

RAMBLER

The Newsletter for English Majors
Volume 27, Number 2, October 15, 2010

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

Advising Schedule

English Department advisors will be holding pre-registration conferences for the Spring 2011 semester **from Thursday, October 21, through Friday, October 29, 2010**. 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 2011

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

Graduates	October 25
Seniors	October 26
Juniors	October 29
Sophomores	November 5
Freshmen	November 12
New Students	November 22

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.

Dr. Delahunty will be at a conference from October 20th through October 26th, and so will not be available for pre-registration advising during those days. He will be available for advising from October 27th through October 29th, and again during the week of November 1st through November 5th. Please read the dates on his sign-up sheet on his door very carefully when you sign up for an appointment. If you have to be advised before he leaves, contact him at gerald.delahunty@colostate.edu to make an appointment.

Professor Dan Beachy-Quick will be away from October 25th through the 29th, please contact him to schedule your advising appointment dan.beachy-quick@colostate.edu.

ATTENTION GRADUATING SENIORS

If you plan to graduate in Spring 2011, you are required, as part of the University-mandated outcomes assessment program, to take a short SENIOR SURVEY (to be picked up in the English Department office – 359 Eddy) and to submit a PORTFOLIO of your best work. Submit both the

survey and your portfolio when you sign your Graduation Contract at the English Department Office during the second week of your final semester. Education Concentrators can submit their portfolios the semester before they student teach. The survey and senior portfolio requirements are available online at <http://www.colostate.edu/Depts/English/programs/undergrad.htm>.

For Undergraduate Colorado Residents: College Opportunity Fund

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

To reduce your undergraduate tuition bill:

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

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

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

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

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

Late Registration Fee Policy

Reasons to register early:

The course add/drop deadline will be strictly enforced each semester for **all** students. Any student who is administratively registered for a course after the deadline, regardless of who is at fault for the late registration, will be responsible for any additional charges for that course as well as a late registration fee.

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

Online: Spring 2011 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 21st and October 29th.

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

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

You can access the University Class Schedule from this page. Course offerings and seat information will be up-to-the-minute. Changes in instructor, location, days, or time will be updated daily after 5:00 p.m. The registration system operates 24 hours a day, 7 days a week.

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

have current contact information if we need to reach you.

WAITLISTS IN ARIES

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

As you are looking at the Class Schedule for classes each semester, remember that just because a seat is available, it's not really available if there is someone on the wait list. Check to make sure whether there are students waitlisted for the class. The seat will only truly be available to you, if there is no one on the wait list.

Students can sign up for the Waitlist when they attempt to register for a section that has reached its capacity. Students can now add themselves to a waitlist for as many sections of a course as they'd like. You must attempt to register for the class through your registration link in RAMWeb. Under the **Registration** heading, students must select Registration. Then select Spring 2011. Your Spring 2011 schedule will appear. Scroll down to the bottom of the page and in the first of many rectangular boxes at the bottom of the page, enter the 5-digit CRN

number for the course you'd like to add. Once you get the 'full' error message, you should have a choice that includes signing up on the waitlist. Prerequisites and other restrictions are enforced for students signing up for the waitlist. The first student on the Waitlist is notified via their RAMmail account or via a text message when a space becomes available. Under the heading **Records**, select *Change My Text Messaging Options*, if you can't remember the option you selected for how to be notified of an available seat. The student then has **24 hours** to register for the class before being dropped from the Waitlist. The student is **NOT** automatically registered.

WAITLIST FOR MULTIPLE COMPONENT COURSES

For the multi-component courses, the waitlist is only available on the component with the smaller number of seats. Usually this is the lab or recitation component of the course. If there are three components to a course, like PH121, the waitlist is on the lab. We made this adjustment because too many students were running into a catch-22 situation when they were on the waitlist for all the components of a course. They would be notified a space was available in one component then not be able to register for the other component(s) because they were not at the top of the waitlist there. Their deadline for the original component would come without them being able to register so they would have to get on the waitlist for that component again. It turned into a very frustrating cycle for a few students. We realized early that this was an unacceptable situation for students so, after some analysis, remedied it.

Now, when a student is notified of a space available in one component of a course for which they are on the waitlist, there will be space available in all the components needed. Student may still be on the waitlist for more than one section of a component, multiple labs for instance. They can then register for all components when a space becomes available, and stay on the waitlist of their preferred component. If a space becomes available in their preferred component, they may 'swap'

them by adding the preferred one at the same time they drop the non-preferred one. If the components they are wanting to swap do not carry the waitlist, the student will have to keep checking to see if a space becomes available and swap the sections then. Please contact Sue (970) 491-1443 sue.coulson@colostate.edu if you have questions.

NOTICE: ENROLLMENT RESTRICTIONS FOR SPRING 2011

Restrictions will be placed on registration for the following:

- **E 240, E 270, E 276, E 277,**
 - English Majors only until Nov. 12.
- **E 305**
 - Writing concentrators only until Nov. 5
- **E 311A, B**
 - English Majors only until Nov. 12
 - Then open to all students except freshmen.
- **E 341** – English Majors and Minors until Nov. 12. Then open to all students except freshmen.
- **E 343** – English Majors and Minors until Nov. 5.
- **CO 300**
 - 1) Seniors only until Nov. 5.
 - 2) Then Juniors until Nov. 12
 - 3) Then open to Sophomores.
- **CO 301 A, B, C**
 - 1) Seniors only until Nov. 5.
 - 2) Then Juniors until Nov. 12
 - 3) Then open to Sophomores.
- **CO 301D** – Only English Education and Speech Education concentrations.
- **CO 401**
 - 1) Senior English Majors only until Nov. 5.
 - 2) Then Junior English Majors until Nov.12.
 - 3) Then open to all except freshmen.
- **E 402** – Only English Education and Speech Education.
- **E 405 (Adolescents' Literature)**
 - English Majors only until November 12.
 - Then open to all students except freshmen and GUESTs.
- **E 412A,B,C (Creative Writing Workshop)**
 - 1) Senior English Majors until Nov.5.

- 2) Junior English Majors until Nov. 12.
- 3) Then open to all students except freshmen.
- **E 465.001 (Women’s Prison Writing)**
- **E 470.001 (Sir Thomas Mallory)**
 - 1) Senior English Majors until Nov. 5.
 - 2) Junior English Majors until Nov. 12.
 - 3) 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 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 2011 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 2011 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 2010 semester.

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

GRADUATE STUDENTS

Comprehensive exams for those in the English Education and Literature programs: Please consult your advisor regarding your reading list (for students in Literature) and when exams will be offered.

E 694.001 – TEFL/TESL–Portfolio

E 695.001 - Independent Study

E 698.001 – Research – Project

E 699 - Thesis

It is important to plan ahead in order to register for these classes. Please pick up the application form(s) from Marnie in 359 Eddy. To complete

the form, you must provide: a description of the subject of the study/portfolio/project/thesis; a brief outline of the work to be done; your signature, the signature(s) of your Instructor and/or Advisor, and note that the thesis application requires the signatures of all committee members. Return the completed form(s) to Marnie for review by the Graduate Coordinator. Once the Graduate Coordinator signs your application, Marnie will enter an override and e-mail you with the CRN so that you can register for the course.

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, independent studies, or portfolios), which typically reflect their PC experience. See Gerry Delahunty, 359 Eddy, for more information.

INTERNSHIPS

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

Capstone Requirement for English Majors

All students must take a capstone course (E460, E463, E465, or E470) to fulfill AUCC and English degree requirements. (E505 may NOT be used to fulfill this requirement.) Ideally, students take their capstone course in their final year after having completed all

prerequisites. In Spring 2011, the courses offered fulfilling the Capstone requirement are E 465 and E470.

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://writing.colostate.edu/comp/placement.cfm>

Students who scored 600 or higher on the SAT critical reading or 26 or higher on the ACT English will be placed directly into CO150. (For students who were enrolled at CSU and taking classes prior to Fall 2008, you will be placed into CO150 if you scored 500 or higher on the SAT verbal or 20 or higher on the ACT English). The appropriate SAT/ACT scores will be acceptable no matter when the tests were taken. Students who have not submitted SAT or ACT scores to CSU, or whose scores are below 600 on the SAT critical reading or 26 on the ACT English, must take the Composition Placement/Challenge Exam to be placed into a composition course. Registration holds will be placed on students' records if they have not satisfied the CO 150 requirement by the time they earn 60 credits. Placement Exams will be offered:

- Thursday, October 21 at 4:00 p.m. in Johnson 222.
- Thursday, November 11 at 4:00 p.m. in Natural Resources 113.
- Thursday, November 18 at 4:00 p.m. in Johnson 222.
- Thursday, December 2 at 4:00 p.m. in Johnson 222.
- Thursday, January 13, 2011 at 4:00 p.m. in Eddy 212.

You will have one hour to complete the test. Please remember to bring a **pen** and a **photo ID**. 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 an \$18, which will be billed to the student's account.

Creative and Performing Arts Awards

Undergraduate students currently enrolled in courses at CSU are eligible to submit a nonfiction, fiction, or poetry entry for the Creative and Performing Arts Awards. Entry guidelines will be available at the English Office, 359 Eddy, in early September, with a submission deadline of 4:00pm on Tuesday, October 19.

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 25, 2011 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 April 1, 2011, 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 Roze Hentschell, Chair, Literature

Committee, Department of English, 359 Eddy Hall, Colorado State University, Fort Collins, CO 80523-1773.

Spring 2011

Course Descriptions

The following is a list of new and special topic courses only. For other undergraduate and graduate courses, see the online Spring 2011 Class Schedule through RAMweb.

New Courses

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

3 Credits

Leif Sorensen

11:00-12:15pm TR

This course studies American prose since 1900 as a series of responses to, representations of, and fantasies about war. The time period covered in our course opens soon after the Spanish American War, which ended in late 1898 with the U.S. taking control of former Spanish colonies from the Philippines to Cuba and concludes in the present era of the Global War on Terror. In the course of our study we will read responses to officially declared global conflicts, clandestine operations, and every variety of warfare in between. In thinking about literature as a part of a larger war culture, we will be making interdisciplinary connections between literary texts, political policies, and technological innovations. We will be reading a broad range of literary fiction and memoir, popular cultural texts, and reportage. We will examine texts that seek to capture the true experience of war, those that focus on returning veterans and the home front, works that imagine fantastic future wars and potential contemporary revolutions, and pieces that present contemporary total war as something that cannot be represented. Authors studied may include major figures such as Ernest Hemingway, Gertrude Stein, Leslie Marmon Silko, Tim O'Brien, Don DeLillo, and Donald Barthelme; popular writers like Sam Greenlee, Robert Heinlein and Kurt Vonnegut, and memoirs by soldiers like Anthony Swofford. We will also spend some significant time working with the materials from the Vietnam War Literature Collection held in the Morgan Library here at CSU.

This course fulfills Category 2 for all majors.

Special Topic Courses

E465.001 – Topics in Literature and Language –Women's Prison Writing

3 Credits

Tobi Jacobi

4:00-5:15pm TR

This course will offer students opportunities to consider alternative sites for literacy and language development through a focus on women's writings composed in prison and other sites of confinement.

We will engage the following kinds of questions: What is women's prison writing, and when does such writing become literature? Is prison writing 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? 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. The course will be reading-intensive, and written work will include weekly forum discussions, two response projects, a collaborative action project and reflection, and a final exam.

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.

E470.001 – Individual Author – Sir Thomas Mallory

3 Credits

William Marvin

1:00-1:50pm MWF

At center of this course is the *Morte D'Arthur* in all its glory, the medieval prose epic of the rise and fall of King Arthur. Though it may stand early in the canon of English Arthuriana, the *Morte* follows upon three centuries of a literary florescence whose stock and flower Malory adapted to new purposes. To read his book we shall read some works of the continental tradition he consulted, such as the Old French *Lancelot of the Lake* and the Vulgate *Quest of the Holy Grail*. Also we shall venture in the English civil wars that embroiled author and audience, wars whose anarchy like a fire seemed to light the way for chivalry but with a dubious glare. For the *Morte* is a book that shows the foundation stones of chivalric belief and practice to be ultimately undermined by disintegrating treasons—crimes which shatter knighthood's moral edifice and precipitate Arthur's world into apocalypse.

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

E505A.001 – Major Authors – English – Thomas Middleton

3 Credits

Barbara Sebek

4:00-5:15pm MW

“When it comes to writing about sex, no one can beat Thomas Middleton,” says Gary Taylor, the general editor of our main text for this class, *The Collected Works of Thomas Middleton*. Most widely known today for his satirical city comedies, Middleton (1580-1627) is the only Renaissance playwright other than Shakespeare who created acknowledged “masterpieces” of both comedy and tragedy for the stage. Working in diverse genres, from drama to Biblical commentaries to mock-almanacs, Middleton explores the crises of his contemporary London and interrogates the intertwined pursuits of sex, money, power, and God with an unflinching eye. Given his frequent collaborative work, the study of Middleton will allow us to examine authorship as a category; to consider recent theories of textuality and editorial method; and to explore the histories of reception and canon-formation that—until the late 20th century—kept Middleton in the shadows of the bard. Students will write weekly entries in a “commonplace book” patterned after Renaissance literary practices, one in-class exam, and a series of small research assignments building up to a longer critical essay.

E505B.001 – Major Authors – American – Emily Dickinson

3 Credits

Pattie Cowell

11:00-12:15pm TR

We'll explore Dickinson's poetry across two centuries to open a significant and complex body of work that continues to influence and inspire poets, musicians, visual artists and scholars today. We'll look at enough of Dickinson's contexts to recognize that her work does not represent 19th-century poetry—quite the contrary. But her contradictory self-constructions and questions about faith, gender, language, poetry and meaning make her canon a useful focus for discussions of American culture.

Dickinson's "Splendors, are Menagerie--/But" Dickinson can never resist a "but" that will require us to practice close reading from a variety of critical perspectives. Beyond that we will address cultural, biographical, and editorial issues that ground Dickinson studies: her conflicted responses to New England Puritanism and patriarchal family order, her spiritual freefall, the anomalies of her publication history, and the complications her work presents to recent editors. How do we understand a poetic form that radically separates her from her peers? Why did she choose not to publish her work when she had ample opportunities late in life? What can we learn from comparing the different editions of her work with the holographs available through R. W. Franklin's 2-volume Manuscript Books of Emily Dickinson? Why are there so many rumors of secret lovers? (Of course that last question will tell us more about ourselves than about Dickinson.)

We'll read the poems in the Johnson and the Franklin editions, dip into her letters, and look at a few selected analyses to begin to understand the variety of readings and readers that gloss her work. Some of these analyses will come from contemporary poets and artists who create a part of her legacy.

E505B.002 – Major Authors – American – Olson and His Circle

3 Credits

Matthew Cooperman

7:00-9:50pm

Charles Olson, 1910-1970, is one of the most significant American poets of the 20th century. The author of the nearly 700 page epic *The Maximus Poems*, which updates and casts forward the tradition of Melville, Thoreau, Whitman, Pound, HD, Hart Crane and Williams, Olson is also a visionary theorist, interdisciplinary thinker, and teacher whose influence is felt strongly today. Understanding Olson and his "reach"—backward to the foundations of American literature (and beyond), and forward to the poetry of today—is therefore key to understanding the American canon.

More specifically, encountering Olson is crucial to understanding the transition from the Modern to the Postmodern. His essay "Projective Verse," written in 1950, is the first articulation of the term postmodernism in literature, and serves as an "opening of the field" to a whole range of new poetry techniques and subjects. Nothing less than a complete reconsideration of poetic meter based on 'organism' and breath, Olson simultaneously transfers Pound and cracks open the 'English' tradition. As such, he destabilizes the closed textual practices of High Modernism and New Criticism, while suffusing the literal page with spatial conditions that are touchstones of American identity. Ever timely, this thinking parallels the discoveries of modern physics, the development of the American space program, the anxieties of a 'nuclear imagination', the experiments of an emerging drug culture, and the ascendancy of bebop jazz. Olson's poetics, his "human universe," thus announces a complex: a new organ, measure, scope and performativity for American literature.

Olson is also a model of interdisciplinary thinking. His first book, *Call Me Ishmael*, 1947, is a critical analysis of Melville and the American ‘fact’ of Space’; emerging out of American Studies, it reaches towards current Ecocriticism. Alternately, Charles Olson is a political man, a committed New Deal politician who served a key function in Roosevelt’s administration. Informed by archive and artifact, Olson also anticipates the material culture analysis of New Historicism, while engaging in a cultural comparison of “civilized” (cooked) and “primitive” (raw) civilizations, from pre-Socratic Greece to the Algonquin and Mayan. Consequently, Olson’s interest in primitive cultures leads him into anthropology, and the landmark texts *Mayan Letters* and *Muthologos*. So too, Olson’s interest in science articulates non-Euclidian geometry, phenomenology and process philosophy (most prophetically Whitehead) to a new generation, and so helps translate chaos and systems theory to the public.

Finally, Olson is an enormously influential teacher. As the Rector of Black Mountain College, Olson presides over an artistic florescence that involves writers (Robert Creeley, Ed Dorn, Denise Levertov, etc), artists (Claus Oldenberg, Mark Tobey, Lee Krasner, etc.), dancers (Merce Cunningham, Martha Graham, etc.) and musicians (John Cage, LaMonte Young, Terry Riley, etc.). A model “experimental college,” Black Mountain establishes not only a “school” of poetry, but a visionary precedent that can be seen in institutions and approaches as varied as Naropa University, Antioch College and the SUNY Buffalo Poetics Program.

This course will examine Charles Olson’s career as poet, theorist, interdisciplinary thinker and teacher. Careful consideration will be given to all phases of his career, including not only the poetry and essays, but his biography, and his influence on other artists and writers. Students will examine Olson’s oeuvre in depth, present their findings in various class presentations, and write a long term paper.

Course Goals

- to read widely and deeply in Olson’s immense oeuvre
- to understand the range and complexity of Olson’s work in poetry, essays and criticism
- to relate Olson’s work to the cultural activity of 20th c. literature and science
- to gauge Olson’s influence on contemporary letters
- to develop a position on Olson’s work for presentation and writing

Course Requirements

- various reader response papers on poems, essays and books
- one (20-30) minute presentation on an aspect of Olson’s work
- a biographical sketch and an annotated bibliography on an author related to Olson or Black Mountain College
- a concluding term paper of (15-20) pages on some aspect of Olson’s work or influence

Audience

This course will appeal to English Department graduate (and advanced undergraduate) students in the Literature and Creative Writing tracks, as well as curious students in other areas in the Department and beyond. Given the wide range of Olson’s reading, writing and influence, the course will offer a significant understanding of the 20th and 21st century, and so an application to portfolio annotations and exit exams.

Proposed Texts

Primary

Call Me Ishmael
Human Universe

Mayan Letters

Muthologos

The Maximus Poems

selections from *The Collected Poems of Charles Olson* (excluding *The Maximus Poems*)

selections from *The Collected Correspondence of Charles Olson*

selections from *Charles Olson and Frances Boldereff: A Modern Correspondence*

Related Primary

Gunslinger, Ed Dorn

Singularities, Susan Howe

selections from *The Collected Poems of Robert Creeley*, Robert Creeley

selections from *The Stream and the Sapphire & The Life Around Us*, Denise Levertov

selections from *Novices*, Clayton Eshleman

selections from *Fast Speaking Woman*, Anne Waldman

selections from *The Sorrows of Priapus*, Edward Dahlberg

selections from *The Collected Poems of Helen Adams*, Helen Adams

Secondary

Charles Olson: The Allegory of a Poet's Life, Tom Clark

The Complete Correspondence to The Maximus Poems, Charles Butterick

selections from *Olson's Push*, Sherman Paul

selections from *The Scholar's Art*, Robert Von Hallberg

selections from *The Grounding of American Poetry: Olson and the Emersonian Tradition*,

Stephen Fredman

selections from *Views*, Ed Dorn

E631.001 – Crossing Boundaries - Literary Biography

3 Credits

Bruce Ronda

12:30-1:45pm TR

This course is an investigation of the field of literary biography as a distinctive branch of life-writing. Defined broadly as biographies of men and women of letters, literary biography shared with biography in general both a large readership and the challenges associated with reading and analyzing such writing. We will read a series of modern and contemporary literary biographies, ranging from Henry James's *Hawthorne* to Diane Middlebrook's *Her Husband* (on Sylvia Plath and Ted Hughes), with (at least) the following questions in mind: What critical or theoretical approach does the biographer take, and how does that approach affect the rhetoric of the biography? What evidence does the biographer use, and how it is employed? What is the relationship (competitive? critical? symbiotic? belated?) between the biographer's prose and the writings of the subject? Students will complete a take-home midterm, two large and one short writing project, and daily reading.

E634.001 – Special Topics in TEFL/TESL – Development of Second Language Lexicon - Linguistic, Psycholinguistic, and Pedagogical Perspectives

3 Credits

Doug Flahive

1:00-1:50pm MWF

Based upon the extensive publication of books, research articles, and pedagogical materials that have focused on the second language lexicon over the past decade, it is obvious that the lexicon has moved to a central position in second language research and pedagogy. In this course, we focus on three integrated components of the study of the second language lexicon. In the first portion, we examine the lexicon from a linguistic perspective with the view towards addressing a fundamental question in L2 lexical study, namely: What does it mean to “know” a word? In the second component, we examine a series of descriptive and experimental studies with the purpose of better understanding how the L2 lexicon is developed, stored, and accessed. In the third and final component of the course, we evaluate both indirect and direct approaches to vocabulary teaching along with the related topic of vocabulary assessment and its relationship to the traditional skills of speaking listening, reading and writing.

In addition to two short papers following each of the first two components, students will develop final projects whose focus will be on classroom-focused or CAI vocabulary research/instruction. In these projects you will be building upon a series of projects that have been presented by graduates of the program at seven past TESOL conferences. Collaborative projects are encouraged

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

There will be a variety of in-class and take-home assignment designed to provide you with hands-on practice in better understanding the varied approaches to studying the L2 lexicon.

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

3 Credits

Leif Sorensen

4:00-6:50pm R

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, poetry by Ezra Pound, T.S. Eliot, William Carlos Williams, and Jose Garcia Villa, 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.

E641.001/CM640.001 – Nonfiction Workshop – Creative Science Writing

3 Credits

David Mogen/Gerry Callahan

4:00-6:50pm W

The people fancy they hate poetry, and they are all poets and mystics.

--Michel de Montaigne

A New York Times poll recently reported that more than 80% of people polled expressed a sincere interest in the progress and the performance of science. The other 20% we can only assume were confused by the question. We are all scientists, as well as poets.

But of the 80% who remembered that they were interested in science, fewer than 10% believed they had access to regular, reliable, and accessible sources of scientific information. We are mostly scientists without sources. Imagine a physicist cut off from physics, a physician without access to medicine, or a microbiologist with no microbes. That is the state many modern scientists find themselves in – eager, but alone.

Most scientists in this world have no access to science. That seems wrong.

The purpose of E641/CM640 is to explore diverse ways of writing about science, ways that will reach larger and less specialized audiences, ways that will reach all scientists.

In E641/CM640 we hope to accomplish this by exposing students to a wide breadth of writing, and to examine how we can draw upon these writings to formulate new ways of writing about science. In addition, we hope to 1) provide students of the sciences with a greater appreciation of the intent of literature, 2) provide students of the humanities with a broader appreciation of the scientific enterprise, its literature, and the intricacies of scientific voice, and 3) provide all of us with a greater appreciation of the commonality of our goals and the interdependence of our disciplines.

Specifically: Readings will consider three different genres – poetry, fiction, and creative nonfiction – and their direct application to science writing.

Writings will move from poetry (seemingly the least scientific of all literature) to fiction, to creative nonfiction, and finally to creative science writing (where the marriage of science and literature is most apparent).