Advising Schedule

English Department advisors will be holding pre-registration conferences for the Spring 2008 semester from Thursday, October 18, through Friday, October 26, 2007. 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.

Important Notices

For Spring 2008 registration:
- Prof. J. Goodman’s Literature advisees will see Prof. P. Cowell from now on.
- Prof. Carol Cantrell’s advisees have been divided evenly among the Creative Writing Advisors. Please check at the English Office.
- Prof. Jon Thiem will see Prof. Carol Mitchell’s and Prof. Judy Doenges’ Creative Writing advisees.
- Prof. David Mogen’s Literature advisees have been divided between Prof. S. Sloane and Prof. Aparna Gollapudi.
- Prof. David Mogen’s Creative Writing Advisees to see S. Russell.
- Prof. Cindy O’Donnell-Allen’s advisees will be divided between Prof. Louann Reid and Prof. Pam Coke.

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

Attention Graduating Seniors

If you plan to graduate in Spring 2008, 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 $89 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.
Online: Spring 2008
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 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 18 and October 26th.

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 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.

NOTICE: ENROLLMENT RESTRICTIONS FOR SPRING 2008

Restrictions will be placed on registration for the following:

- E 240, E 270, E 276, E 277, – English Majors only until Nov. 9.
- E 323 (English Language for Teachers II)
  1) Post-bachelor and senior English majors only until Nov. 2.
  2) Junior English majors until Nov. 9.
  3) Then open to all students except freshmen.
- E 341, E 342, E 343 – English Majors and Minors until Nov. 9 and then open to all students.
- CO 301D – Only English Education and Speech Education concentrations.
- E 402 – Only English Education and Speech Education.
- E 405 (Adolescents’ Literature)
  English Majors only until November 9.
- E 412A,B,C (Creative Writing Workshop)
  1) Senior English Majors until Nov. 2.
  2) Junior English Majors until Nov. 9.
  3) Then open to all students except freshmen.
- E 465.001 (Renaissance Popular Culture) and E 465.002 (Prison Writing)
  1) Senior English Majors until Nov. 2.
  2) Junior English Majors until Nov. 9.
  3) Then open to all juniors and seniors.

HAVING TROUBLE?

English majors who cannot get into a required course (E 240, E 270, E 276, E 277, E 341, E 342, E 343, CO 300, CO 301A 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 2008 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 2008 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 2007 semester.

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

GRADUATE STUDENTS

E 695 and E 699 – Graduate Independent Study/Project/Portfolio and Thesis - Please do not postpone your planning for these classes. Pick up the application forms from Marnie in 359 Eddy.

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 Deanna Ludwin, Internship Coordinator, at 491-3438 or e-mail her at dludwin@lamar.colostate.edu.

Capstone Requirement for English Majors
All students following the All-University Core Curriculum program must take E 460, E 463, E 465, or E 470 to fulfill the AUCC Capstone requirement. You may not use E 505 to fulfill this requirement. If you have chosen to remain under the previous University Studies Program, you may still take E 505 to fulfill the major author requirement. In Spring 2008, the courses offered fulfilling the Capstone requirement are E 463 and E 465.

Composition Challenge Exams for CO 150 will be offered:
We are now in a transition period regarding placement into CSU composition classes. Beginning with registration for Fall 2005, the new guidelines for composition placement are that all students with SAT verbal scores of 500 or above or ACT English scores of 20 or above will be placed directly into CO 150. 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 500 on the SAT verbal or 20 on the ACT English, must take the Composition 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. Challenge Exams will be offered:

- Thursday, October 18 at 4:00 p.m. in Clark A207.
- Wednesday, November 7 at 4:00 p.m. in Clark A207.
- Thursday, November 15 at 4:00 p.m. in Clark A207.
- Thursday, November 29 at 4:00 p.m. in Clark A207.
- Thursday, January 17, 2008 at 4:30 p.m. in Eddy 212.

You will have one hour to complete the test. Please remember to bring a pen and a photo ID. It is not necessary to preregister; just show up 10-15 minutes early; no one who shows up late is allowed to take the test. Students can check their placement by checking their homepage on RAMweb. Students can take the test ONLY ONCE. If a student questions their placement, they can meet with Dr. Stephen Reid in Eddy 355, or email Stephen.Reid@colostate.edu. Each student taking this exam will be assessed a fee of $40, which will be billed to the student’s account.
Instructions for Exam: You’ll read a two-page article. In an organized and detailed essay, you’ll summarize the main ideas of the article. Then you’ll explain why you agree and/or disagree with the article’s argument. Then you’ll support your agreement/disagreement with specific examples from your experience, or outside reading, and/or with an analysis of the essay’s argument.

Preparation for the Composition Challenge Exam
Helpful Websites

ARGUMENT:
http://writing.colostate.edu/guides/documents/argument/index.cfm

DEVELOPMENT:
http://writing.colostate.edu/guides/processes/develop/index.cfm

FOCUS:
http://writing.colostate.edu/guides/processes/focus/index.cfm

ORGANIZATION:
http://writing.colostate.edu/guides/processes/organize/index.cfm

CRITICAL READING:
http://writing.colostate.edu/guides/reading/critreading/index.cfm

WRITING SUMMARIES:
http://writing.colostate.edu/guides/documents/standsum/index.cfm

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 Performing Arts Award. Entry guidelines will be available at the English Office, 359 Eddy, in early September, with a submission deadline the first week of October.

Outstanding Literary Essay Awards
The Department's Literature Committee announces the Outstanding Literary Essay Awards, which recognize outstanding critical writing and interpretive work in literary studies. Applicants must be registered graduate 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 Tuesday, April 29, 2008 from 4-6p.m. in the LSC Cherokee Park Room.

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 7, 2008, at 4:00 p.m.

Please submit THREE 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 Roze Hentschell, Literature Steering Committee, Department of English, 359 Eddy Hall, Colorado State University, Fort Collins, CO 80523-1773.
Spring 2008

Course Descriptions

The following is a list of new and special topic courses only. For other undergraduate and graduate courses, see the online Spring 2008 Class Schedule through RAMweb.

Special Topic Courses

E 370.001 – American Literature in Cultural Contexts
3 Credits
Pattie Cowell
9:30-10:45am TR

“The Literary Essay in the U.S.” (E370) will explore this genre as it has been practiced from the 18th- to the 21st-centuries. We’ll think about form and technique, and consider audience, purpose, cultural contexts, and various critical perspectives. We’ll look at a few essays about the essay. In addition to some shorter assignments, students should plan to write either a literary essay of their own or a critical study of a literary essay or essays.

This course fulfills the upper-division elective requirement in Category 4.

E 406C .001 – Topics in Literacy – Literacy and Technology
3 Credits
Carrie Lamanna
9:30-10:45am TR

This course will take a historical look at composing technologies in order to provide a framework for the course’s focus on digital 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. 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 profession discourses are moving online, what should be done to assure that all have sufficient access to and instruction in computer technologies?

Possible texts include:
*Literacy in the New Media Age* (Gunther Kress)
*Literate Lives in the Information Age: Narratives of Literacy from the United States* (Cynthia L. Selfe & Gail E. Hawisher)
*Multiliteracies for a Digital Age* (Stuart Selber)
Multimodal Composition: Resources for Teachers (Cynthia L. Selfe)
Orality and Literacy (Walter J. Ong)
Passions, Pedagogies, and 21st Century Technologies (eds., Gail E. Hawisher & Cynthia L. Selfe)
Remediation: Understanding New Media (Jay David Bolter & Richard Grusin)
Technology and Literacy in the 21st Century: The Importance of Paying Attention (Cynthia L. Selfe)
Writing New Media: Theory and Applications for Expanding the Teaching of Composition (Anne Frances Wysocki, Johndan Johnson-Eiola, Cynthia L. Selfe, and Geoffrey Sirc)
Articles from journals such as Kairos (online) and Computers and Composition (print & online).

E 465.001- Topics in Literature and Language – Renaissance Popular Culture
3 Credits
Roze Hentschell
11:00-12:15pm TR

This course will focus on English popular literature and culture of the late sixteenth and early seventeenth century. At the same time as courtly poetry was circulating in manuscript among a coterie of gentlemen and the university wits were displaying their rhetorical prowess in imitation of classical authors, several authors emerged in London who appealed to a broader audience. We will investigate how the population explosion in London and the burgeoning print market in the sixteenth century led to an unprecedented proliferation of texts consumed by an audience that included merchants, apprentices, women, and the illiterate. For the purposes of this course, “popular literature” is defined as texts that were accessible, widely read (or seen, in the case of drama) and—usually—printed multiple times. Under this umbrella falls a wide range of texts: broadside ballads, conduct manuals, prose romances, satirical pamphlets, sermons, and, of course, plays. In order to gain a more keen understanding of the proliferation of printed materials, it is important to complicate the notion of the properly “literary” text. For instance, in this class we will look at several plays, including Shakespearean drama. But we will also look at printed texts that, as evidenced by their multiple printings, captivated a wide audience and participated in shaping English culture. Central to this course will be a study of texts that take up the issue of moral depravity in England, a favorite subject across genres. From pamphlets debating the social iniquities of cross-dressing, to the ballads that take up husband murder, to the satires outlining sartorial ostentation, to the polemics condemning the dangers of playgoing, the early modern period was one intensely concerned with moral corruption and decay.

This course fulfills the capstone requirement for all majors. For English Education concentrators only, it fulfills both the capstone and a Category 1 upper-level English requirement. English majors who already have the capstone can count it as a Category 1 elective.

E 465.002 – Topics in Literature and Language – Prison Writing
3 Credits
Tobi Jacobi
2:00-3:15pm TR

This course creates an opportunity to consider alternative sites for literary and language development through a focus on writings composed in prison and other sites of confinement. Through cultural/historical lens, we will study works deemed ‘literature’ by the academy (and other cultural arts
bodies) as well as writings that depend upon less conventional means of circulation (local writing workshops, contests, and on-line publications). The following questions will guide our exploration: What is prison writing? How does such work function as spectacle, art, therapy, or rehabilitation? How might incarceration influence composing processes? How does gender identity affect prison writing? How are prison writings received by ‘free’ audiences? Whose writings get published and why?

Course materials will include print, film, and web sources with a focus on memoir and documentary representations of the relationship between incarceration and writing. Texts will include the following (some excerpts): Jimmy Santiago Baca’s A Place to Stand: The Making of a Poet, Bell Gale Chevigny’s Doing Time: 25 Years of Prison Writing, Ted Conover’s Newjack Guarding Sing Sing, Michel Foucault’s Discipline and Punish, H. Bruce Franklin’s Prison Writing in 20th Century America, Wally Lamb’s Couldn’t Keep It to Myself: Testimonies from Our Imprisoned Sisters, and Judith Scheffler’s, Wall Tappings: An International Anthology of Women’s Prison Writings 200 AD to the Present.

Students will also have the opportunity to participate in the production and circulation of prison writing through local writing workshops and a prison book drive. Assignments will include several response papers and a research project.

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

E 505A.001 - Major Authors – English - Individual Author, Thomas Hardy
3 Credits
Stephen Reid
2:00-3:15 pm TR

The enduring fascination with Thomas Hardy’s world is evident in the many film versions of Hardy’s major novels such as “Tess of the D’Urbervilles,” “Far From the Madding Crowd,” and “Jude the Obscure.” This single author course begins with Hardy's early short fiction and novels such as “Under the Greenwood Tree,” focuses on five major novels (“Far from the Madding Crowd,” “The Return of the Native,” “The Mayor of Casterbridge,” “Tess of the D’Ubervilles,” and “Jude the Obscure”), and concludes with a study of Hardy's major poems. Key social issues of the late 19th and early 20th century are foregrounded in Hardy's work, including the politics of rural and urban work, the uses of superstition and ritual, the rise of feminist issues, and notions of individuality in conflict with fate.

505A.002 –Major Authors – English- Individual Author, Ezra Pound
3 Credits
Carol Cantrell
1:00-1:50 pm MWF

This course will explore Ezra Pound’s poetry and poetics from his early work through the unfinished fragments of his final Cantos, with a focus on his major work, the Cantos. Pound’s work and life are revolutionary and controversial. This course will explore the ways in which his work challenges our understandings of language, languages, translation, reading, writing and speech. We will examine the seeming paradox of Pound’s double focus on craft and historical moments of formative cultural exchange. The intertwining of Pound’s writing and his life story will prompt further questions about art and life, art and the human and natural world. As we make our way through Pound’s work, students will do class presentations on primary research into various of Pound’s sources. In addition, each student will
locate an area of specific interest relevant to Pound studies which will be the subject of a final long paper to be included in our online journal publication.

**E 522.001 – Semantics, Pragmatics, and Discourse**
3 Credits  
Gerry Delahunty  
2:00-3:15 pm TR

This course introduces students to the linguistic study of meaning and how it is communicated. It will introduce the topics and methods currently considered central to the field, including the crucial distinction between language and its use; the development and analysis of computerized corpora of texts; lexical semantics; sentence level semantics; principles of interpretation proposed in pragmatics; and selected topics in discourse analysis—discourse modes (the spoken/written relationships); textual cohesion and coherence; text and discourse types; technologically mediated discourse; speech acts; implicit and explicit communication; politeness; register variation; discourse as action; critical discourse analysis; selections from discourses of racism, politics, media, law, medicine, and education; discourse and gender; discourse and aging; stylistics; inter- and intra-cultural communication. Topic choices will be based on student interests and preferences.

Students in all English programs, but especially those in TEFL/TESL, Rhetoric and Composition, Communication Development, and English Education, should find these topics and approaches valuable complements to those of their own disciplines.

**E 630A.001 – Special Topics in Literature – Area Studies – Ecopoetics**
3 Credits  
Matthew Cooperman  
4:00-5:15 pm TR

Quite obviously human beings are biological creatures; we come from nature and are a part of it. And yet we are a decidedly self-conscious species, using our minds to distance, shape and use "nature" to our benefit, and detachment. This paradox—a part of and apart from—colors our experience of the world from everyday use to philosophical idea. It can be argued that the source of this "problem," beyond simply mind, is our acquisition and development of language. Yet where does language come from? If indeed it comes from nature, what specifically, case by case, is the relationship between word and world?

In broadest terms, this course will examine the fundamental question of language and its origins; how philosophy and art have attempted to explain and anneal the apparent gap between word and world. More specifically, the course will pursue the relationship between nature and poetry as a contested site. As a literature of intimacy, does poetry offer a persuasive means toward reconciliation? How are its innate properties of naming, seeing, singing and inscribing a particularly accurate methodology? What are the liabilities of such a configuration, and what assumptions about the craft—and the dominant lyric tradition in the West—allow and limit that agency? And where does such an activity lead? Might the writing of poetry in itself formulate an ecological ethic? How might this be applied in a socially useful way? In pursuing such questions we begin to formulate an ecopoetics. First and foremost we will determine what this might mean as a theory of literature; as the intersection of poetry and ecology, as a philosophical method, and as a potential activism. Since the implications of aligning poetry and ecology are diverse, we will explore a range of theoretical lens and approaches, and attempt to situate these within contemporary ecocritical scholarship. Various readings, from Kristeva to Merleau-Ponty,
Bachelard to John Dewey, will steer the philosophical conversation. Books of more or less contemporary poetry (Lisa Robinson, George Oppen, Brenda Coultas, John Kinsella) will substantiate the talk. This will culminate in various semester-long field projects that use poetry as an investigative and activist device. These projects will hopefully relate poetry and art to local instances, service learning, environmental issues and mixed/collaborative forms.

E 630B.001 - Special Topics in Literature – Genre Studies - Eighteenth-Century English Drama
3 Credits
Aparna Gollapudi
11:00-11:50 am MWF

The primary focus of the course will be drama written in England between 1660 and 1800. Theatre in the long eighteenth century was not only one of the most popular forms of mass entertainment in London, it was also an incredibly sensitive barometer of socio-economic change. The course has two primary objectives – it hopes to bring to life for the students the thriving theatre environment of the eighteenth century, and strives to do so in a way that highlights these plays as evocative cultural markers of ideological trends contributing to the emergence of the modern individual. Thus, on the one hand, we will focus on the historical conditions of dramatic production— including the theatre’s market-driven and celebrity-oriented culture; on the other, we will consider the plays as literary works recording the birth of a modern, pre-industrial world with new class, gender and political configurations.

E 630B.002 – Special Topics in Literature – Genre Studies – The Literary Essay
3 Credits
Pattie Cowell
12:30-1:45 pm TR

“The Literary Essay” (E630B) will explore this genre as it has been practiced in a variety of international cultures, think about its form and technique, and consider audience, purpose, history. This will be a whirlwind tour from Montaigne to Scott Russell Sanders, from John Ruskin to Gloria Anzaldúa, from Benjamin Franklin to V. S. Naipaul. What happens when we set Thoreau next to Borges? Or Margaret Fuller next to June Jordan? Or put Emerson in dialogue with Trinh T. Minh-ha? Thomas Carlyle with Primo Levi? We’ll also look at a few essays about the essay. Students will write a literary essay of their own or a critical study of a literary essay or essays. Assignments might also include a collaborative oral presentation that compares essayists across time and place, or some shorter writing assignments. Students in literature, CD, English education, and nonfiction writing might find the course useful.

E 630B.003- Special Topics in Literature – Genre Studies – African American Drama
3 Credits
Debby Thompson
4:00-6:50 pm W

Issues in contemporary cultural studies—such as the essentialism-constructionism (or, in Isaac Julien’s phrase, the “Black Is, Black Ain’t”) debate, the problem of theorizing multiple and conflicting subject-positions, the need for a workable concept of “difference,” questions of authenticity and appropriation, cooptation, and commodification—occur with particular acuteness in African American cultural work. This course looks at the way contemporary African American dramatists understand and re-embody such theoretical and cultural issues. Focusing on contemporary (post-MLK) dramatic and critical works,
the course also examines the legacy of blackface minstrelsy, and explores reworkings of American cultural myths of blackness and re-tropings of interracial encounters.

E 633.001- Special Topics in Discourse Studies – Chaos, Complexity and Writing Theory
3 Credits
Kathleen Kiefer
9:30-10:45 am TR

This course will introduce graduate students interested in writing and language theory to theoretical constructs in chaos and complexity studies. The course will begin with about four weeks of introduction to basic concepts, including predictability/randomness, symmetry/asymmetry, embeddedness, and scale, allowing us to consider (briefly) genre theory and aesthetic language in poetry and bellettristic prose. The next six weeks (approximately) will focus on moving beyond initial concepts. Using selections on chaos theory (from Lorenz, Gleick, and others) and Stoppard’s *Arcadia*, we will flesh out the theory that links concepts of chaos and complexity in natural systems with cultural systems. In the final five weeks of the course, we will move more directly into complexity theory and the notion of self-organizing systems. Drawing heavily on *Order out of Chaos* (Prigogine and Stengers) we will continue to spin out the relationships among randomness, order, cohesion, and organization. We will look closely at connections to writing theory in this final segment of the course.

E 634.001 – Special Topics in TEFL/TESL - Second Language Assessment and Testing
3 Credits
Doug Flahive
4:00-5:15 pm MW

**Rationale**
Language teaching professionals traditionally employ testing and assessment instruments and processes for a wide variety of purposes. Program administrators and supervisors either select or, in some rare cases, participate in the development of assessment instruments which may fit the objectives of their unique programs. Their primary goal is to demonstrate that their programs work. Needless to say, L2 classroom teachers, from elementary through advanced academic preparation levels, regularly assess student progress and achievement. In addition, those engaged in second language research, especially those conducting classroom-based research, need to be involved in assessing an open-ended range of static and dynamic variables through the use of appropriate elicitation and scoring instruments.

**Objectives**
At the completion of this course you will be:

- Knowledgeable, critical consumers of a broad range of relevant assessment instruments.
- Knowledgeable, critical developers of a broad range of instruments which assess all of the language skills.
- Capable of understanding the critical need for on-going professional awareness and development in matters of assessment. This is perhaps the most important of the objectives.

**Assignments**
We will be completing 10 integrated modules, each related to a specific aspect of language assessment/testing.
E641.001 – Nonfiction Workshop – Nature and Environment
1-5 Credits
SueEllen Campbell
7:00-9:50 pm W

Writing about the Environment: Global Climate Change

This class will focus on writing about global climate change. We will read a good sampling of the current literature and practice writing various kinds of pieces; we will also integrate our course work with the spring schedule of ChangingClimates@CSU lectures and workshops. Readings will include books by Elizabeth Kolbert, Tim Flannery, and Robert Henson; articles published in *Vanity Fair, Sports Illustrated, National Geographic*, ExxonMobil’s stockholder magazine (*The Lamp*), *The Christian Science Monitor*, and numerous other popular and specialized periodicals; and several key websites.