

RAMBLER



The Newsletter for English Majors
Volume 15, Number 1, October 8, 1999

ADVISING SCHEDULE

English Department advisers will be holding pre-registration conferences for the SPRING 2000 semester beginning **Thursday, October 21** and extending **through Friday, October 29**.

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, room 359 Eddy, so that we can assign one to you.

You **MUST** meet with your adviser in order to get your SMART form, which contains information you **will need** to register.

IMPORTANT NOTICE:

After you have seen your adviser, 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 will also help the English Department monitor how quickly sections are filling up. Thanks!

TELEPHONE ACCESS SCHEDULE FOR **SPRING 2000** REGISTRATION



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

Graduates	-	October 25
Seniors	-	October 26
Juniors	-	October 30
Sophomores	-	November 6
Freshmen	-	November 13

HAVING TROUBLE?

English majors who cannot get into a required course (E160, 240, 270, 275, 341, 342, 343, CO301) should contact David Lindstrom (359 Eddy). *Please, DO NOT wait until the last minute!*

HELPFUL HINT:

The staff 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 adviser's door to be advised between October 21 and October 29.

Classes for SPRING, 2000 semester begin TUESDAY, JANUARY 18.

Changes to the Composition Program and English Major Requirements

As you prepare to register for spring courses, please keep in mind several changes to the Department's composition course offerings:

CO250: Writing Arguments has been changed to CO300.

CO300 will not be a prerequisite for CO301.

CO301A-C: Intermediate Composition has been renamed CO301A-D: Writing in the Disciplines. The subsections for the course are (A) Arts and Humanities, (B) Sciences, (C) Social Sciences, and (D) Education.

CO302: Writing Online will be offered for the first time in the 2000-2001 academic year, most likely in the fall.

Both CO300 and CO301A-D can be used to meet the upper-division composition requirement for department majors (in column C on the checksheet).

Because of these changes, we are dropping the CO301 Placement Examination. Students can register for any of these courses if they have taken CO150 or an equivalent course at another institution.

If you have any questions about these courses, please contact your adviser.

COMPOSITION PLACEMENT EXAMS FOR CO150 will be Wednesday, October 27 at 4pm in A203 Clark; Thursday, October 28 at 4pm in A103 Clark; Wednesday, November 3 at 4pm in A203 Clark; Thursday, November 4 at 4pm in A103 Clark; and Thursday, January 13 at 4:30pm in 212 Eddy. You will have one hour to complete the test. Please remember to bring a PEN and a PHOTO ID. You don't need to sign up for this test--just show up. All students taking this exam will be assessed a fee of \$14.00, which will be billed to their student account.

NOTICE: ENROLLMENT RESTRICTIONS

Restrictions will be placed on registration as follows:

E505C (Franz Kafka)

- 1) Graduate Students only until October 28.
- 2) Senior English majors will be admitted beginning October 29 .

E463 (Milton) and E470 (John Keats)

- 1) Enrollment will be limited to senior English majors only until October 30.
- 2) Junior and senior English majors only beginning October 31.

UNDERGRADUATE STUDENTS:

E495 - Independent Study

Students who plan to register for **E495** in the Spring should get the required form filled out with the necessary signatures as soon as possible **this semester!** Submit completed forms to Cathy in the English Office before the end of fall semester.

E384A - Supervised College Teaching

Students who plan to register for E384A in the Spring should make arrangements as soon as possible **this semester!** **You will not be allowed to register for this course after Spring semester begins.** An application form is available at the English Office, 359 Eddy.

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.

The Greyrock Review

Students may now receive credit (1 credit per semester, up to 3 semesters) for working on The Greyrock Review. Students should register for this under **E487B**. Interested students should see Cathy in the English Office for information and the registration reference number. This class entails everything you wanted to know about publishing a journal but were afraid to ask AND getting your own work published in outside journals. There will be classes on copy-editing, writing submission guidelines, acceptance letters and rejection notes, desk-top publishing, and much, much more.

GRADUATE STUDENTS:

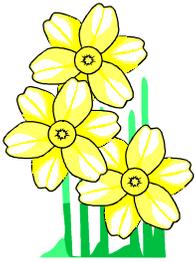
E695 and E699 Graduate Independent Study and Thesis

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!***

DO WE HAVE YOUR LOCAL ADDRESS???

Please let the University know your local address. You can change your address in Room 206 Administration Annex, Room 100 Johnson Hall, or at the information desk in the Student Center





UNDERGRADUATE COURSES SPRING 2000

The following lists NEW and SPECIAL topic courses only. For other undergraduate courses, see the Spring 2000 Class Schedule.

E403 Nature Writing SueEllen Campbell 7-9:50PM W

This course is half reading and half writing. We'll quickly trace the history of American nature writing, then look in detail at six or so recent books by writers such as Abbey, Lopez, Dillard, Ackerman, and Nabhan (specifics still uncertain). And you'll develop your own writing skills in a series of many short creative nature essays.

E470 John Keats Ellen Brinks 10-10:50AM MWF

This seminar on Keats will read the complete poems and letters and consider two larger concerns. First, we will look at how aspects of the Keatsian imagination become paradigmatic (or not) for specific definitions of Romanticism: as a poetry that returns to the romance and the supernatural; as ahistorical aestheticism; as a poetics of incompleteness or fragmentation; as belatedness or melancholy; and as a response to the dominance and commercialization of the literary marketplace. Secondly, we will consider the Victorian response to Keats. In this regard, we will read selected works by E.B. Browning, Tennyson, Arnold, Christina Rossetti, Swinburne, and Wilde, and ask how elements which have made Keats a charged or magnetic focus from his own time to the present have been central in defining the author Keats, including his manifold style and sensibility, his class origins, his personal appearance, and the legend of his death.

This course fulfills the Category II upper level English elective for Licensure students only.

E480 Construction of the Self

David Mogen, English (491-6650) and Gerald Callahan, Pathology (491-7086)
12:30-1:45PM TR

This course will examine the construction of self from three distinct but related perspectives— – medicine (science), philosophy, and literature. Each of these disciplines explores issues of self through different methodologies and media. Medicine constructs biological concepts of mind (neurology/psychiatry) and investigates the biochemistry of self (human development and human immunity); philosophy creates critical dialectics about the nature of self and its relationships to the surrounding world; and literature probes the human psyche and the web of life in fiction, poetry, and imaginative prose. Through examination of a broad range of texts (including Mary Shelley's *Frankenstein*, Herman Melville's *Moby Dick*, and Philip K. Dick's *Do Androids Dream of Electric Sheep*) this course will explore the array of information, assumptions, and stories from which rise our most precious images— – those of ourselves.



GRADUATE COURSES Spring 2000

The following lists NEW and SPECIAL TOPIC courses only. For other graduate courses, see the Spring 2000 Class Schedule.

E505C Franz Kafka Ward Swinson 12:30-1:45PM TR

Kafka's fiction has a well-founded reputation for being enigmatic. Hence it has generated a phenomenally wide-ranging body of critical responses in attempts to "explain" it. This course will not so much attempt to "explain" Kafka's works as to explore the nature of these various explanations. We will be interested in what Kafka's fiction and the criticism that it has elicited say about the act of interpretation itself. We will read Kafka's three unfinished novels (*Amerika*, *The Trial*, *The Castle*), all of his short fiction, and a major portion of his diaries. In addition extensive reading in select critical works on Kafka will be assigned. A major paper is required, as well as a shorter paper and a final exam.

This course fulfills the Category III: Literature in Translation distribution requirement for teaching licensure majors only.

E506B 19th Century American Survey Rosemary Whitaker 9-9:50AM MWF

This course will follow literary transitions from early nineteenth-century Romanticism (including Transcendentalism) through mid-century Realism to end-of-century Naturalism. Complete works by "major" authors such as Melville and Twain will be studied as well as excerpts, poetry, and representative pieces from "minor" authors we should know more about. Goals are to understand the development of American literature in this coming-of-age century, to become familiar with representative works, and to relate this artistic flowering to America's cultural development.

This course fulfills the Category I upper-level elective requirement for all majors.

E590 Computers and Language Teaching

Sarah Rilling

3:35-4:50PM TR

Computers and language teaching introduces students to computers for classroom teaching, instructional materials development, and professional development in language teaching. The course provides hands-on opportunities to hone skills in software use, to explore commercial software, and to develop supplemental materials for student use. Students will produce software using an authoring program. Students will further develop pedagogical skills, including design of computerized classrooms, use of equipment, development of acceptable use policies, development of teaching techniques for the new computer adaptive TOEFL, and management of student records. Finally, students will gain skills in grant writing for increasing technology in schools.

E630A Medieval Epic and Romance

William Marvin

11:00am-12:15PM TR

Medieval epic and romance: Behold the twin pillars of a new order of vernacular fiction upon which later arose the edifice of the realistic novel. New to classical traditions of epic came a medieval insistence upon the westward translation of cultural prestige and authority. The barbarian North adopted the technology of writing and textualized its oral legacies, while national myths of King Arthur defied the supremacy of the Germans and Rome. New also was the integration of a lyrical, chivalric love-ethos with the heroic ideologies of professional military castes. Women enter the scene as patronesses of literary production, and influence the representation of gender, psychology, social control and male violence in metrical romances that vie with chronicle and epic for comparable literary status. We will be reading all this, examining the dialectic between text and context, in select heroic and chivalric literary monuments of classical Rome and medieval France, Germany, England, Scotland, and Spain.

E630B.1 Language Poetry

Laura Mullen

3:35-6:25PM T

"A picture held us captive. And we could not get outside it, for it lay in our language seemed to repeat it to us inexorably." (Wittgenstein, *Philosophical Investigations* (#15)).

In the attempt to find an "outside" to the "picture" (of reality) language repeats to us, it is language itself which must be forced to confess its status as technology. Located, Bob

Perelman notes, "between the still-dominant scenic monolog of the writing workshops and post-structuralist *langue*, between...claims that language is natural to the individual and claims that language is transindividual," the influential work of the Language Poets critiques previous poetic procedures and opens new areas of exploration. Tracing out the movement's history and implications, this course offers both admirers and critics of L=A=N=G=U=A=G=E writing a chance to engage with Post-Modernism's signature ideas. A 15 page paper and an in-class presentation will be required.

E630B.2 Narrative Voice in the Short Story
Steven Schwartz
7-9:50PM T

Voice has come to mean for writers more than style, more than tone, more than sound. It is perhaps the element that most guides (and at times eludes) authors in their search for a story's direction. As one writer has said, to find one's voice is to follow a whisper. During the class we'll examine the expression and development of voice in the short fiction, using such diverse stories as Melville's "Bartleby the Scrivener," Joyce's "The Dead," Merce Rodoreda's "The Salamander," and Amy Bloom's "Love Is Not a Pie." We'll be looking at process and craft--a detailed, intensive analysis of the short story form through the lens of voice. Emphasis will be on the contemporary short story.

E630D Early Modern Women Writers
Barbara Sebek
7-9:50PM M

Focusing on a variety of literary forms and traditions (from sonnets, devotional poetry, and closet drama to utopian literature and polemical pamphlets on cross-dressing), we will study how sixteenth-and-seventeenth-century women writers in England work their way around the prescriptive 'ideals' of chastity, silence, and obedience. The course will include an overview of women's places in the social, economic and cultural formations of early modern England generally, and consideration of theoretical issues raised by this burgeoning area of scholarly interest (e.g., theorizing agency, the construction of gendered identities and sexualities, the de-centering of the author as autonomous creator sealed off from cultural/historical forces).

E633A Cultural Studies
SueEllen Campbell/Donna LeCourt
4:10-6:50PM M

This course will first introduce the theoretical backgrounds of cultural studies through the works of writers such as Williams, Barthes, and Certeau. Then we'll survey current cultural studies "work" applied to a variety of cultural sites: literary history, television and film, technology, literacy education, popular culture, environmental issues, and identity politics. Weekly writing and a term project.

E641A.1 Fiction/Non-Fiction Boundaries
Steve Reid
9:30-10:45AM TR

In this Non-Fiction Workshop, we will explore the territory where autobiography, journalistic narrative, and fiction meet. As we investigate the boundaries between fiction and non-fiction, we will examine and then practice strategies used to construct that illusion of "truth" or "reality" that is often the hallmark of non-fiction. Readings include works by Tim O'Brien and Mary McCarthy that self-consciously explore the fiction/non-fiction boundaries as well as traditional non-fiction, biography, and reporting (Truman Capote, Edmund Morris, and Jon Krakauer) that employ fictional devices and/or probe the boundaries of what is knowable by observers and participant narrators.

E641.2 Creative Science Writing
David Mogen, English (491-6650) and Gerald Callahan, Pathology (491-7086)
2:10-3:25PM TR

Science could not evolve without its literature. Literature would be neither vital nor accurate without its science. We will explore this interdependence in two ways— through a series of readings that examine world view from the very scientific to the very spiritual, and through a series of writings (including poetry, personal essays, fiction, and science writing) from the literary to the scientific and their intersection as creative science writing. We hope to provide students of the sciences with a greater breadth of literary discourse to draw from in the creation of scientific literature and to provide students of the humanities with a broader appreciation of scientific voice.

Classes for the
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Spring 2000 semester begin Tuesday, January