

RAMBLER

The Newsletter for English Majors
Volume 23, Number 1, March 15, 2006

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

Advising Schedule

English Department advisors will be holding pre-registration conferences for the Fall 2006 semester **from Thursday, March 30, through Friday, April 7**. 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 Fall 2006

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

Graduates	April 3
Seniors	April 4
Juniors	April 7
Sophomores	April 14
Freshmen	April 21

IMPORTANT NOTICES

For Fall 2006 registration:

- Prof. Debby Thompson's advisees should see Prof. Carol Cantrell.
- Prof. Pattie Cowell's and Prof. Jon Thiem's advisees should see Prof. Bill Tremblay.

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 Fall 2006, you are required, as part of the University-mandated outcomes assessment program, to take a short SENIOR SURVEY and to submit to the Department a PORTFOLIO of your best work. Take the survey online during your final semester and submit your portfolio when you sign your Graduation Contract at the English Office (359 Eddy) 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>.

College Opportunity Fund For Undergraduate Colorado Residents

(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 \$80 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 add/drop deadline.

Online: Fall 2006 Class Schedule

For Fall 2006 registration, students must access the University Class Schedule online at <http://ramweb.colostate.edu/> or <http://www.registrar.colostate.edu/>. 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 hours for RAMweb registration are from 6:30 a.m. to 11:30 p.m., Mountain Standard Time.

If you do not have an advisor, **please come to the English Office in Room 359 Eddy, so that we can assign you one.**

Helpful Hint:

You MUST meet with your advisor in order to get your SMART form, which contains information you will need to register. The staff in the English Department office cannot and will not give undergraduate students advising codes or SMART forms. Only advisors can provide these.

Please sign up in advance of the following dates, on the list posted on your advisor's door, so that you can be advised between March 30 and April 7.

NOTICE: ENROLLMENT RESTRICTIONS FOR FALL 2006

Restrictions will be placed on registration for the following:

- **E 240, ECC 270, ECC 276, ECC 277, E 341** – English Majors only until April 21.
- **E 342, E 343** – English Majors and Minors until April 21 and then open to all students.
- **COCC 301D** – Only English Education and Speech Education concentrations.
- **E 402** – Only English Education, Speech Education, and Writing concentrations.

- **E 405 (Adolescents' Literature)**
 - 1) English and Speech Teacher Licensure students until April 14.
 - 2) English Majors until April 21.
 - 3) Then open to sophomores, juniors, and seniors.
- **E 465 (The Documentary Impulse in U.S. Literature)**
 - 1) Senior English Majors until April 14.
 - 2) Junior English Majors until April 21.
 - 3) Then open to all juniors and seniors.
- **E 470.001 (Individual Author: Virginia Woolf)**
 - 1) Senior English Majors until April 14.
 - 2) Junior English Majors until April 21.
 - 3) Then open to all juniors and seniors.

HAVING TROUBLE?

English majors who cannot get into a required course (E 240, ECC 270, ECC 276, ECC 277, E 341, E 342, E 343, COCC 300, COCC 301A and D) should contact Professor Gerry Delahunty (359 Eddy). **Please do not wait until the last minute.**

RAMweb Instructions

Go to <http://ramweb.colostate.edu> and click on Login to RAMweb. When you get to the log-in page, enter your e-name and e-password. (If you do not have an e-ID or you forgot your password, go to <http://eid.colostate.edu/>.) When you get to your personal home page, choose the Registration link to register for classes.

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 regularly, so that we have current information if we need to reach you.**

E 384AV – Supervised College Teaching

Students who plan to register for E 384AV for Fall 2006 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 495V – Independent Study

Students who plan to register for E 495V for Fall 2006 should fill out the required form and get the necessary signatures as soon as possible this semester (Spring 2006). Submit completed application forms to the English Office before the end of the Spring 2006 semester.

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

GRADUATE STUDENTS

E 695V and E 699V – Graduate Independent Study or Project and Thesis - Please do not postpone your independent study, project, or thesis planning. The registrar will not allow late registration for E 695V or E 699V.

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 feel free to e-mail her at dludwin@lamar.colostate.edu.

Capstone Requirement for English Majors

If you are following the All-University Core Curriculum program, you 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 Fall 2006, the courses offered fulfilling the Capstone requirement are E 465 and E 470.

Composition Challenge Exams for COCC 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 COCC 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 COCC 150 requirement by the time they earn 60 credits. Challenge Exams will be offered:

- Wednesday, March 29 at 4:00 p.m. in Clark A101.
- Thursday, March 30 at 4:00 p.m. in Clark A101.
- Wednesday, April 12 at 4:00 p.m. in Aylesworth C111.
- Thursday, April 13 at 4:00 p.m. in Clark A101.
- Wednesday, April 26 at 4:00 p.m. in Clark A101.

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 logging onto My RAMweb. On the English Department home page, select the third option under More Links – SAT/ACT Scores and Composition Challenge Results. Each student taking this exam will be assessed a fee of \$40, which will be billed to the student's account.

Outstanding Literary Essay Awards

The Department's Literature Steering 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 25, 2006.

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 3, 2006, 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.

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 of Monday in the first week of October.

Fall 2006

Course Descriptions

The following is a list of new and special topic courses only. For other undergraduate and graduate courses, see the online Fall 2006 Class Schedule through RAMweb.

New Courses

E 440 – American Prose before 1900

David Milofsky

12:10-1:00 MWF

This course will focus on fiction and non-fiction written during the so-called American Renaissance, when American writing first really gained status as something other than colonial literature. In this vein, work by Thoreau, Emerson, Hawthorne, and Melville will be relevant. But we will also consider earlier works by Cooper as well as novels by writers who emerged later in the 19th century like Twain, Howells, Wharton, James, and Crane. Other writers who may be included in the course are Chopin, Frederic and Dreiser. The goal throughout will be to give students a sense of literature both in its own right and also as a reflection of a developing society in America.

This course fulfills Category 1 for all majors (new four-category system).

E 479 – Recent Poetry of the United States

Jenny Goodman

2:10 - 3:00 p.m. MWF

This course will focus on significant poets and poetic movements of the United States since World War II, with emphasis on poetry of the 1980s and after. We will study a range of poetries in social and aesthetic contexts. Topics of investigation will include the relationships between postmodern U.S. poetry and modernism, and the legacies of postwar poetic movements like confessionalism, the Beats, and the Black Mountain School. We will also examine the evolution of a poetics of “identity” integral to the feminist, gay and lesbian, and ethnic movements of the 1960s and 1970s, and we will look at a contrasting poetics of “difference” that emerged in experimentalist texts of the same period. In poetry of the 1980s to the present, we will explore the often-cited dichotomy between “Language poetry” and the “personal lyric,” as well as reconsiderations of these reductive terms. Our study of the current poetry scene will also consider poetry combined with visual media, and phenomena like poetry “slams” and Poets Against the War. Along with an anthology, we will read complete single volumes by a number of contemporary poets.

This course fulfills either Category 2 or Category 4 for all majors (new four-category system).

Special Topic Courses

E 465 – The Documentary Impulse in United States Literature

Jenny Goodman

4:10 - 5:25 p.m. MW

This course will focus on texts that attempt to document social realities. We will explore our readings in the context of theoretical questions related to documentary film and photography, the writing of history, and literary realism. The course comes out of the awareness of the value we, in American culture, often place on the category of the "real." I am intrigued, for example, by the visibility of "reality" programming on T.V. and the popularity of memoir as a genre. In addition, the events of September 11, 2001, and the ever-present desire to document that experience, suggest that the role of documentary in U.S. literature and culture is worthy of further examination. We'll explore questions such as the following:

- What is documentary for? What are its goals? How do we measure the success of documentary texts in various media?
- Is it possible for texts to tell the truth about social realities or historical events? What kinds of truths do particular texts represent? Are certain versions of reality truer than others?
- What does the particular medium of literature offer for the pursuit of documentary that film and photography do not?

We will begin with short turn-of-the-century pieces by Sui Sin Far and Stephen Crane, and a chapter from Jacob Riis's *How the Other Half Lives*. Then we will explore documentary forms of the 1930s ranging from photojournalism to naturalistic fiction to experimental poetry. Here, we'll read such writers as Agee, Olsen, Rukeyser, and Wright. We will also explore the historical novel through a text such as Doctorow's *The Book of Daniel* (1971), based on the Rosenberg "atom spy" case. Other documentary approaches will be found in Capote's "non-fiction novel," *In Cold Blood* (1965), and in Tino Villanueva's long poem *Scene from the Movie GIANT* (1993), which meditates on a Chicano teen's experience of viewing a scene of anti-Mexican racism in the 1950s blockbuster movie. Finally, we will examine readings that variously question our ability to faithfully represent reality, even as they demonstrate the passionate desire to do so. These texts might include Theresa Hak Kyung Cha's cross-genre *Dictée* (1982); Anna Deavere Smith's performance journalism, in *Fires in the Mirror* (1993); and/or Juliana Spahr's postmodernist poetic sequence *Response* (1996). The readings will be considered alongside documentary films and photographs from the first half of the twentieth century through the present.

This course fulfills the capstone requirement for all majors. For English Education concentrators only, it fulfills both the capstone and a Category 4 upper-division English requirement (new four-category system). English majors who already have the capstone can count it as a Category 4 elective.

E 470.001 – Individual Author: Virginia Woolf

Carol Cantrell

11:00 - 11:50 a.m. MWF

Virginia Woolf is significant as a novelist, an essayist, and a feminist theorist who transformed our understanding of women and writing. In this capstone seminar we will read her major novels, including

Mrs. Dalloway, *To the Lighthouse*, *Orlando*, and *Between the Acts*, as well as selections from her voluminous essays and diaries.

We will focus on several interrelated concerns: Woolf's innovative novelistic technique—as an issue of craft, as a re-creation of “the reader,” as part of a controversial moment in literary history; and her influential articulation of the challenges facing a woman writer and the relationship of women writers to the canon. In each of these areas—craft and style, re-creation of “the reader,” the changing canon, and the gendered writer—Woolf's essays anticipate later feminist and critical theory, and students will be encouraged to make connections with critical, literary, and historical material they have encountered in other classes.

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

E 505A – Major Authors: Ben Jonson and William Shakespeare

Barbara Sebek

4:10 - 6:59 p.m. T

In a move unprecedented in literary history, Ben Jonson oversaw—and quite obsessed over—the printing of his own *Works*, first published in 1616, the year Shakespeare died. Shakespeare was apparently indifferent to printing his work: more than half of his plays were first published posthumously in 1623. Each writer barely touched genres that the other arguably perfected. In addition to comparing plays and poems thematically and generically, we will compare and contrast the two writers' engagement with print culture (an emergent mode of literary dissemination which still jostled against manuscript circulation), their investments in and antagonisms with popular culture (especially the stage), and their different experiences with the widespread phenomenon of collaborative writing for the stage. How do collaboration and the institution of the Renaissance theatre unsettle understandings of authorship? In addition to reading lots of great plays and poems, the course will expose you to histories and theories of authorship and of print culture.

This course does not fulfill the capstone requirement for students on the AUCC system. It may fulfill the Major Author requirement for students still on the USP system. It may be counted as uncategorized upper-division English elective.

E 505B – Major Author: William Faulkner

Bruce Ronda

9:30 - 10:45 a.m. TR

This course is an effort to read a significant portion of Faulkner's fiction, particularly the Yoknapatawpha stories and novels, together with a selection from recent works in Faulkner biography and criticism. The critical approach will be threefold: first, we will locate Faulkner in the context in which he wrote, including modernism and modernization, the post-Reconstruction South, the Great Depression, and race relations. Second, we will look at Faulkner's fictional world, with its distinctive pattern of relationships, its roots in Southern history and folklore, and its moral and ethical dimensions. Finally, we will read recent critical work on Faulkner that foregrounds issues of race, gender, and

sexuality. Requirements include regular reading and participation, six brief reflection papers, a take-home midterm examination, leadership of class discussion, and a research/interpretive paper.

E 506A – 19th-century British Women Writers

SueEllen Campbell

12:30 - 1:45 p.m. TR

We'll read major books by major writers, most likely Jane Austen (perhaps *Pride and Prejudice*), Dorothy Wordsworth (*Journals*), Mary Shelley (*Frankenstein*), Charlotte Bronte (*Jane Eyre*), Emily Bronte (*Wuthering Heights*), George Eliot (*Middlemarch*), and Ellen Gaskell (*North and South*). We'll consider whatever issues interest us in these books: the shifts from turn-of-the-century decorum through romantic intensity to Victorian social interiority; what it means to be a woman and a writer; relationships with the English landscape; the complexities of domesticity and its ties to politics and economics. Regular writing assignments, some library research, and active participation required.

E 590V – Workshop in TESOL: Developing Literacy Skills in a Second Language

Doug Flahive

3:10-4:00 p.m. MWF

The focus of this workshop will be on the development of second language literacy skills. The workshop will consist of six interrelated components. The first will be what I term the development of autonomous reading skills. We will be looking at the processing of reading development from bottom-up through various top-down approaches and theories. The second component will focus on the development of L2 writing skills. Once again, we will be tracing this development from basic paragraph writing through extended discourses.

The next four components will view the integration of reading and writing from four somewhat differing theoretical perspectives: reader-response, social interactionist, cognitivist, and social constructionist. As we will be seeing, current L2 reading and writing materials and subsequent pedagogical approaches are based upon one or another or some combination of these four approaches. As with the autonomous approaches to L2 reading and L2 writing, we will begin with readings which outline the underlying theory, then move on to research, and finally pedagogical applications.

A short project will follow each component. Each project will basically follow the format of the component: a brief summary of selected theoretical reading, a short review of research, and finally a pedagogical module which illustrates a coherent, graduated sequence of pedagogical activities which would cover 3-5 hours of classroom instruction. Projects can be adapted to any one of a number of learner ages (younger learners through adults) as well as teaching contexts (ESL/EFL).

E 630B – Spectral Others: The Gothic in Literature and Film

Ellen Brinks

4:10 - 6:59 p.m. W

This graduate course exposes students to developments in the British, European, and American gothic from the eighteenth century to the present, in works of literature and film. At the core of our discussions will be how gothic texts redefine notions of identity, whether it be gender, sexual, familial, psychic,

biological, racial, national, or imperial, by making strange the nature of its experiences. As we read and reflect on the gothic, we will regularly draw on literary, filmic, and cultural criticism to redefine our notion of the interplay between the “realities” of historical context and the fantastic, “unreal” modes of the gothic. Possible course units: my monster/myself, imperial gothic, gothic and national trauma, queer gothic, medical gothic, female gothic, suburban gothic.

E 633 – Professional/Pedagogical Issues: Service Learning and Civic Writing

Lisa Langstraat

9:30 - 10:45 a.m. TR

What does it mean to “do” civic writing? What does it mean to be an “engaged scholar?” How can rhetoricians and compositionists ensure that their research and teaching have positive effects on literacy within and beyond the academy?

These are some of the questions this course will address. Many have argued that service-learning is one of the most effective ways to bridge the university and the larger community. Service-learning, with its emphasis on experiential learning, community-academy partnerships, and opportunities for students to engage in “real” writing for “real” audiences, would seem to offer a panacea for compositionists concerned about “artificial” writing situations for composition students. Other writing teacher/scholars are more skeptical, calling into question the vexing issues of ethics, evaluation, political investments, and sustainability that always accompany community-based writing and pedagogies. To address these debates, this course will focus on theoretical frameworks for service-learning, sustainability and university-community partnerships, and pedagogical approaches to service-learning.

In addition, the course will review alternatives to service-learning, such as action research, engaged scholarship, and other approaches to civic writing. Thus, we will work to define “public writing,” the relationship between academic discourse and civic discourse, and the role of the writing teacher in light of these issues.

This course will entail a service-learning/experiential learning component, several pedagogical projects, and a research project that reflects the principles of “engaged scholarship.”

E641/CM640 - Creative Science Writing

Gerald Callahan and David Mogen

12:30 - 1:45 p.m. TR

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).