside-out, so to speak). Poststructuralism thus shows us how reading and philosophizing are always open, and one purpose of our course is to think about how poststructuralism is *itself* still open to transvaluation, although its application in some contemporary critical and theoretical circles has sometimes become one-dimensional.

2 papers; 3 quizzes; final exam.

This course fulfills either Category 2 or Category 3 for all majors.

Special Topic Courses

E339.001 – Literature of the Earth

3 Credits

John Calderazzo

MW 4:00-5:15pm

Decades ago, when Montana native Norman MacLean sent the final draft of his best-selling memoir *A River Runs Through It* to a prominent New York publisher, the book was rejected with the words, “This manuscript has trees in it.” This would not happen today. In the last thirty years or so, nature writing in the U.S. and abroad—through poets, nonfiction writers, and novelists—has moved to the front ranks of vital and engaging literature that seeks to help us understand this astounding physical world we live in and the ways that we co-inhabit the planet with other living things. This mostly reading and discussion class will explore a wide range of books or shorter selections from Edward Abbey, Annie Dillard, Leslie Silko, Susan Griffin, Barry Lopez, Jim Harrison, Elizabeth Kolbert, Gary Snyder, Wangari Maathai, Ruth Ozeki, photographer James Balog, as well as some very recent texts about Colorado and the region. Nature poet and former U.S. poet laureate Robert Hass is scheduled to visit campus during the semester.

This course fulfills a Category 3 for all majors.

E370.001—American Literature in Cultural Contexts – The Dust Bowl

3 Credits

SueEllen Campbell

TR 11:00-12:15pm

In this course, we’ll immerse ourselves in the story of the Dust Bowl, those years in the 1930s when drought settled down over the High Plains (including eastern Colorado), crops failed and the soil blew away, the static electricity released by a handshake could send you flying, and dust pneumonia could kill you. Anchored by two major books—Timothy Egan’s *The Worst Hard Time* (nonfiction) and John Steinbeck’s *The Grapes of Wrath* (fiction), we’ll look at movies (Hollywood and documentary), photographs, memoirs, letters, websites, government documents, environmental history, songs, and more. We’ll consider what such hardships ask of human adaptability and resilience; how stories of various kinds might figure in survival; and how this piece of the past might help us face the droughts, dust storms, and other climate stresses of the future. I’ll ask you to write regular short responses, find some of your own source materials and report on them, and take an active part in class conversations.

This course fulfills either Category 2 or Category 4 for all majors.

E406.001 – Topics in Literacy – Literacy, Writing & Gender

3 Credits
Tobi Jacobi
TR 9:30-10:45am

What is the relationship between gender and literacy? How, for example, does gender influence how we read and write—and how might literacy influence gender identity? Are we hardwired to learn differently, or does socialization create a set of gendered boundaries? Do girls and boys access 21st century literacies in new ways? In different ways? These are some of the questions this course will examine as we research literacy in contexts ranging from middle schools to universities, from community centers to the web to prisons. Drawing upon critical pedagogy and feminist frameworks, the course will explore and challenge traditional definitions of literacy and gender in order to explore how educational practices might meet the needs of learners with increasingly diverse backgrounds and expectations. This course is designed for critical thinkers, writers, future teachers and students interested in women's studies and/or critical pedagogies.

E428.001 – Postcolonial Literature - Colonial and Postcolonial Encounters

3 Credits
Ellen Brinks
TR 4:00-5:15pm

A great deal of global English-language literature in the nineteenth and twentieth centuries has arisen with the context of – and in response to – empire and its aftermath. During this time, Great Britain defined itself in relation to a set of colonies in diverse geographical regions such as Australia, NZ, Canada, Ireland, East and South Africa, the West Indies, South and Southeast Asia, among others. This course frames the encounters between the British and the colonized populations as contact zones, as cultural geographies where the intimacies of desire and death, aggression and fear, belonging and exclusion are written. Those zones include rivers, classrooms, courtrooms, and cities. Sample texts: Conrad, *Heart of Darkness*; Naipaul, *Bend in the River*; Grenville, *The Secret River*; Dangarembga, *Nervous Conditions*; Chamoiseau, *School Days*; Forster, *A Passage to India*; Jane Taylor, *Ubu and the Truth Commission*; Robert Louis Stevenson, *The Beach of Falesa*; Levy, *Small Island*; Desai, *The Inheritance of Loss*.

This course fulfills either Category 2 or Category 3 for all majors.

E440.001 – American Prose Before 1900 – How Books Get Published

3 Credits
Zach Hutchins
MWF 10:00-10:50am

How did John Winthrop's sermon, "A Modell of Christian Charity," get into the anthology of American literature you used in E270? What did the first draft of *Typee* look like when Herman Melville sent it off to be published? Why do we read the *Narrative* of Frederick Douglass instead of narratives by Briton Hammon or Charlotte Brooks? In providing answers to these questions, this course will ask students to interrogate and participate in the processes of publication and canonization. Each student will: decipher and transcribe eighteenth century handwriting; write a brief scholarly introduction to a slave narrative; and draft a proposal explaining why a publishing house should consider issuing a new edition of an out-of-print American novel. Students will vote to determine which texts we collectively read during the latter half of the course, and the best student writing will be published by the Center for Documenting

the American South. Curious about how words moved—and continue to move—from writers to publishers? Come and see.

This course fulfills either Category 1 for all majors.

E465.001 – Topics in Literature and Language – The Collective as Protagonist

3 Credits

Ellen Brinks

TR 2:00-3:15pm

What do the following share in common – a group of women who care for a cow in flannel pajamas; two Indian children, one child from England, an outcasted woodworker, and a haunted colonial mansion; Spider Woman and a returning veteran from WWII; the Passaic river, revolutionary America, and a doctor from Paterson NJ; landfill workers in Brazil who fashion garbage into high art? If you take this course, you'll discover the answer.

This course explores what connects people to their communities, to histories large and small, and to geographical place. It does so in two ways: first and foremost, we will be reading, discussing, and writing about 19th- to 21st-century narratives novels, films, and poems whose main “character” is not an individual (or small group of individuals), but a place, a town, a community, sometimes glimpsed in a snapshot of time, sometimes followed over generations or centuries. It is not simply a literature where the setting is the subject matter. Rather, the books and films chosen for this course follow the impact of events upon a larger collective of people; they describe actions that are the complex expressions of a group's competing desires; and they explore this dialectic of communal identity in confrontation with the forces of history as a means of better understanding social identities and relationships. Secondly, in the class students will work on self-designed investigative projects – to be written up in the form of creative or interpretive essays – on a local subculture or community and its response to a signal and singular moment, or set of events.

Likely course titles: Edwidge Danticat, *Claire of the Sea Light*; Elizabeth Gaskell, *Cranford*; Arundhati Roy, *The God of Small Things*; Leslie Marmon Silko, *Ceremony*; Graham Swift, *Waterland*; William Carlos Williams, *Paterson*; *Wasteland*, dir. Lucy Walker and Joao Jardim; *Ten Canoes*, dir. Rolf deHeer

This course fulfills the capstone requirement for all majors. For English Education concentrators only, it fulfills both the capstone and a Category 2 or 3 upper-division English requirement. English majors who already have the capstone can count it as a Category 2 or 3 elective.

E465.002 – Topics in Literature and Language –The Marriage Plot: Narratives of Marriage in Literature, Film, and Public Discourse

3 Credits

Lynn Shutters

MWF 1:00-1:50pm

This course asks students to reconsider one of the most pervasive literary narratives, the marriage plot, in order 1) to examine how literary and film accounts of marriage reflect societal beliefs regarding sex, gender, race, religion, and nationality and 2) to consider the “marriage plot” not just as a literary motif but as a cultural script, alternately propelling some individuals towards and prohibiting others from this

institution. Students will study materials from the Middle Ages to the present, and works will represent a variety of cultural and religious perspectives. Works are organized thematically, rather than chronologically or by country/culture of origin. By working comparatively with marriage plots, students will hopefully move beyond simplistic notions that marriage evolved from an oppressively hierarchical to an egalitarian institution or that Western marriage practices are superior to non-Western ones. Students will also situate literature and film within contemporary cultural debates by studying fictional works alongside conduct literature; judicial rulings; and popular and academic articles addressing gay marriage, marriage and postfeminism, and marriage in post 9/11 U.S. discourses of nationalism.

This course is reading and writing intensive, and will culminate with a research paper.

Literary Texts and Films for the course will include some selection of the following:

The Book of Margery Kempe, selections
Jessie Redmon Fauset: Comedy: American Style
Jane Austen, *Pride and Prejudice*
Gustave Flaubert, *Madame Bovary*
Jovita González and Eve Raleigh, *Caballero: A Historical Romance*
Gottfried von Strassburg, *Tristan*
Jhumpa Lahiri, selected short stories
Ali Smith, *Boy Meets Girl*
William Shakespeare, *Othello*
Excerpts from Conduct Books on Marriage, medieval to modern

Films

Melancholia, dir. Lars von Trier
The Twilight Saga Breaking Dawn Part 1, dir. Bill Condon
When Harry Met Sally, dir. Rob Reiner

This course fulfills the capstone requirement for all majors. For English Education concentrators only, it fulfills both the capstone and a Category 3 or 4 upper-division English requirement and World Literature course for the English Education concentration. English majors who already have the capstone can count it as a Category 3 or 4 elective.

E470.001 – Individual Authors –Mark Twain

3 Credits

Bruce Ronda

TR 9:30-10:45am

Ernest Hemingway once praised *The Adventures of Huckleberry Finn* as the book from which all modern American writing flowed, except for the ending, which he called “cheating.” Writing as Mark Twain, Samuel Langhorne Clemens (1835-1910) wrote not just that famous and still widely-read novel, but scores of other novels, short stories, sketches, and essays during his long career. Why is Mark Twain still so popular, both as a writer and as a cultural “figure,” a celebrity long after his death? How do Mark Twain’s works read today, in an age aware of the complexities of racial, sexual, gendered, and regional identities? These are just some of the questions this course investigates, as we read and discuss sections of *Innocents Abroad* and *Life on the Mississippi*, all of *The Adventures of Tom Sawyer*, *The Adventures of Huckleberry Finn*, *A Connecticut Yankee in King Arthur’s Court*, and *Pudd’nhead Wilson*, and several short stories in the context of enormous changes in US society, economy, and culture in the

second half of the nineteenth century. The course will require regular reading, frequent postings to the Writing Studio, a midterm, two short papers, and a research/interpretive paper.

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

E505C.001 – Major Authors – World – Anton Chekhov & Alice Munro

3 Credits

Leslee Becker

M 7:00-9:50pm

The title of the course sounds like a titillating look at a love affair between Chekhov and Alice Munro, two writers from different centuries and continents somehow commingling. If you're interested in such relationships, then this course might suit your fancy.

We'll read stories by both writers, a hefty undertaking, given the number of story collections, the length and complexity of individual stories, and the ancillary works on both writers, especially Chekhov, his letters, remarks on fiction, and the biographies of him. Munro, a contemporary writer, is often compared with Chekhov, her body of work sounding, in reviews, as if she's being considered for canonization and sainthood. "More than any writer since Chekhov, Munro strives for and achieves, in each of her stories, a gestaltlike completeness in the representation of a life," says Jonathan Franzen.

So, we're going to read a lot, and you're going to write papers, give oral presentations, and perhaps come to see what all the fuss is about in matters pertaining to literary affairs.

E630A.001 – Special Topics in Literature – Sacred and Profane in Seventeenth Century Poetry

3 Credits

Roze Hentschell

W4:00-6:50pm

This course will focus on English poets of the first sixty years of the seventeenth century, exploring the innovations that occurred during that period, both in form and subject. The poets of the *sixteenth century* were generally aristocratic or highly educated men who operated within the patronage system, and who inherited a tradition of continental Petrarchan or classical pastoral poetry, dominated by the sonnet form. Seventeenth century poetry, however, is much less clearly defined. The poets of the seventeenth century reimagined the lyric form, moving beyond, and sometimes working inventively within, the constraints of the sixteenth century sonnet. While love poetry was still quite popular, and will be one focus of study for this course, there was an abundance of other topics that intrigued the seventeenth century poets and which will help shape the organization of the class. Issues of war and peace and city and country marked much poetry of the day. Religious verse, in particular, came of age in the seventeenth century, and was most inventively explored by writers such as John Donne, Amelia Lanyer, George Herbert, and Richard Crashaw. In addition to studying the major figures of the period (Donne, Jonson, Herbert, Marvell), we will also study the verse of several women, including Lanyer, Lady Mary Wroth, Margaret Cavendish, and Katherine Phillips, and we will explore the particular complexities of the female poet in a time when even elite women were often illiterate. Moreover, we will read "popular" literature of the period, including verse satire and the wildly popular broadside ballads of the day; it is

only by looking at the broad spectrum of verse in the period that we will be able to gain a thorough understanding of just how vast and rich the poetic landscape was in this period.

Throughout the course will study the poetry *as poetry*, with careful attention to its formal elements, to gain a deep understanding of the innovations that were occurring during the period, which will be enhanced by our study of the poetic traditions that these authors inherited. And since these poets were writing in a time of great social, economic, and religious change in England, we will study secondary work that helps to provide historic context. We also will look at the changing role of the poet in the period, who was moving away from the system of patronage into a more “professionalized” role. Moreover, throughout the course we will also examine the (sometimes anxious) influence that the authors had on one another.

E630B.001 – Special Topics in Literature – Genre Studies – Hybrid Literature

3 Credits

Sasha Steensen

TR 12:30-1:45pm

With the recent release of W.W. Norton’s *American Hybrid*, the first anthology of hybrid American Literature by a major publishing house, hybrid writing has become a diverse but recognized genre. Although literature has always had its hybrid examples, this anthology presents hybridity as a genre in and of itself. In their Introduction, editors David St. John and Cole Swensen argue that the divide between experimental and traditional writing is disappearing in favor of multi-genre forms. And yet, we cannot simply accept the proliferation of genres as the product of post-modernity. From Aristotle’s notion that the individual writer has “a natural instinct of representation” that differs “according to the poet’s nature,” to Ralph Cohen’s insistence that “genres are open categories” subject to historical changes, we will see that that “genre” has always been open for debate. We will ask the following questions: What are the origins of our current conceptions of genre? What does the recent proliferation of hybrid categories, from the poetic novel to the lyric essay, signal? Why do traditional genres often seem insufficient for writing about certain experiences? We will consider the fact that “hybridity” always runs the risk of collapsing in on itself, reifying the exact categories it tries to break down. With this in mind, we will read texts that find, within this paradox of hybridity, a generative method in which to revisit some of our oldest questions as writers—questions about imagination, identity, memory, representation, narrative, and documentation, among others. From Virginia Woolf’s reconsideration of traditional narrative practices in *The Waves* to Lisa Robertson’s site-specific meditations in *Seven Walks from the Office of Soft Architecture*, our reading will be wide-ranging and diverse. Other authors will likely include William Blake, Gertrude Stein, Bhanu Kapil Rider, Susan Howe, Kathy Acker, Gene Toomer, and Maggie Nelson. In addition to these literary texts, we will read theoretical texts by Jacques Derrida, N. Katherine Hayles, and Jonathan Culler, among others.

PROBABLE COURSE REQUIREMENTS:

15-20 Page Paper: 40 %

This could be a combination of hybrid writing by the student and a critical study of an author and/or issue surrounding hybrid texts.

Presentation: 25 %

The student will present on an author working with hybrid forms that we are not scheduled to discuss in class. With the recent proliferation of hybrid texts, this will allow us leave the course with a better understanding of the variety of multi-genre literature.

Several Short Response Papers: 25 %

These will be in the form of short (1-2 pages) responses e-mailed to the entire class.

Participation: 10 %

Students must come to class prepared and willing to participate in class discussions.

E630C.001 – Special Topics in Literature – Theory and Technique Studies – Voice in Fiction and Nonfiction

3 Credits

Steven Schwartz

T 7:00-9:50pm

The writer Louis Menand has said, “One of the most mysterious of writing’s immaterial properties has been what people call voice.” The writer Jayne Anne Phillips has added that to find one’s voice is “to follow a whisper.” And while many people simply equate voice with style, any writer knows that voice is a much more complex and changeable factor in the writing process—at one moment assured, the next elusive. My own experience is that whatever else might fail along the way, if the voice is there, I can find my way back to the writing.

We’ll intensively study a diverse range of voices in both fiction and nonfiction, with the emphasis on contemporary works. We’ll also consider how material is handled differently from one genre to the other, what choices have to be made in generating and structuring the narratives, and the role of invention by way of voice in fiction and nonfiction. Students will write brief annotations that emphasize how voice in particular and craft in general create the effective qualities of the chosen works.

E634.001—Special Topics in TEFL/TESL – Assessment in the TEFL/TESL Classroom

3 Credits

Tony Becker

MWF 2:00-2:50pm

Reliable, valid, and ethically-based language assessment practices are a professional expectation in the preparation of language teaching professionals. Language program administrators need to select and participate in the development of assessment instruments that best fit the overall objectives of their contexts. Classroom teachers need to monitor and evaluate the language development of learners and the effectiveness of their lessons. With this in mind, this course will focus on theory, practice, and professional conduct in the assessment of English language learners.

After completing the course, a successful student will be able to:

- 1) Demonstrate knowledge of the fundamental concepts, principles, and concerns involved in the assessment of second/foreign language learners;
- 2) Plan and construct traditional and alternative language assessments for classroom purposes and/or language program administrators;
- 3) Analyze and interpret statistical results derived from the appropriate use of traditional and alternative language assessments, in order to guide instruction and/or continually improve language program effectiveness;
- 4) Use assessment results to account for and evaluate student performance and/or improve instructional and/or program quality

E635.001 – Critical Studies in Literature and Culture – Multicultural U.S. Modernism

3 Credits

Leif Sorensen

R 4:00-6:50pm

The period associated with literary modernism in the U.S. has long been recognized as one in which writers responded creatively to an increasingly globalized world in which people and cultural products circulated with unprecedented speed on a planetary scale. Frequently the study of this creative ferment focuses exclusively on how European-American writers sought to understand and position themselves within this cultural moment. This course seeks to broaden our account of the literature produced between 1900 and 1940 by studying canonical American modernists alongside lesser-known ethnic writers. These pairings will help us to see how including new texts in the canon sheds new light on familiar materials. For example, we will read Claude McKay's, *Banjo*, a narrative of diasporic black sailors in France in the 1920s, with Ernest Hemingway's *The Sun Also Rises*, providing for a broad consideration of the construction of expatriate communities in the interwar period. In addition to Hemingway and McKay, we will read fiction by William Faulkner, Americo Paredes, Willa Cather, D'Arcy McNickle, Younghill Kang, Gertrude Stein, and Zora Neale Hurston, plays by Langston Hughes and Eugene O'Neil, and translations by Pound and Amy Lowell. Modernist studies is a field that has undergone large scale changes in the last twenty years; the critical readings for the course provide a window into the major debates within the field (multiple vs. singular models of modernity, how to periodize the modern, identity politics, canon formation). Students will gain an opportunity to examine the processes through which scholars redefine a field and to consider the larger ramifications of decisions to expand the canon.

E636.1 – Environmental Literature & Criticism

3 Credits

SueEllen Campbell

T 4:00-6:50pm

Our subject will be the human relationship with the natural world as it has been represented in recent decades by American nonfiction writers, especially those who evince a passionate personal involvement in and knowledge of particular landscapes—and who, we might well assume, really want their writing to change our understanding of the world and our place in it. I am working on creating clusters of books, essays, and photographs that speak both with us and with each other about climate change, the oceans, the cold North, the American West, and varieties of activism and hope: Barry Lopez, *Arctic Dreams*; Carl Safina, *The View from Lazy Point*; Rebecca Solnit, *Savage Dreams* and excerpts from *A Paradise Built in Hell*; Kathleen Dean Moore (essays); Elizabeth Kolbert (*Field Notes from a Catastrophe*); possibly Doug Fine (*Farewell, My Subaru*); Terry Tempest Williams on democracy and Paul Hawken on grassroots activism; Nancy Lord, Charles Wohlforth, and Julie Cruikshank on the North; Rob Nixon, excerpts from *Slow Violence and the Environmentalism of the Poor*; and photographs by James Balog, Carole Gallagher, Alan Berger, Robert Misrach, Subhankar Banerjee, and Chris Jordan. Quite a bit of reading; class conversations in which your participation will be important; and regular, varied, short writing assignments.

E637.001 –History of Writing

3 Credits

Lisa Langstraat

TR 9:30-10:45am

Reading and discussing a multitude of theories and narratives about the development of writing, its impact on individuals and cultures, E637 explores what "writing" is, how it developed, and how it shapes social practices. We will explore writing systems and scribal practices as they are conceived across cultures and over time. Issues under consideration will include classical discussions about orality and literacy, the role of writing in social movements (i.e., we will review Ida B. Wells' contributions to anti-lynching laws, Paulo Freire's literacy circles in Brazil at mid-century, and many other examples), mystical and "automatic" writing from medieval period to the present; Eastern rhetorical practices; writing the body (e.g., *écriture féminine* and other corporeal writing practices, such as tattooing); writing in popular culture from 1900 to the present; poststructuralist conceptions of writing and authorship; technologies of writing, including digital compositions; the development of genre theory and specific genres (e.g., the obituary, the love-letter, the "academic essay" and/or the "thesis"). In addition, we will investigate the role of writing in our lives—how writing shapes our connection to the world, our relationships with other human beings and with institutions. Assignments will include multi-modal writing projects, ethnographic projects, and research projects designed for presentation and/or publication and national conferences.

E641.001 Nonfiction Workshop – Literary Journalism

3 Credits

John Calderazzo

W 7:00-9:50pm

Ted Conover goes undercover for a year in Sing Sing to see what life is really like in America's most notorious prison. Jane Kramer explores the surface and sub-surface experience of a struggling cowboy. Richard Preston climbs redwoods with scientists who are searching for the tallest trees on the planet. Susan Orlean profiles an orchid thief. CSU graduate Rebecca Skloot tells the forgotten tale of a woman whose cancer cells have changed modern medicine. Tom Wolfe hitches a psychedelic ride with Ken Kesey's Merry Pranksters. These authors and others seek out and immerse themselves in situations that most of us never see, then use the techniques of fiction writers and sometimes poets to turn their investigations into literary, factually true stories. In this combination reading and workshop class, you'll read widely in the genre and try your hand at researching and writing whatever stories you wish to pursue.