

# RAMBLER



The Newsletter for English Majors  
Volume 13, Number 2, March 20, 1998

## ADVISING SCHEDULE

English Department advisers will be holding pre-registration conferences for the FALL 1998 semester beginning **Thursday, April 9** and extending **through Friday, April 17**.

*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.

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## 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!

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## TELEPHONE ACCESS SCHEDULE FOR **FALL 1998** REGISTRATION

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

Graduates	-	April 13
Seniors	-	April 14
Juniors	-	April 18
Sophomores	-	April 25
Freshmen	-	May 2
New	-	May 9

## 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 April 9 and April 17.

***Classes for FALL 1998 semester begin Monday, August 24th!!***

## NOTICE: ENROLLMENT RESTRICTIONS

Restrictions will be placed on registration as follows:

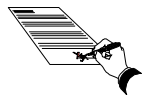
### E505A (Charles Dickens)

- 1) Graduate Students only until April 18.
- 2) Senior English majors will be admitted beginning April 18.

### E460 (Chaucer) and E470 (Herman Melville)

- 1) Enrollment will be limited to senior English majors only until April 18.
- 2) Junior and senior English majors only beginning April 18.

## UNDERGRADUATE STUDENTS:



### E495 - Independent Study

Students who plan to register for **E495** in the Fall 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 spring semester.

### E384A - Supervised College Teaching

Students who plan to register for E384A in the Fall should make arrangements with Dr. Swinson (359 Eddy) as soon as possible **this semester!** You will not be allowed to register for this course after Fall semester begins. You must apply through Dr. Swinson in order to register for this course.

### 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.

## DO WE HAVE YOUR LOCAL ADDRESS???

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

## 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!**



**COMPOSITION PLACEMENT EXAMS FOR CO150 AND CO301** will be given Thursday, April 16 at 4:00P.M. in 212 Eddy; Wednesday, April 22, at 4:00P.M. in A104 Clark; Wednesday, April 29 at 4:00P.M. in A104 Clark; Thursday, April 30 at 4:00P.M. in 212 Eddy; and on Monday, June 15 at 3:00P.M. in 100 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.

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## **UNDERGRADUATE COURSES SUMMER 1998**



*The following lists NEW and SPECIAL topic courses only. For other undergraduate courses, see the Summer 1998 Class Schedule.*

**E470 William Wordsworth  
William Tremblay**

**12:10-2:10PM MTWRF (This section meets 7/13 to 8/9)**

This course will trace the poetic lifework of William Wordsworth, who according to critics "was the most truly original genius of his age and exerted a power over the poetic destinies of his century unequalled by any of his contemporaries," from the early *An Evening Walk* and *Descriptive Sketches* (1793) through *the Lyrical Ballads* (co-published in 1798 with Samuel Taylor Coleridge), *The Excursion* (1814), *The White Doe of Rylstone* (1815), *Peter Bell* (1819), *The Waggoner* (1819), *The River Duddon* (1820), *Memorials of a Tour on the Continent* (1822), *Yarrow Revisited and Other Poems*, and posthumously--among many other collections of poetry and prose--*The Preludes* (1850). Wordsworth lived a long, productive life; his youth burned with idealistic support for the French Revolution; in later life he became strongly conservative, especially during the years he spent as England's Poet Laureate. Readings of Wordsworth's poems, discussions of his life, his works, his relationship with his sister Dorothy and at least one critical study such as R.D. Havens' *The Mind of a Poet*, and the writing of two shorter papers and one term paper together with mid-term and final examinations make up both the contents and the requirements of this seminar.

This course fulfills the Category II distribution requirement for Teacher Licensure candidates only.

# UNDERGRADUATE COURSES

## FALL 1998



*The following lists new and special topic courses only. For other undergraduate courses, see the Fall 1998 Class Schedule.*

### **E465.1 Spectral Others: The Gothic in Literature and Film** **Ellen Brinks** **12:30-1:45PM TR**

As they reach beyond existing definitions of the self and ordinary experience, writers and readers have turned to the gothic genre with its representations of the uncanny, the inexplicable, and the sublime. This upper division course offers students a survey of British and American gothic works from the eighteenth century to the present, including novels, short stories, scientific case studies, and film. We will consider how these authors and filmmakers adopt the gothic to pose certain questions: does history inherit you, or do you inherit history, and what difference does it make? How and why do domestic spaces and family roles turn into the most terrifying ones of all? What is at stake when the supernatural experience moves from external reality and into the mind, reemerging as illness, e.g., as phobias, amnesia, hysteria, hallucinations? As we read and reflect on the gothic, we will refine our notion of the interplay between the "realities" of historical context and the fantastic, "unreal" modes of the gothic. At the core of our discussions will be how these gothic texts redefine notions of personal identity, whether it be gender, sexual, familial, psychological, biological, racial, or national, by making strange the nature of its experiences.

Reading list: Ann Radcliffe, *The Italian*; Jane Austen, *Northanger Abbey*; Edgar Allen Poe, "The Fall of the House of Usher"; Henry James, *The Turn of the Screw*; Sigmund Freud, *The Case History of Emmy von N.*; William Faulkner, *Absalom, Absalom*; Angela Carter, "The Bloody Chamber"; Toni Morrison, *Beloved*. Film list: Carl Dreyer's *Vampyr*; Alfred Hitchcock's *Psycho*; Ridley Scott's *Aliens*.

This course fulfills the Category II distribution requirement.

### **E465.2 American Wilderness Narratives** **Sue Ellen Campbell** **3:35-4:50PM TR**

In this class, we'll look at nonfiction narratives written by travelers in the vast landscapes of North America--from the first Spanish explorers, through Lewis and Clark, to our own

contemporaries. We'll focus on mountain, desert, and arctic landscapes, and we'll consider such questions as how these travelers think about these landscapes (as settled or empty, as threatening wastelands or places of beauty), how they conduct themselves, how they understand their role in the natural world. If you like to read and also to think about or spend time in wild places, this class is for you. Tentative book list on my office door, Eddy 316. This course fulfills the Category II distribution requirement.

**E470 Herman Melville  
Bruce Ronda  
2:11-3:25PM TR**

Long considered a central figure in a canonized American literature and more recently understood in the light of the "new" American studies of race, class, and gender, Herman Melville shaped a body of writing out of the raw materials of nineteenth-century family crisis, sexual identity struggles, sectional controversy, and the twinned forces of Northern industrialism and Southern slavery. Understood and read through the lenses of biographical criticism, new historicism, and ideological criticism, Melville's work takes on new force and power as it interacts both with its own time and with ours. Students will read and discuss Melville's short stories, poems, and novels including *Moby-Dick*, *The Confidence Man*, and "Billy Budd, Sailor." In addition to daily reading and discussion, students will likely write a long research paper, in draft and final form, and will present to the class an oral report on critical views of one of the novels, stories, or poems assigned.

This course fulfills the Category I distribution requirement for Teacher Licensure candidates only.

**E480 Language in America  
Gerry Delahunty  
10-10:50AM MWF**

This course will explore the great linguistic complexity of North America, particularly the following topics: Native American languages as they were in pre-Columbian times; languages brought by the early European colonists, including Dutch, English, French, German, Russian, and Spanish; languages of 19<sup>th</sup> and early 20<sup>th</sup> century immigrants to the United States, such as Italian, Yiddish, Norwegian, Chinese, Japanese; later 20<sup>th</sup> century immigrant languages such as Haitian Creole, Korean, and Vietnamese; the development of American English and some of its more important dialects; Black English and the controversies surrounding its origins and its use in schools; pidgin and creole languages and the contributions of West African languages to American English; bilingualism and the controversies surrounding it; languages currently spoken in the US and their likely fates; language death. There are no pre-requisites. This class is recommended by CASAE and American Studies Program. Open to everyone.

# GRADUATE COURSES

## FALL 1998



*The following lists new and special topic courses only. For other graduate courses, see the Fall 1997 Class Schedule.*

**E505 Dickens**  
**Bill McBride**  
**7-9:50PM W**

Through an in-depth examination of four of Dickens' novels (*Dombey and Son*, *Bleak House*, *Little Dorrit*, and *Our Mutual Friend*), we will study Dickens' development as a novelist, including the style and structure of the novels as well as the author as storyteller. We will also consider issues of the time as seen through the author's eyes (e.g., child abuse, treatment of women, discipline, education, treatment of the poor). Requirements will be both oral and written, including a major paper. Regular attendance and participation will be essential. This course fulfills the Category II distribution requirements for Teacher Licensure candidates only.

**E506A Medieval-Renaissance Survey**  
**Barb Sebek**  
**2:11-3:25PM TR**

This course will survey a variety of literary and cultural forms produced over the course of ten centuries, traditionally divided into the medieval and renaissance periods. The explicit goal is to become familiar with a range of "major" figures and genres from these periods; an implicit goal is to conceptualize the relationship between literatures and the social, economic, and cultural situations in which they are imbedded. Topic threads might include evolving notions of love, sexuality, and marriage; faith, devotion, and reformation; authority and obedience; the emergence of print culture and a literary marketplace; and the relations between "elite" and "popular" cultural forms. In addition to studying "key" texts, we will raise questions about the development of received period designations such as Medieval and Renaissance. This course fulfills the Category I distribution requirement.

**E507D Semantics, Memory and Lexical Development**  
**Doug Flahive**  
**4:10-5:25PM MW**

This course focuses on the development of the active and passive lexicons of second language

learners. In the first portion of the course, we review seven semantic theories along with an overview of word-formation processes. In the second portion of the course, we examine traditional and current psycholinguistic research related to vocabulary growth with specific emphasis on the role of memory structures and processes. Finally, we will select from and integrate these linguistic and psycholinguistic approaches in the development of a web-based, instructional module.

### **E630A.1 Contemporary American Fiction: Sources and Analogues**

**John Pratt**

**3:35-6:25PM R**

Using works of Hemingway, Steinbeck, Updike, Barth, Irving, Didion, Kesey, Morrison, and others, this course will examine how these post-World War II authors have incorporated mythic and historical elements in their fiction. Representative works will be *East of Eden*, *The Old Man and the Sea*, *A Month of Sundays* (or Updike's latest novel), *Sabbatical*, *Democracy*, *The World According to Garp*, and *Song of Solomon*.

Two oral reports; one short and one substantial paper.

### **E630B.1 The Short Story**

**Leslee Becker**

**4:10-6:50PM W**

It has been said that God created human beings for the stories. As endlessly fascinating as people themselves are the stories they tell. Our primary aim will be to read and enjoy stories and to learn about the history and roots of the story, the forces influencing writers, and the elements involved in constructing stories. Although often compared with novels, the story is closer in intensity and economy to poetry. We will read a wide range of stories, critical works about genre, and will study the stories of particular writers such as Chekhov, O'Connor, Turgenev, Kafka, Garcia Marquez, Hawthorne, Hemingway, Fitzgerald, Cheever, Maupassant, Joyce, Alice Munro, Katherine Anne Porter, Eudora Welty, Sherwood Anderson, Isaac Babel, Grace Paley, Raymond Carver, and others.

Requirements: extensive reading, an oral presentation, papers, and an imitation story.

### **E630B.2 Shakespeare's Problem Plays**

**Richard Henze**

**10-10:50AM MWF**

Since F. S. Boas formed the category in 1896, Shakespeare's "problem plays" have been defined primarily by their focus on an unresolved ethical dilemma. Focusing both on Boas' original four (*Hamlet*, *Troilus*, *Measure*, *All's Well*) and later additions to the category (including *Merchant*, *Julius Caesar*, *Antony*), we will examine how players in an ethical game negotiate

equity in risk, construct moral-theological warrants for their behavior, and deal with notions of individual obligation as they arrive at justification and “justice.” And we will ask how plays do or do not congregate as “problem plays.”

### **E630C.1 The New Somatic Criticism**

**Paul Trembath**

**11-11:50AM MWF**

This course will examine the recent abundance of “body” (or somatic) criticism that has emerged in contemporary criticism, as well as the historical backgrounds for such criticism in Marxisms, poststructuralisms, and cultural materialisms. We will read books and articles by feminists, cultural critics, gender critics, postcolonialists, and so forth. Authors include Foucault, Deleuze, Butler, Grosz, Gatens, Nancy, Taussig, etc. One or two papers (approximating 20 pp.); possible oral presentation.

### **E630C.2 Translation Workshop**

**Mary Crow**

**3:35-6:25PM T**

The Translation Workshop will critique literary manuscripts translated by student members and distributed in advance. Manuscripts may be poetry, fiction, or creative non-fiction translated from any language and written by established writers.

Students who enroll should have the equivalent of the third year of a language and will work with a native speaker to establish accuracy. Class readings will focus on sample translations and translation theory. Final grades will be based on a portfolio of polished translations which can be of mixed genres and by several authors.

### **E630D Gender & Experimentation**

**Laura Mullen**

**7-9:50PM T**

Starting with Dickinson and Stein, we take our impetus from a dissatisfaction with the canonical placings and characterizations of innovative and influential women writers as we follow the paths which allow or force them to question not only their poetic and prose traditions, but the language itself; for, as Susan Howe notes, “In very different ways the countermovement of these two women’s work penetrates to the limits of written communication.” Our exploration of pathfinding, limit-breaking work will continue with readings in contemporary, overtly feminist, and post-modernist writings. An in-class presentation and a 10-15 page paper will be required.

**Have a wonderful summer, and we’ll see you on August 24th for Fall 1998 Semester!!**



ENGLISH DEPARTMENT  
**359** EDDY BUILDING  
COLORADO STATE UNIVERSITY  
FORT COLLINS, CO **80523**