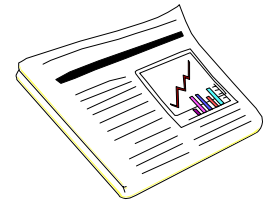


# RAMBLER



The Newsletter for English Majors  
Volume 10, Number 1, October 1994

## ADVISING SCHEDULE

English Department advisers will be holding pre-registration conferences for the Spring semester beginning **Tuesday, October 25** and extending through **Wednesday, November 2**.

*Please sign up for a conference on the sheets posted on your adviser's door.*

If you do not have an adviser, come to the English Office so that we can assign one to you.

Your adviser will have your SMART form which contains information you will need to register.

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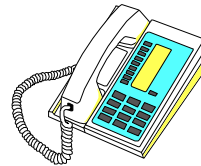
## IMPORTANT NOTICE:

***After you have seen your advisor, it is important to register as soon as you are able.*** Early registration greatly increases your chances of getting the classes you want!

Both undergraduate and graduate students should have little or no trouble scheduling the English courses that they need/want if they register early.

Your early registration also will help the English Department monitor how quickly sections are filling up. Thanks!

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## TELEPHONE ACCESS SCHEDULE FOR **SPRING** REGISTRATION

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

Graduates	- October 26
Seniors	- October 27
Juniors	- October 29
Sophomores	- November 5
Freshmen	- November 12

## HAVING TROUBLE?

**English majors who cannot get into a required course (E160, 240, 270, 275, 341, 342, 343) should contact David Lindstrom (359 Eddy).** *Please, DO NOT wait until the last minute!*

## HELPFUL HINT:

The secretaries in the English Office cannot give undergraduate students their PAC number, adviser number or SMART form. Only advisers can provide these. Please sign up on the list on your advisor's door to be advised between Oct. 25 and Nov. 2.

## JUNIORS & SENIORS:

Both juniors and seniors register early (October 27 & 29). **Please see your adviser as soon as possible, and register right away!! Thanks.**

## NOTICE: ENROLLMENT RESTRICTIONS

Restrictions will be placed on registration as follows:

### E505


- 1) Graduate Students only for the first week.
- 2) Senior English majors will be admitted beginning November 2.

### E360 (Chaucer) and E465.1 (Flannery O'Conner)

- 1) Enrollment will be limited to senior English majors only for the first week,
- 2) junior and senior English majors only beginning November 2 for one week,
- 3) then, all comers.

### UNDERGRADUATE STUDENTS:

#### E495 - INDEPENDENT STUDY



Students who plan to register for **E495** in the Spring should get the required form filled out and signed as soon as possible **this semester!**

Submit completed forms to Marian in the English Office before the end of fall semester.

#### Undergraduate Majors:

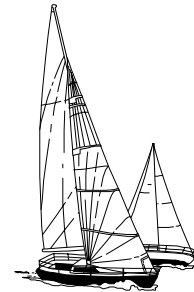
Stop by and take a look at the two bulletin boards outside Professor Swinson's office (356 Eddy). They contain many graduate school, scholarship, & career announcements.

### GRADUATE STUDENTS:

#### E695 AND E699

#### GRADUATE INDEPENDENT STUDY AND THESIS

The registrar will not allow late registration for **E695** and **E699**. *Please **DO NOT PUT OFF your independent study or thesis planning until the beginning of next semester!***



FYI:

Spring Break

March 11-19, '95



### VISITING PROFESSOR IN SPRING

Next semester the English Department will have a visiting professor--Clenora Hudson-Weems from the University of Missouri at Columbia. Dr. Hudson-Weems is a specialist in African-American literature and has published books on Toni Morrison and Africana Womanism. She will offer two courses, both described below: E280 - Introduction to Afro-American Literature and E465 section 2 - Contemporary Africana Womanist Writers.

### DO YOU HAVE A NEW ADDRESS???

Please let both the University and the English Department know your new address. You can change your address at the information desk in the Student Center and in the Admin Annex, room 100. Also, please let Marian know of changes. It will make getting important English materials easier.



## Major Author Requirement:

In the spring, we will offer E465 section 1 as a course that fulfills the Major Author requirement (see following course description). Undergraduate students should take E465.1 or E360 to fulfill the Major Author requirement. Seniors will still be allowed into the 505's, but they should recognize that these are graduate courses and that only the *strongest* undergraduate students should register for them. **NOTE: E465.2 does not fulfill the Major Author requirement.**

# UNDERGRADUATE COURSES SPRING 1995

## ***E280.1 Introduction to Afro-American Literature***

Clenora Hudson-Weems  
12:30 TR

This is a survey course that offers an enriched, holistic experience in comprehending and appreciating the historical and cultural dynamics of African-American life as reflected in literature. It will offer students the needed background for better understanding world ideas and for enhancing better race relations. During the course of the semester, students will be introduced to six historically significant eras and their major writers: the Early 20th Century (DuBois, Washington, Dunbar); the Harlem Renaissance (McKay, Hughes, Locke); Radicalism in the 30s (Wright, Hurston); Mainstreamers of the 40s and 50s (Walker, Brooks, Baldwin); the Black Arts Movement of the 60s (Bakara, Lee, Sanchez); and Contemporary Writers of the last twenty years (Reed, Morrison, Naylor, McMillan, and others).

## ***E465.1 Major Author: Flannery O'Connor***

Leslee Becker  
9:30 TR

This course will provide a close examination of one of the most distinctive American writers of the twentieth century, a writer who seems to belong to another age in her emphasis on spiritual salvation and redemption. Students will study the vision and technique that mark and animate O'Connor's fiction and will examine her growth as an artist by reading her novels, short stories, essays, and letters.

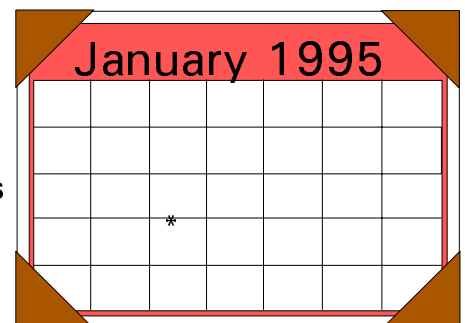
This section of 465 fulfills the Major Author requirement for all majors. Registration will be limited to senior English majors until Nov. 2.

## ***E465.2 Contemporary Africana Womanist Writers***

Clenora Hudson-Weems  
2:10 TR

This is an intensified course for upper-class students, specifically designed to broaden one's scope in the area of issues, recurring themes, and/or trends in modern Africana women fiction. An in-depth study of the lives and selected works by five leading Africana women writers, Zora Neale Hurston, Mariama Ba, Paula Marshall, Toni Morrison, and Terry McMillan, will be enhanced by critical readings of scholarly articles by and about the various authors. Moreover, students will be introduced to a new theoretical concept and methodology, Africana Womanism, and will be applying Africana Womanist theory to the five Africana women novelists.

This course fulfills the 19th-20th century upper-level distribution requirement for all majors. It does **not** fulfil the Major Author requirement.



\* Remember:  
Spring Classes  
begin  
January 17  
(Tuesday)

# GRADUATE COURSES

## SPRING 1995

### E505A: Virginia Woolf

Carol Cantrell  
2:10 MWF

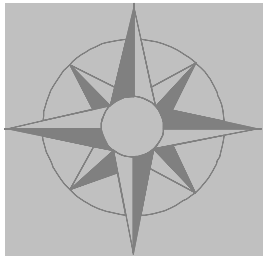


This course will focus on ways of reading Woolf's novels and essays. Readings will include The Voyage Out, Mrs. Dalloway, To the Lighthouse, Orlando, The Waves, The Years, Between the Acts, A Room of One's Own, and Three Guineas. We will explore the virtual explosion of recent work in Woolf criticism and scholarship, from the new textual and biographical scholarship on Woolf, to cultural criticism about "Woolf," debates within feminist criticism, and cross-Atlantic quarrels. Students will present reports on relevant textual and critical activity, and will write a research paper responding to some strand of this work in relation to their understanding of Woolf.

Restricted to graduate students and senior English majors only.

### E505B: Blake & Whitman

Bill Tremblay  
9:30 TR

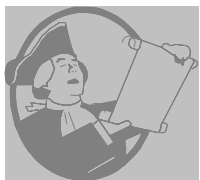


This Major Authors course examines in detail the primary poetic works of William Blake and Walt Whitman in an attempt to discover how the decision to become a "prophetic voice" affects the style and content of a poet's output. Readings and discussion of Blake's Songs of Innocence and Experience, The Marriage of Heaven and Hell, America: A Prophecy, The Book of Los, Urizen, Milton, and Jerusalem as well as at least two versions of Whitman's Leaves of Grass [1855 and 1888 or "deathbed" editions]. Two shorter papers, one term paper, an in-class presentation, a midterm, and a final are among the requirements.

Restricted to graduate students and senior English majors only.

### E506B: Survey of Twentieth Century American Literature

Bruce Ronda  
10:00 MWF



This course is an effort to read a generous sampling of twentieth century American writing, from Edwin Arlington Robinson to the "New Voices" Anthology.

The reading list I have selected is inflected in two directions. First, in a new historicist manner, I surround each literary example with pieces of writing from other "disciplines" or with visual artifacts (photographs, painting, sculpture, posters) to foster discussion about varieties of rhetorics and figurations. Second, I stress the thematic notion of an end to Romanticism, that is, an end (or challenge) to the Romantic claims for the uniquely creative powers of the imagination. The continuing effort on the part of writers to shape a language suitable to the contingencies of the age is read in conjunction with other perhaps equally persuasive languages of politics, the arts, cultural criticism, and popular entertainment.

Leadership of class discussion, midterm, and a research paper are required.

This course fulfills the 19th-20th century distribution requirement for all majors.

**E602: Teaching Writing  
for the Professions**

Mike Palmquist  
11:00 TR



This course will explore (1) the rhetorical contexts of writing in professional settings, and (2) the development and assessment of writing curricula and instructional materials for pre-professional students and for practicing professionals. Students will design and assess a course of instruction for a specific group of professionals.

**E603: Computers &  
Composition**

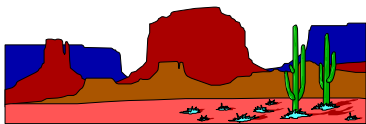
Mike Palmquist  
9:30 TR



This course will explore, from both theoretical and pedagogical perspectives, current issues in computers and writing, including hypertext/hypermedia, computer-assisted instruction, computer-mediated communication, and interface design.

**E630A.1: Southwest  
Literature**

Jim Work  
11:00 MWF



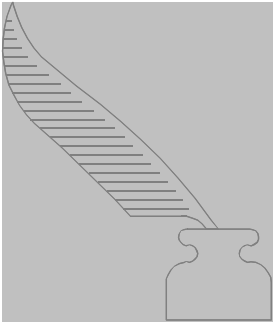
Eight books have been tentatively selected for the seminar. These are Riders of the Purple Sage (Grey), People of the Valley (Waters), Land of Little Rain (Austin), Death Comes for the Archbishop (Cather), Milagro Beanfield War (Nichols), Desert Notes (Lopez), Southwest Stories (John Miller, ed.), and a collection of either Elizabeth Tallent or Denise Chavez, depending upon availability. Students will also be expected to know Edward Abbey's Desert Solitaire, Rudolfo Anaya's Bless Me, Ultima, and Leslie Silko's Ceremony.

Students will make one or two oral reports summarizing current critical literary articles, will submit a lengthy annotated bibliography on some related subject, and will write a research paper. Other assignments and examinations will be at the professor's discretion.

This course is not intended as a survey, nor will it be comprehensive in terms of regions, time periods, cultures or genres. It is intended to offer in-depth discussion of themes, topics and techniques most commonly found in Southwestern prose literature. Students may opt to extend themselves into drama or poetry, but will still be required to read the prose selections.

## E 630B: Lyric Poetry

Barbara Lakin  
12:00 MWF



The course will begin with selections of modern and contemporary lyric poetry, but its purpose is to examine the seemingly infinite ways poets have adapted the Classical tradition to their own needs and the demands of their own times. We will examine the ongoing dialectic of imitation and revolt of and from the Greek, Roman and renaissance Italian lyric poetry that has shaped Anglo/American poetry from Thomas Wyatt to Anne Sexton. But tracing tradition is not enough. We will also consider how poets are "worked on" by the culture they inhabit, how the text is "worked on" by the reader, and, ultimately, whether or not the text rises above and beyond its political and cultural context. We will read a selection of "critical manifestos" on the lyric and well as the poetry. Students will give class presentations and submit a course paper.

## E630C: Aesthetics and Politics

Paul Trembath  
8:00 TR



In "Aesthetics and Politics" we'll examine the critical histories that make cultural sense of these terms in particular ways, as well as how these terms continue to inform the issues and debates of contemporary cultural studies as a whole. Beginning with some historical philosophy (ranging from Plato to Marx), we'll proceed through certain Frankfurt School Criticism to an examination of poststructuralisms and recent cultural criticisms (especially as these latter two come into derogated play in the so-called "PC" debates). Reading, lecture, class discussion, and one paper.

## E631.1: Genre Analysis

Doug Flahive  
12:00 MWF



In this course we will attempt to synthesize cognitivist and sociocultural approaches in the study of selected genres found in the professional writings of natural and social scientists.

Following an introduction and overview of this sociocognitive perspective through discussions of theoretical perspectives found in readings by Berkenkotter (1991), Swales (1990), Bazerman (1988) and illustration in the work of Meyers (1985), Fahnestock (1986) and Killingswoth & Palmer (1992), the class will assume the format of a workshop in which students will select an academic or workplace area of interest and conduct a sociocognitive study of a selected genre within that discipline or setting.

This course is directed to those interested in the study of professionally situated writing with a view to designing writing programs for specific academic and nonacademic "discourse communities."

## E631.2: The Myths of Memory

Ward Swinson  
11:00 TR



This course will explore how memory, and especially a particular type of memory, the memory that is an ecstatic resurrection of the past rather than just a dead picture of it, is both the source and subject matter of significant literary works, music and the visual arts. We will read substantial selections from Proust's In Search of Lost Time, representing the main theoretical presentation of this type of memory, and selections from Freud's essays on memory and dreaming, representing the other main type of memory, the dangerous repressed memory, that affects artistic production. We will explore some of the more prominent appearances of the first type of memory in literature (Wordsworth's The Prelude, DeQuincey's Confessions of an English Opium Eater, Woolf's To the Lighthouse and Nabokov's Glory) and then examine its appearance in the music and writings (Memos) of Charles Ives and the collage constructions and writings (journals) of Joseph Cornell.

A short essay, a seminar paper and a class presentation based on it, and (maybe) a final exam will be required. Some ability to read music would be helpful but not absolutely required.

A longer description of this course is posted on the instructor's door (356 Eddy).

## E681: WRITING ABOUT SCIENCE - Frontiers in Biology, Philosophy, and Literature

David Mogen  
9:30 TR



This is an interdisciplinary course taught by David Mogen from the English Department and Gerald Callahan from the Cell and Molecular Biology program. The course will explore issues of theory and discourse related to life sciences.

Readings range from pertinent literary works by H.G. Wells and Aldous Huxley to philosophical and popular science writing by T.S. Kuhn and Stephen Gould. Students will experiment with writing about science in a variety of genres, including poetry, fiction, and creative non-fiction.

The Creative Writing Program's READINGS 1994-95 presents:

October 20, 1994

Mary C. Ellison  
Kimberly Fortier  
Dave Weich

November 10, 1994

Joseph Lease  
Laura Mullen

February 2, 1995

Dave Werner  
Anthony Vigil

February 16, 1995

Molly Costello  
Caitlin Hamilton  
Deanna Ludwin

March 23, 1995

Beth Blakemore  
Tony Park

**also:** The week of April 13, 1995

visiting fiction writer  
Carol Maso

ENGLISH DEPARTMENT  
359 EDDY BUILDING  
COLORADO STATE UNIVERSITY  
FORT COLLINS, CO 80523