

# RAMBLER

The Newsletter for English Majors

Volume 29, Number 1, March 16, 2012

This newsletter is also available at <http://english.colostate.edu>

## Advising Schedule

English Department advisors will be holding pre-registration conferences for the Summer and Fall 2012 semesters **from Thursday, March 29th through Friday, April 6th**. 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 2012

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

Graduates	April 2
Seniors	April 3
Juniors	April 6
Sophomores	April 13
Freshmen	April 20
New Students	April 30

## IMPORTANT NOTICES

**For Fall 2012 registration:**

- **Prof. Doug Flahive's advisees are to see as follows: A-D see Prof. Hentschell and E-W see Prof. Delahunty.**
- **Prof. David Milfosky's advisees are to see Prof. Delahunty.**

**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 2012, 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>.

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## **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 are 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 FOR AND AUTHORIZE COF 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>.

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## **Late Registration Fee Policy**

Reasons to register early:

The course add/drop deadlines have been changed and 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. Beginning with registration for Spring 2012, **ALL** University courses must be added by the Sunday after the first week of classes. For Fall 2012, courses must be added by Sunday, August 26, 2012. Beginning with the Monday of the second week of classes, August 27<sup>th</sup>, courses can be added with an override from the instructor or Department through Census date (Wednesday, September 5<sup>th</sup>), with no charges incurred. CO130 and CO150 classes still have a

RESTRICTED drop date that will now always be the Friday of the first week of classes (August 24<sup>th</sup>) Classes except CO130 and CO150 can be “free dropped” through Wednesday, September 5<sup>th</sup>. Except for CO130 and CO150, students can withdraw from their classes through Monday, October 15<sup>th</sup>.

In addition, the Colorado Department of Higher Education, 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.

## Fall 2012 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 you one. If you are in the University Honors Program you must be advised by a Departmental Honors advisor (Dr. Campbell, Dr. Marvin, or Dr. Sebek). If you need to be reassigned, please come to the English Office, Room 359 Eddy.

**Sign up in advance** of March 29th on the schedule posted on your advisor’s door, so that you can be advised before registering for classes.

**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 have forgotten 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 RAMweb. 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 “My Waitlisted Classes.” 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.

Waitlists will be effective through the add deadline for each section.

**NOTE:** As you are looking at the Class Schedule for classes each semester, remember that a seat that appears to be available, may not be available if there is someone on the waitlist. Check whether there are students waitlisted for the class. The seat will only truly be available to you if there is no one on the waitlist.

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 Fall 2012. Your Fall 2012 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. A message will pop up saying "This Section is Full." Click on the Action box and select Waitlist and then select Submit Changes. You will be added to 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 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.

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. The 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 want to swap do not use 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](mailto:sue.coulson@colostate.edu) if you have questions.

#### **NOTICE: ENROLLMENT RESTRICTIONS FOR FALL 2012**

Restrictions will be placed on registration for the following:

- **E 240 & E 270** – English Majors only until April 20 then open to all majors.
- **E 276, E 277**– English Majors only until April 20 then open to all majors.
- **E311A, B & C** – English Majors only until April 20 then open to all students except freshman.
- **E 337** – English Majors and Minors only until April 20 then open to all students except freshmen.
- **E 322 (English Language for Teachers I)**
  - 1) Post-bachelor and senior English Majors only until April 13.
  - 2) Junior English Majors until April 20.
  - 3) Then open to all English Majors except freshman.
- **E 341, E 342, and E 343** – English Majors and Minors only until April 20 then open to all students except freshmen.
- **CO300 & CO301A**
  - 1) Seniors only until April 13.
  - 2) Juniors until April 27.
  - 3) Then open to Sophomores.
- **CO 301B, CO 301C & CO 302**
  - 1) Seniors only until April 13. Then open to Juniors.
  - 2) Sophomores cannot register for CO 301B, CO 301C & CO 302.
- **CO 301D** – English Education & Teacher Licensure Speech Education Majors only.
- **E 401 & E 402** – Post-Bachelor and Senior English Education and Speech Education Majors only until April 13, then open to Junior English Education and Speech Education Majors until April 20, then open to

all English Education and Speech Education Majors except freshman.

- **E 405 (Adolescents' Literature)**  
English Majors and Minors only until April 20 then open to all students except freshmen and GUESTs.
- **E 412A (Creative Writing Workshop)**
  - 1) Senior English Majors until April 13.
  - 2) Junior English Majors until April 20.
  - 3) Then open to all students.
- **E 465 (Topics in Literature & Language)**
  - 1) Senior English Majors until April 13.
  - 2) Junior English Majors until April 20.
  - 3) Then 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 342, E 343, CO 300, CO 301A-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 Fall 2012 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 Fall 2012 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 Spring 2012 semester. Students registering for an Independent Study after census date will be required to pay a Late Registration fee.

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

Reminder: Undergraduates may count 500-level but **not 600-level** courses toward their degrees.

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## GRADUATE STUDENTS

### Comprehensive exams for those in the English Education program:

Please consult your advisor about when exams will be offered.

**E694.001 – Independent Study–Portfolio**

**E 695.001– Independent Study**

**E698.001– 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.

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### Capstone Requirement for English Majors

As part of 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. In Fall 2012, the courses fulfilling the Capstone requirement are E460.001, E465.001 and E470.001.

### FALL 2012

**Capstone Courses: E460.1 Chaucer** (MWF 1:00-1:50pm in Aylesworth C108 with William Marvin). **E465.1 Rhetorics of Sport: Race, Gender, Politics, and the American Myth** (MW 4:00-5:15pm in Clark C250 with Carrie Lamanna) and **E470.1 Individual Author –**

**Jane Austen** (T 4:00-6:50pm in Clark C238 Ellen Brinks).

**Category 1:** **E 342.1 Shakespeare I** (MW 4:00-5:15pm in Eddy 10 with Barbara Sebek), **E343.1 Shakespeare II** (MWF 2:00-2:50pm in ANSCI 110 with Barbara Sebek), **E460.1 Chaucer** (MWF 1:00-1:50pm in Aylesworth C108 with William Marvin).

**Category 2:** **E332 Modern Women Writers** (MWF 9:00-9:50am in Clark C250 with TBA), **E334 Gay and Lesbian Literature** (MWF 2:00-2:50pm in Clark C364 with Sarah Sloane), **E370 American Literature in Cultural Contexts – Illness Narratives** (TR 9:30-10:45am in Clark C238 with Michael Lundblad), **E423.1 Latino/a Literature** (R 4:00-6:50pm in Eddy 8 with Leif Sorensen), **E432 – 20<sup>th</sup> Century British Fiction** (TR 2:00-3:15pm in Eddy 8 with David Milofsky).

**Category 3:** **E332 Modern Women Writers** (MWF 9:00-9:50am in Clark C250 with TBA), **E333 Critical Studies of Popular Texts – Fantasy, Fairy Tales, and the Origins of Children’s Literature** (TR 4:00-5:15pm in Clark C337 with Bruce Ronda) and **E334 Gay and Lesbian Literature** (MWF 2:00-2:50pm in Clark C364 with Sarah Sloane). **E370 American Literature in Cultural Contexts – Illness Narratives** (TR 9:30-10:45am in Clark C238 with Michael Lundblad). **E423.1 Latino/a Literature** (R 4:00-6:50pm in Eddy 8 with Leif Sorensen).

**Category 4:** **E334.1 Gay and Lesbian Literature** (MWF 2:00-2:50pm in Clark C364 with Sarah Sloane). **E337.1 Western Mythology** (TR 12:30-1:45pm in GIFRD 146 with Dan Beachy-Quick), **E 342.1 Shakespeare I** (MW 4:00-5:15pm in Eddy 10 with Barbara Sebek), **E343.1 Shakespeare II** (MWF 2:00-2:50pm in ANSCI 110 with Barbara Sebek) **E432 – 20<sup>th</sup> Century British Fiction** (TR 2:00-3:15pm in Eddy 8 with David Milofsky). **460.1 Chaucer** (MWF 1:00-1:50pm in Aylesworth C108 with William Marvin).

### **Policy on Literature Survey Courses**

English Department policy requires that all majors and minors take the literature survey courses as required by their concentration (E 270, E 276 and/or E 277) before beginning their junior year. These sophomore-level survey courses lay the foundation for upper-division work, and students are best advised to take them and other English-core courses when they devise their class schedules in their first two years of study. Transfer students should take these courses in their first year of English study. Students are advised to take only one survey course at a time.

### **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, or for further referral, please contact Mary Hickey, Internship Coordinator, at 491-3438, or e-mail her at [mary.hickey@colostate.edu](mailto:mary.hickey@colostate.edu)

### ***E 487B: Garden Level Journal***

Students may receive credit (one free elective credit per semester for up to four semesters) for an internship with *Garden Level Journal*, CSU's undergraduate student-run literary magazine. During this year-long internship, students learn the intricacies of publishing, promoting, and printing a literary journal. As a staff intern, you will be expected to attend weekly staff meetings to discuss advertising, reading and promoting submissions, copyediting, and all aspects of production. Backgrounds in editing and/or creative writing are preferable, though not necessary. Students must be Juniors or Seniors with a 3.0 GPA in English and Composition classes. Qualified students must register for both Fall 2012 and Spring 2013 – This is a one-year commitment. Interested students should contact Sue Russell at [sue.russell@colostate.edu](mailto:sue.russell@colostate.edu) or 491-1898.

## E 487D: Internship in the Writing Center

E 487D provides students with opportunities to blend academic and experiential learning. As they perform Writing Program activities (such as tutoring, curriculum development, research in best practice, etc., for the CSU Writing Center), students will gain opportunities to connect writing theory and practice, to work and write with and for genuine audiences, and to gain practical experience under the close supervision of an experienced faculty member. For more information or to apply for a 2012-13 internship, contact the Director of the Writing Center (Professor Carrie Lamanna at [carrie.lamanna@colostate.edu](mailto:carrie.lamanna@colostate.edu) Note: contrary to the catalog listing, E 487D may be taken only for 3 credit hours (i.e., not for variable credit).

## Composition Placement/Challenge Exams for CO 150

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 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 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/Challenge Exams will be offered:

- Thursday, March 29, at 4:00 p.m. in Eddy 212.
- Wednesday, April 11 at 4:00 p.m. in Anatomy/Zoology W118.
- Thursday, April 19 at 4:00 p.m. in Eddy 212.

- Thursday, April 26 at 4:00 p.m. in Eddy 212.
- Monday, June 11 at 4:00 p.m. in Behavioral Sciences 131.

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](mailto:Stephen.Reid@colostate.edu). Beginning April 1, each student taking this exam will be assessed a charge of \$22, 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.

Helpful Websites to prepare for the Composition Placement/ Challenge Exam can be found at:

<http://composition.colostate.edu/placement.html>

## 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 Award. Entry guidelines will be available at the English Office, 359 Eddy, in early September, with a submission deadline during 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 students 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 Monday, April 23, 2012 from 4-6 p.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 also welcome. Only one submission is allowed per student. Submission deadline is Friday, April 6, 2012, at 5:00 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 Barbara Sebek, Department of English, 359 Eddy Hall, Colorado State University, Fort Collins, CO 80523-1773.

# Summer 2012

## Courses

The following is a list of English and Composition courses only. For other undergraduate and graduate courses, see the online Summer 2012 Class Schedule through RAMweb.

First 4-week Term – 5/14/12-6/8/12

### **E276.001 Survey of British Literature**

3 Credits

Aparna Gollapudi

7:30-9:30am MTWRF

### **E342.001 – Shakespeare I**

3 Credits

Barbara Sebek

9:50-11:50am MTWRF

*This course fulfills either Category 1 or Category 4 for all majors.*

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

3 Credits

Leif Sorensen

12:10-2:10pm MTWRF

This course will study 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. Since prose narrative in this period develops in response to the emerging forms of narrative film and television we will also spend some time on major war narratives in these forms. Authors studied may include major figures such as Ernest Hemingway, Gertrude Stein, Tim O'Brien, James Baldwin, and Donald Barthelme; popular writers like Robert Heinlein and Kurt Vonnegut; and memoirs by soldiers. 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.*

**E630A.001 Special Topics in Literature – Area Studies – Dust Bowl**

3 Credits

SueEllen Campbell

9:00 1:30pm MTWRF

In this intensive two-week course, we'll look at the Dust Bowl of the American West in the 1930s as it has been recorded and represented by various literary and art forms: histories, novels, memoirs, films, photographs, paintings, music, and more. We'll consider the event's causes, effects, and links to other elements of the natural and human worlds; we'll think about the cultural work done by each of these representations (and how their genre matters); and we'll consider what work these representations might do for us, or with us, as we face a future likely to include more major droughts. Our shared readings will include Timothy Egan's *The Worst Hard Time* and John Steinbeck's *Grapes of Wrath* as well as excerpts from numerous other texts; we'll use some class time to watch films, look at other visual images, and listen to music; and you'll each research additional materials using internet and local archival sources and report your findings to the rest of us. You should expect to devote most of your waking time to this course during these two weeks, but we'll work to occupy that time with a variety of kinds of inquiry.

Second 4-week Term – 6/11/12-7/6/12

**E332.001– Modern Women Writers**

3 Credits

Sarah Sloane

1:20 – 3:20pm MTWRF

*This course fulfills either Category 2 or Category 3 for all majors.*

**E337.001 - Western Mythology**

3 Credits

William Marvin

9:50 – 11:50am MTWRF

*This course fulfills either Category 4 or a World Literature course for the English Education concentration.*

**E420.001 - Beat Generation Writing**

3 Credits

Matthew Cooperman

12:10 – 2:10pm MTWRF

*This course fulfills Category 2 for all majors.*

**E238.001 – 20<sup>th</sup> Century Fiction**

3 Credits

Deborah Dimon

12:10 – 2:10pm MTWRF

**E455.001 – European Literature after 1900**

3 Credits

Paul Trembath

9:50-11:50am MTWRF

This course is an introduction to literary modernism in Europe and, in two instances, Great Britain. The purpose of the course is twofold: to familiarize ourselves with some of the primary material of literary modernism (and in one possible case, literary postmodernism) while learning to read modernist texts from critical perspectives that are irreducible to those within which the “canonical” texts of literary modernism were initially received. Consequently, our course is simultaneously a class in “foundational” modernism and the “anti-foundational” thinking which, since the 1960s and ‘70s, has challenged our inertial assumptions about the former—assumptions which typify a certain formalist and essentialist heritage. The guiding insight of the course is that literary texts, despite the general ideologies and critical discourses which correspond to (and provisionally legitimate) their inaugural reputations, are open to numerous connections. That is, literary texts (on the level of their “meaning” and “value”) are never simply reducible to their authorial, critical and historical conditions of emergence (although such “conditions” always exist) any more than they can ever become homologous with—in any final sense—the conditions and circumstances of their various receptions. If criticism has spent 40 years challenging the “aesthetic autonomy” of literary and artistic works (and aesthetic modernism is perhaps the apotheosis of such an assumed autonomy), there is a paradoxical sense within which literary texts and other artworks *are* autonomous because they are forever open to different readings, given the volatility of the historical and discursive contexts with which they coextend. As such, this course demonstrates the irreversible necessity of reading literature and criticism simultaneously, for no intelligent examination of literature and its relation to thought and culture can exist without doing both. We will be reading Joyce, Proust (selections), Kafka, Woolf, Camus, Kundera, and related critical material. Additionally, there will be short quizzes (one on each Friday) and a paper due the fourth week.

*This course fulfills either Category 2 or a World Literature course for the English Education concentration.*

**E631.001 – Crossing Boundaries – Prison Writing**

3 Credits

Tobi Jacobi

9:50- 11:50am MTWRF

*Language gave me a way to keep the chaos of prison at bay and prevent it from devouring me; it was a resource that allowed me to confront and understand my past, even to wring from it some compelling truths, and it opened the way toward a future that was based not on fear or bitterness or apathy but on compassionate involvement and a belief that I belonged (5). So writes Jimmy Santiago Baca in his memoir, *A Place To Stand*, claiming his place in the landscape of contemporary American (prison) writers. This course is intended to introduce and strengthen understanding of selected historical and contemporary prison writings and contexts. As cultural and rhetorical critics, we will study works*

*sanctioned 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, 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? What is the relationships between writing and freedom? In considering how a diverse set of incarcerated writers approach writing as a meaning making process, in reading texts across gender, ethnicity, race, and time, and in tracing the circulation of those writings, this course aims to complicate and expand the way we make extend our disciplinary knowledge and make connections between literature and the material world. In this way, our primary goal is to consider the role of language in constructing identities within discourse communities beyond the academy.*

*Our examination will include memoir (Jimmy Santiago Baca/Nawal Sadaawi), drama (Miguel Piñero), poetry (drawn from multiple sources), film, and critical writing (Angela Davis/Ted Conover) as well as sample texts from a local prison writing project. This reading-intensive summer course will require two short response essays, online discussion forums, and a critical research project.*

Eight-week Term – 6/11/12-8/3/12

**CO150 College Composition**

**001** 8:40 – 9:40am MTWRF Emily Morgan  
**002** 9:50 – 10:50am MTWRF TBA  
**003** 11:00 – 12:00pm MTWRF Jeremy Proctor  
**004** 12:10 – 1:10pm MTWRF Sharon Grindle  
**005** 9:50 – 10:50am MTWRF Michael Boatright  
**006** 11:00 – 12:00pm MTWRF Jerrod Bohn

**CO300 Writing Arguments**

**001** 7:30 – 8:30am MTWRF Anne Reid  
**002** 8:40 – 9:40am MTWRF Christina Sutton  
**003** 8:40 – 9:40am MTWRF TBA  
**004** 11:00 – 12:00pm MTWRF Beverly McQuinn  
**005** 12:10 – 1:10pm MTWRF Ed Lessor  
**006** 8:40 – 9:40am MTWRF Amanda Billings  
**007** 9:50 – 10:50am MTWRF James Roller

# Fall 2012

## Course Descriptions

The following is a list of new and special-topic courses only. For other undergraduate and graduate courses, see the online Fall 2012 Class Schedule through RAMweb.

### New Courses

#### **E423.001 – Latino/a Literature**

3 Credits

Leif Sorensen

4:00-6:50pm R

This course examines writing by a range of Latino and Latina authors. Beginning with translations of travelogues and journals by Spanish explorers and concluding with work by contemporary writers with ties to South America, Central America, and the Caribbean we will seek to come to terms with the diversity within this literary category. Since Colorado plays an important role in some crucial moments in this history such as the Mexican American War and the beginning of the Chicano movement, we will negotiate between the local and the transnational over the course of the semester. We will also examine how ethnicity, gender, and sexuality complicate this category in our readings of Afro-Latino, feminist and queer texts. Our readings will include fiction, memoir, poetry, drama, performance art, popular song, and hybrid texts. Authors studied will include early figures like María Amparo Ruiz de Burton and Jovita Gonzales de Mirales, major figures from the Chicano movement and the Nuyorican poets, and contemporary figures like Ana Castillo, Junot Díaz, and Coco Fusco.

*This course fulfills either Category 2 or Category 3 for all majors.*

### Special Topic Courses

#### **E333.001– Critical Studies of Popular Texts—Fantasy, Fairy Tales, and the Origins of Children’s Literature**

3 credits

Bruce Ronda

4:00-5:15pm TR

Popular culture is filled with makes and re-makes of fairy tales, ranging from the classic Disney versions of “Snow White” and “Cinderella” in the 1950s to recent updates like “Wicked,” “Into the Woods,” and Drew Barrymore’s “Ever After.” Fantasy, of course, is everywhere in culture, from video games to movies to graphic novels, and has attracted cult followers in each of those genres. Our focus in this course is on the ways those genres—fairy tale and fantasy—form the basis for the emergence of a distinctive literature for children in the nineteenth and twentieth centuries. We will look at the ways a

number of writers shape tales, often drawn from oral traditions that circulated among both adult and child audiences, into a literary form targeted upon young readers. Finally, we will look at some recent treatments of fairy tales that suggest the ways entertainment for children may now be appealing to a broader audience once again. Reading may include several versions of “Cinderella;” MacDonald, *At the Back of the North Wind*; Lewis Carroll, *Alice in Wonderland*; Grahame, *The Wind in the Willows*; Burnett, *The Secret Garden*; Baum, *Wonderful Wizard of Oz*; White, *Charlotte’s Web*; and several pieces of historical and critical background.

*This course fulfills Category 3 for all majors.*

### **E370.001 – American Literature in Cultural Contexts - Illness Narratives**

3 Credits

Michael Lundblad

9:30-10:45am TR

The purpose of this course is to analyze contemporary illness narratives in the United States in relation to discourses of gender, sexuality, species, ethnicity, disability, class, and race. We will take an American Studies approach to memoirs, novels, plays, and films, in order to explore the cultural and political implications of how various illnesses are constructed in the United States today. The texts we read will likely focus on illnesses such as cancer, AIDS, depression, and alcoholism, through the works of well-known figures and writers, possibly including Susan Sontag, Audre Lorde, Eve Sedgwick, Leslie Marmon Silko, Wallace Stegner, Terry Tempest Williams, Mark Doty, Anatole Broyard, Sandra Steingraber, Randy Pausch, and Lance Armstrong, as well as perhaps plays such as *W;t*, *Angels in America*, and *Alice in Bed*, and films such as *Crazy Sexy Cancer* and *Million Dollar Baby*. Critical discussions will be organized around issues such as breast cancer in relation to feminism, AIDS in relation to homophobia, the cultural politics of “Live Strong,” discourses of “accepting” a terminal illness and “thinking positively,” the impact of industrial pollution on both human and nonhuman animals, the history of the “War on Cancer,” constructions of humans and nonhumans at the end of life, and the relationship between constructions of a “good death” and imperatives to be a “good citizen” in the face of seemingly inevitable social inequalities. Our interdisciplinary approach to various texts will lead us to the development of critical arguments, through class discussions as well as through written assignments.

*This course fulfills either Category 2 or Category 3 for all majors.*

### **E465.001 – Topics in Literature and Language – Rhetorics of Sport: Race, Gender, Politics, and the American Myth**

3 Credits

Carrie Lamanna

4:00-5:15pm MW

This course explores the cultural work that sports perform in The United States and is grounded in the assumption that American attitudes toward sports are bound up in the American myth of freedom, democracy, and equal opportunity. We will examine how representations and discussions of sports in the media (news, commentary, film, and television) reflect and perpetuate American values and biases. The readings will focus our attention on the rhetorics of race, gender, class, freedom, patriotism, and militarism. We will use these analytical and theoretical readings, to frame our study of cultural texts such as Monday Night Football, college football halftime shows, March Madness, and sports films. We will also analyze the arguments surrounding cultural debates including doping, Title IX, paying college

athletes, and athletes as political activists. Assignments will include weekly forum discussions on the readings, a film and a broadcast media analysis, and a final multimodal research project.

*This course fulfills the capstone requirement for all majors.*

### **E470.001 – Individual Author – Jane Austen**

3 Credits

Ellen Brinks

4:00-6:50pm T

This course is a journey in Austen-land, exploring Jane Austen’s major novels in two different historical contexts: in the time of their writing and in “translation” into the idioms and cultures of the late twentieth and early twenty-first centuries. As documents of the early nineteenth century, we will look at Austen’s stylistic genius and innovations, focusing on her use of free indirect discourse and irony. We will also work with and push back against the truism that considers Austen only as a master of the small, self-enclosed worlds of rural England. We will gauge, among other things, the impact of the French revolution and early feminist thought (is Austen radical or conservative?); the rise of Britain as a preeminent naval power in the Napoleonic wars; money and the marriage market; mores of female and male character and conduct; epistemological questions related to knowing ourselves and others; tourism and travel; and landscape design and great house culture. Simultaneously, we will consider the phenomenon of Jane Austen “cults,” the fan clubs and websites created by her adoring readers, as well as the many successful postmodern adaptations of her work in film and fiction, asking why Austen continues to be the best-selling author of the British literature canon.

Novels by Austen: *Northanger Abbey*; *Sense and Sensibility*; *Pride and Prejudice*; *Emma*; *Mansfield Park*; *Persuasion*

Other Novels: Jane Austen and Seth Grahame-Smith’s *Pride and Prejudice and Zombies*; Helen Fielding’s *Bridget Jones’s Diary*

Films: *Clueless*; *Bride and Prejudice*; *Lost in Austen*

Selected Critical Readings: Marilyn Butler, Claudia Johnson, Tony Tanner, Alistair Duckworth, Julia Prewitt Brown, Rachel Brownstein, Walton Litz, Laura Mooneyham; Norman Page, Alison Sulloway, Clara Tuite, Patricia Spacks

*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.*

### **E505A.001 – Major Authors - English: *Beowulf* (in the original Anglo-Saxon)**

3 Credits

William Marvin

11:00-11:50am MWF

From the Dark-Age chaos of mass migration and Roman power imploding in the North, the convulsed origins of a new Europe engendered legends of kings whose lives became symbolic of the identity and extinction of whole peoples. The dragon hoard whose curse destroyed Burgundia and brought down Attila the Hun is one such legend. Arthur King of the Britons, who fell by the hand of Mordred his son by incest, is another. Beowulf and the fall of the Geatic nation is another still. For six centuries the British Isles lay fully within the operational sectors of diverse northern raiders, colonists, and Vikings, and there the legend of Beowulf dealing with the Danes and Germans and the Swedes was deemed so relevant as to be committed to the art of monumental verse epic in the language of the “English” Saxons.

There being also fabulous monsters afoot, Beowulf's political legend emerged interlaced with a mythic skein of nightmare and desire. But French-speaking kings and churchmen would soon turn the English away from North-Atlantic song and story, to assert a moral order in the arts that was oriented on romance classicism and the Mediterranean. Thus in literature survey courses today, *Beowulf*, with its barbarian grandeur and its pagan-friendly Christianity, stands in the canon alone of all its kind, and we forget how this poem claims an equally peerless stature among the richest legacies of iron-age Germania and Thule. The problem is, its language is too remote to read without translation—it is not even of the dialect that became modern English—so the only way to know *Beowulf* is to study it in the original voice of the medieval people who composed, copied, declaimed, and listened to it.

This course is about acquiring enough of this language to parse our way through *Beowulf*, and to read it aloud with historical pronunciation. There will be grammar but very little memorization, because our text will be glossed for vocabulary. The language-study part of the course will appeal to linguists and anyone passionate about word etymologies. The literature-study part will involve the closest kind of reading you can think of. Prior experience with language study will be of help, but is not required.

*This course is recommended for graduate students interested in language and literature study, as well as undergraduate senior language concentrators and Honors majors, who may count it as an upper-division English elective.*

### **E507.001 – Special Topics in Linguistics — Sociolinguistics**

3 Credits

Gerry Delahunty

3:00-3:50pm MWF

Sociolinguistics is the study of the interactions between linguistic variation and a very broad range of social factors. Regional dialects are probably the most familiar sociolinguistic phenomenon: linguistic variants correlate with geographically defined groups of people. But language variation correlates also with groups defined according to social class, ethnicity, race, gender, age—in fact, any group of people, however defined, will exhibit some linguistic idiosyncrasies.

In addition to investigating the associations between language variation and groups of people, we will investigate the ways in which linguistic variation is a resource for the construction, maintenance, and evolution of personal, social, gendered, and cultural identities; of social networks; of power structures and relationships; and of the ideologies—especially those derived from language standardization—that underlie identities and power relations. And we will also investigate how language variation is a resource for challenges to all these.

Language varies also with factors deriving from its mode, medium, and context of use: whether it is spoken or written (or written as if spoken or spoken as if written); whether mediated electronically; whether formal or informal or anywhere in between; whether the interlocutors are related by (a)symmetries of power or solidarity; and whether they intend to be polite or impolite to each other. Sociolinguistics is concerned also with the distribution of, and interactions among, languages and their speakers. Most modern states include multiple languages, with consequent implications for social and educational policy; many, if not most, of the people in the world are bi- or multi-lingual, with implications for language choice, language change, language planning, pidginization and creolization, and language survival or death.

In this course we will critically assess the notions of “language,” “dialect,” “language variety,” “Standard English,” “computer mediated communication,” “style,” “(im)politeness,” “pidgin,” “creole,”

“linguistic repertoire,” “register,” “linguistic accommodation,” “bi- and multi-lingualism,” “bi- and multi-dialectalism,” “language change,” “language beliefs,” “language attitudes,” “language choice,” “language deficit vs. language difference,” “language testing,” and many others, especially those of particular interest to the students in the course.

### **E630A.001– Special Topics in Literature: American Transcendentalism**

3 credits

Bruce Ronda

11:00-12:15pm TR

This course will explore the origins, activities, contexts, and continuing impact of the Transcendentalist movement in the United States. Dating roughly from the 1830s to the 1860s, Transcendentalism was an “interdisciplinary movement” that championed individual moral and aesthetic development while also inspiring social reform and communitarianism. The course will examine the Transcendentalist “impulse” at several different historical moments, including the time of its flourishing in the nineteenth century and several subsequent moments when its influence was prominent, including the present moment which features much scholarly and popular interest in the Transcendentalists. The underlying question in this course is one of historical memory: how do successive eras remember and employ previous cultural “moments” for their own uses? A second question, which we will consider toward the end of the course, is that of literary coteries: how might we compare the Transcendentalists as an intellectual circle to other such circles—the Wordsworth/Coleridge circle, the Shelley/Godwin/Hunt/Keats circle, the “Little Renaissance” of Louise Bryant, Eugene O’Neill, and others in the 1910s, or the Bloomsbury circle of the Woolfs, Lytton Strachey, and others in the interwar years? Reading will include collections of writings of the nineteenth-century Transcendentalists, certainly including the most famous ones—Emerson, Thoreau, Fuller—and also the lesser-read figures, both prose writers and poets like Ellery Channing, Christopher Cranch, and Jones Very; and several subsequent interpretations of the Transcendentalists including Ives, *Essays Before a Sonata*; Susan Cheever, *American Bloomsbury*; Packer, *The Transcendentalists*; and Delano, *Brook Farm*, among others.

### **E630B.001 – Special Topics in Literature – Genre Studies – Eco-poetics**

3 Credits

Matthew Cooperman

7:00-9:50pm W

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.

### **E630D.001 – Special Topics in Literature – Gender Studies – Eighteenth-Century Women Writers**

3 Credits

Aparna Gollapudi

7:00-9:50pm T

In *A Room of One's Own*, Virginia Woolf says in rather memorable hyperbole: “All women together ought to let flowers fall upon the tomb of Aphra Behn.... It is she--shady and amorous as she was--who makes it not quite fantastic for me to say to you tonight: Earn five hundred a year by your wits." Aphra Behn, the first professional female English writer who made her living primarily by her literary endeavors is at the head of a long line of eighteenth-century women writers who competed with male authors and amongst themselves in a burgeoning print market. This course studies women writers of the long eighteenth century (1660-1800), tracing the emergence of professional women writers, the markets they came to dominate, the authorial personas they crafted, and the ideological contexts they negotiated in their writings. Poetry, fiction, drama, and feminist ‘manifestoes’ by eighteenth-century women writers will be contextualized within modern critical discourses that theorize and historicize women’s writings from the period.

### **E631.001 – Crossing Boundaries - Colonial and Postcolonial Encounters**

3 Credits

Ellen Brinks

2:00-3:15pm TR

During the nineteenth and twentieth centuries, Great Britain defined itself in relation to a set of colonies in diverse geographical regions of the globe (Australia, NZ, Canada, Ireland, East and South Africa, the West Indies, South and Southeast Asia, among others). This historical reality gave rise to a rich body of literature during the time of empire and in its aftermath. Our exploration of the colonial and postcolonial experience will be framed by the different “geographies” of encounter between the British and the colonized populations: contact zones, where the intimacies of desire and death, aggression and fear, belonging and exclusion are written. Those zones include rivers, classrooms, courtrooms, and bedrooms. Sample texts: Conrad, *Heart of Darkness*; Naipaul, *Bend in the River*; Grenville, *The Secret River*; Dangarembga, *Nervous Conditions*; Chamoiseau, *School Days*; Forster, *A Passage to India*; Jane Taylor, *Ubu and the Truth Commission*; Robert Louis Stevenson, *The Beach of Falesa*; Levy, *Small Island*; Desai, *The Inheritance of Loss*.

### **E633.001 – Special Topics in Discourse Studies – Writing and Ownership**

3 Credits

Sarah Sloane

7:00-9:50pm M

*All kinds of imitation, and all imitations whatever, sink into that class of poetry which we read to ladies at a tea-table; and then give to the servant, that he may not burn his hands in carrying off the tea-urn. –Alexander Fraser Tytler (1790)*

*[Criminal authors are marked by] a fundamental detachment – of writing from context, of speaking from voice, of a proper name freed from its body in forgery, and of a body freed from its proper name in imposture. – Susan Stewart (1994).*

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Why is some plagiarism art, and other plagiarism is crime? What does it mean to take someone else's identity and write her story as your own? What is the relationship between Kathy Acker's literary experiments, musical mash-ups, and literary forgery? How do we decide what is intellectual property; how do we know when to cite someone else's words or ideas? E633 Writing and Ownership takes an historical view of patterns of plagiarism, notions of intellectual property, and conventions of authorial attribution and borrowings since the passage of the first copyright statute in 1710 to their conventions in online social media today. Grounded in contemporary theories of rhetoric and composition, the course will explore the legal nature of authorship, evolving ideas of intellectual (particularly literary) property and ownership, the detachment of authorial name from authorial composition, patterns of textual appropriation, and, time permitting, even forgery. Starting with eighteenth-century authorial practices that we would call plagiarism today, we will whisk to the twenty-first century's amalgams and pastiches of online texts, music piracies, fabricated memoirs, plagiarized images, verbal thefts, poetic reworkings of existing texts, and storytelling chicanery in online fiction generators. A rich and unfolding topic for a course, Writing and Ownership is itself constructed within a cultural moment that questions paper-based conventions of authorial attribution, and studies the anonyms, allonyms, pseudonyms and copyright violations committed by lads of the Edinburgh literati to platforms from Flickr to Facebook.

### **E634.001– Special Topics in TEFL/TESL– Second Language Assessment**

3 Credits

Doug Flahive

4:00-5:15pm MW

Language teaching professionals traditionally utilize assessment instruments for a wide variety of purposes. These ELT professionals include, but are not limited to, current and potentially future program administrators/ supervisors, classroom teachers, and researchers. With this diverse target audience in mind, this course will provide participants with the knowledge to become critical consumers of commercial language tests, develop assessment tasks in the central skill areas, develop the psychometric skills to empirically demonstrate that instruments used are reliable and valid, and, finally, to understand the critical need for on-going professional development in matters of assessment by making use of available opportunities to engage in this development as ESL/EFL professionals.

The focus of the classroom sessions will be on task-based problem solving. Assessment situations similar to those included in the on-line supplement to the Bachman and Palmer text will be presented each week. We will then work through the steps necessary to complete the task ranging from a delineation of design statements to psychometrically based designs for validity testing.

This is a marked departure from the approach I have used in the past: namely assigning tasks to be completed in a series of modules. In this course the approach will be “flipped.” The readings are to be completed out of class and the hands-on work in class.

The textbooks listed below as well as a broad range of readings from current language testing research will be used to facilitate your problem solving.

Texts: *Language Assessment in Practice* by Bachman and Palmer  
*Statistical Analyses for Language Assessment* by Bachman