## RAMBLER

The Newsletter for English Majors Volume 33, Number 2, October 14, 2016 This newsletter is also available at <a href="http://english.colostate.edu/">http://english.colostate.edu/</a>

#### English Department ADVISING AND MENTORING Fall 2016

## Academic Support Coordinators (ASCs) Pre-Registration Advising Information for Spring 2017

All English majors in all concentrations will be supported throughout your degree completion by two key resources: your Academic Support Coordinator (ASC) and your faculty mentor. You can rely on both to contribute to your success at CSU and beyond. All students will be assigned an ASC and a faculty mentor for Spring 2017 advising.

Because we know you probably have questions, here are answers to some of the questions most frequently asked.

#### Who Does What?

The ASCs will help you stay on the path to graduation. They will be responsible for providing you with your advising code and reviewing your concentration checksheets and undergraduate degree plan during your advising sessions. Their goal is to help guide you through graduation and connect you with resources across campus—including your English department faculty.

The English faculty mentors will complement the work of the ASCs and help you with major-specific advice about careers or graduate school, internships, co-curricular opportunities, and so forth. You can turn to them for advice about course selection, independent studies, and undergraduate research opportunities.

#### **How Do I Arrange an Advising Meeting?**

The ASCs for English are Joanna Doxey and Sarah Wernsing. Their offices are in Eddy 209 and 209A, respectively. They are available by appointment, and you must make an appointment through the College of Liberal Arts Academic Support Center 970-491-3117.

#### Should I arrange a meeting with my faculty mentor?

Yes, your faculty mentor is available to talk about your course experiences, suggest upcoming course and career opportunities, recommend internships and/or other relevant activities, and to generally check

in with you about your experiences as an English major or minor. Please email to set up a time to meet at any point during the academic year; the door is always open for you. If you are uncertain about who your faculty mentor is, please contact the main English Department office: 491-6428.

As time goes on, we will better define the roles of ASCs and faculty mentors, but you should know that we are all here to help you succeed.

#### **Advising Schedule**

English department advisors/mentors will be holding pre-registration conferences for the Spring 2017 semester throughout **October**. They will email advisees/mentees early in October to tell them when they will be available and where. Please check the email address that CSU has on record for you (this may be different from the one you typically use).

#### RAMweb Registration Access For Spring 2017

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

Graduates October 24
Seniors October 25
Juniors October 28
Sophomores November 4
Freshmen November 11
All new students are required to attend
RAM orientation and will register for

classes at the on-campus orientation.

#### ATTENTION GRADUATING SENIORS

If you plan to graduate in Spring 2017, 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 <a href="http://english.colostate.edu/undergrad/advising/survey">http://english.colostate.edu/undergrad/advising/survey</a>.

**Course offerings for Spring 2017 on pages 4-15** 

**Guidelines and Policies for Registration on pages 15-19** 

### **Minor in English**

Students may consult with an English Department adviser to plan a course of study.

Students minoring in English must maintain a 2.0 grade point average in all English courses and a 2.0 grade point average in all upper-division English courses.

Minimum of 21 credits in English, at least 12 of which must be upper division. CO150, E384, and E487 A-B may NOT count toward the minor. CO300, CO301 A-D, CO302 and CO401 may count toward the minor. A minimum of 6 credits must be taken at Colorado State University.

### **Linguistics and Culture Interdisciplinary Minor**

For advising, contact: English Department Eddy 359

Phone: (970) 491-6428

The Linguistics and Culture Interdisciplinary Minor is designed for students with a particular interest in language and its cultural interfaces. Its core is a pair of linguistics and anthropological linguistics courses, which are supported by courses in specific languages, and supplemented by elective courses in English, Foreign Languages and Literatures, Philosophy, and Speech Communication. Courses address current and historical descriptive, theoretical, and pedagogical issues in linguistics, cultural anthropology, philosophy of language, non-verbal communication, and the relations between communication, language and thought, providing students with a well-rounded program of study. The program is open to all students and designed to be an addition to the student's major. Colorado State University has linguistic and cultural expertise and this program provides undergraduate students with an opportunity to broaden their education as they prepare themselves for graduate study or careers requiring an analytic understanding of the nature of language and its relations with thought and culture.

Program details are available from the Departments of English and Anthropology, College of Liberal Arts.

Department of Anthropology Department of English Linguistics and Culture Interdisciplinary Minor 21-25 Credits

#### 1. Core Classes

Take both of the following courses (6 credits):

#### ANTH335 Language and Culture and E320 Introduction to the Study of Language

#### 2. Language

Take two courses from one language group (6-10 credits):

Italian:	LITA105, 107,200,201	French:	LFRE105, 106,107,108,200,201,208
Chinese:	LCHI105, 107,200,201	German:	LGER105, 107,108, 200, 201, 208
Greek:	LGRK105, 107	Arabic:	LARA105, 107,200,201
Korean:	LKOR105 107	Iananese:	LIPN105 107 200 201

Korean: LKOR105, 107 Japanese: LJPN105, 107,200,201 Latin: LLAT105, 107 Russian: LRUS105, 107,200,201

Sign Language: LSGN105, 107 Spanish: LSPA105, 106,107,108,200,201,208

#### 3. Supporting Courses

Take three of the following courses (9 credits):

ANTH100	E324	E326	E326
E327	E328	E329	LFRE312
LFRE326	LGER326	LSPA312	LSPA326
PHIL210	PHIL315	SPCM331	SPCM431

#### 4. Upper Division

Take at least four of the following courses (12 credits); courses taken for requirements 1-3 may also count toward the upper division credit requirement:

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ANTH335	E320	E324	E326
E327	E328	E329	LFRE312
LFRE326	LGER326	LSPA312	LSPA326
	PHIL315	SPCM331	SPCM431

#### Spring 2017 Course Descriptions

The following is a list of new and special topic courses only. For other undergraduate and graduate courses, see the online Spring 2016 Class Schedule through RAMweb.

#### **Special Topic Courses**

#### E332.001 Modern Women Writers

3 Credits E.J. Levy TR 11:00-12:15pm

Is there such a thing as women's literature? If so, how does one define it? Is it meaningful to discuss art in terms of gender, when gender categorization is itself in question? In this course we will read and discuss diverse works--essays, short stories, memoirs, novels--by 20<sup>th</sup>- and 21<sup>st</sup>-

century women writers, as we consider historic and contemporary debates over the relationship between gender and literature. Engaging in critical textual analysis and creative writing, we will interrogate assumptions about women's writing, the significance of gender in art, the role of the woman writer, and how stories inform life.

This course fulfills a Category 2 or 3 elective requirement for English majors and world literature for English Education concentrators.

#### E333.001 Critical Studies of Popular Texts – Reality Hunger

3 Credits Harrison Candelaria Fletcher MWF 2:00-2:50pm

"Genre," says David Shields, "is a minimum security prison." In his 2010 manifesto, *Reality Hunger*, he called for a riot – the creation of literary forms obliterating the walls between fiction and nonfiction, memory and imagination, perception and fact, originality and appropriation. This seminar-style course will examine writers who do just that - inhabit the intersection of art and reality. Readings include: *Reality Hunger* and *How Literature Saved My Life* by Shields, *About a Mountain* by John D'Agata, *Lying* by Lauren Slater, *Leaving Atocha Station* by Ben Lerner, *Woman Warrior* by Maxine Hong Kingston and *Rings of Saturn* by W.G. Sebald.

This course fulfills a Category 3 elective requirement for English majors.

#### E370.001 – American Literature in Cultural Contexts – Postmodernism

3 Credits Andrew Altschul TR 2:00-3:15pm

In this course we will read novels, stories, essays, and films in an attempt to answer basic questions about Postmodernism. The most basic – *Is there such a thing as Postmodernism?* – is surprisingly difficult to answer. Others, including *When did Postmodernism begin (and end)?* and *Who is postmodern?* and *What are the aesthetic, intellectual, and political positions underlying the movement?* will be the subject of discussion, debate, and analysis, both in class and on a course blog to which students will regularly contribute. We will also look at the effects of postmodernity on other areas of contemporary culture.

This course fulfills Category 2 or 3 elective requirement for English Majors.

#### **E403.001** – Writing the Environment

3 Credits Matthew Cooperman TR 4:00-5:15pm

In this course we will explore our various senses and conceptions of nature, and try to write as accurately and fully about it as possible. This will involve reading a good deal about the history and present activity of nature writing, as well as doing our own nature writing. As such, the course will try to balance reading about nature (experiencing it vicariously) and writing about nature (experiencing it

directly). We will read five books of more or less contemporary nature writing, as well as a reserve materials. You'll maintain a reading journal and a field journal. You'll write short response and/or position papers, poems and poessays, and you'll compose longer, more personal, meditative essays. Books include: James Galvin's *The Meadow*, Barry Lopez' *Field Notes*, Rebecca Solnit's *Savage Dreams*, A.R. Ammons' *Garbage*, Joy Williams' *Sick of Nature*.

This course fulfills Category 4 elective requirement for English Majors.

#### E440.001 American Prose Before 1900

3 Credits Zach Hutchins MWF 10:00-10:50am

This course in the rise and development of the American novel will introduce students to runaway bestsellers (*Charlotte Temple & Uncle Tom's Cabin*), critically acclaimed masterpieces (*The Scarlet Letter & Moby-Dick*), and classic works of children's literature (*Little Women & The Wonderful Wizard of Oz*), as well as a few other excellent but more obscure books. Chances are good that you'll cross off more than one title on that to-read list sitting on your nightstand—and in the process, you'll gain insight on the problems of urban racism, systemic poverty, and victors' history that continue to haunt our country.

This course fulfills Category 1 or 4 elective requirement for English Majors.

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

3 Credits Leif Sorensen TR 9:30-10:45am

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

This course fulfills Category 2 for English Majors.

#### E444.001 Restoration and 18th Century Drama

3 Credits Aparna Gollapudi MWF 9:00-9:50am

Dangerously seductive rakes, pretty flirts, crotchety old men, garrulous servants, ruined maidens, saintly wives, good-hearted beaux, merchants both greedy and generous – these are the colorful characters that thronged the stage from 1660 to the end of the eighteenth century. In 1660, monarchy was restored to England with King Charles II's return from exile. With his return, the theaters reopened after almost four decades. Theatre-going became one of the most popular diversions for Londoners, attracting almost two thousand people each night by the end of the eighteenth century. This course studies some of the most significant plays produced by this thriving theatre culture. Comedy was by and large the more popular genre, so we will be reading some hilarious plays with razor-sharp wit and rollicking farce. Our exploration of tragedies, though more limited, will focus on important milestones in the changing notions of tragic experience in the period. The course will not only contextualize the plays within the socio-cultural milieu but also introduce students to the world of theatre in the long eighteenth century. Along with considering the plays as words on a page, we will also attend to them as constructs meant for performance, deriving meaning from the specific conditions of eighteenth-century theatrical space. The aim of the course is to encourage students to be perceptive readers and interpreters of dramatic literature by introducing them to the exciting world of Restoration and eighteenth-century drama.

This course fulfills Category 1 or 4 elective requirement for English Majors.

#### E455.001 European Literature after 1900

3 Credits
Paul Trembath
MWF 11:00-11:50am

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 two possible cases, 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 contemporary 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.

Let me explain the requirements of E455. You will be responsible for 2 papers; the first will be due at mid-semester and the second at the end of the semester (I will distribute a handout with paper topics and directions to follow in several weeks). Your papers can address either assigned topics or topics you and I choose together in conference. In addition, we will have 3 short identification tests over the course of the term, and a final exam made up of identifications, short answers, and an impromptu essay question.

This course fulfills Category 2 or 4 elective requirement for English Majors.

### E465.001 – Topics in Literature and Language – Hard Feelings: Critical Emotion Studies and the Humanities

3 Credits Lisa Langstraat MW 4:00-5:15pm

Plato thought they were dangerous and undermined morality and reason. The Mayans thought they resided in the liver. In the English language, we have more than 400 words to describe them. While you've been reading the previous three sentences, you've likely experienced at least five of them.

Emotions. We all have them, but they're slippery and they've often been understood as idiosyncratic, personal responses to specific stimuli--an approach that makes emotions hard to understand in light of cultural, social, and relational dynamics. However, in recent years Critical Emotion Studies (CES) has emerged as a vital and provocative area of literary and rhetorical study. As critical theorist Sara Ahmed notes, CES is concerned not with what emotions *are*, but with what emotions *do*. Ahmed's insight informs this course, which is designed to introduce you to CES; engage you in theories and literary texts that explore the politics of emotion and the power relations circulating within emotional economies; and to speculate about the intersections of CES and what we "do" in the Humanities. The course will offer you an overview of contemporary theories of emotion and the politics of sentimentality; it will then focus on raced and gendered emotions; finally, it will focus on case studies of specific emotions—happiness and anger—to draw connections between CES, the Humanities, and how we understand ourselves and others in the world.

This course fulfills the capstone requirement for all majors.

#### E465.002 – Topics in Literature and Language – Short Story

3 Credits Leslee Becker TR 2:00-3:15pm

"The short story makes a modest appeal for attention, slips up on your blind side, and wrassles you to the mat before you even know what's grabbed you."---Toni Cade Bambara

E465 will deliver punches, a course designed to consider storytelling—its origins, pleasures, and techniques—as a genre that tries to tell big truths in small places. Think of a one-round knockout, or maybe a first date, rather than a marriage.

We'll read classic stories and contemporary ones to appreciate what's involved in telling a good story; in fact, it's been said that God created us for the stories. I use the following fable as the guiding principle for the course: Three apples fell from heaven, one for the storyteller, one for the listener, and the third for the person who takes the story to heart. You'll get all the apples in this course by reading many stories and critical works from scores of writers, writing stories and formal papers, giving an oral presentation, and discussing the craft of stories as a way to appreciate the genre and what it can tell us about ourselves.

Partial list of writers: Alice Munro, Chekhov, Hemingway, Joyce, Poe, Flannery O'Connor, Raymond Carver, Jhumpa Lahiri, Kafka, Eudora Welty, James Baldwin, Gogol, Joyce Carol Oates, García Márquez, Denis Johnson, T.C. Boyle, Ruth Prawer Jhabvala, Haruki Murakami.

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. English majors who already have the capstone can count it as a Category 4 elective.

#### E478.001 - Modern Poetry

Sasha Steensen 3 Credits MWF 1:00-1:50pm

"Modernity exists in the form of a desire to wipe out whatever came earlier, in the hope of reaching at least a point that could be called a true present, a point of origin that marks a new departure."

—Paul De Mann

Over the past century and a half, poetry has undergone a radical transformation. Most shockingly, it has shed many of the characteristics that once distinguished it from prose: rhyme, meter, stanzas, etc. As Paul De Mann suggests, modernists were in search of a new beginning, a clean break from their predecessors. At the same time, modern poets were notoriously fascinated with history. Just as Ezra Pound insisted that we "Make it New!," he simultaneously wrote highly allusive texts that reinforced the importance of the past. What, then, distinguishes Modern poetry from the Victorian or Romantic poetry that came before it? As we will see, Modern poetry challenges our assumptions as readers on both formal and contextual levels. In addition, there is no single way of understanding Modern poetry. Because of the emphasis on fragmentary expression, deep skepticism, and formal experimentation, it is more accurate to refer to "modernisms" rather than "Modernism." Each of the authors we will read this semester will present us with a slightly different Modern poetry.

In this class, we will chart the transformations of poetry from the Victorian Era to High Modernism and beyond. We will begin by considering the roots of Modernist poetry in both French symbolism and in the work of two foundational figures in American poetry: Emily Dickinson and Walt Whitman. From here, we will examine the innumerable varieties of High Modernism, from the highly allusive work of T.S. Eliot, to Gertrude Stein's destabilizing repetition, to Wallace Stevens' philosophical poems. In conjunction with our High Modernists texts, we will read several of the manifestos of this period. Next, we will examine works from the Harlem Renaissance, and spend some time reading the playful, quirky poems of ee cummings. We will also read the work of two recently "rediscovered" Objectivist Poets, who are now championed by many contemporary poets. From here, we turn our attention to the relationship between modernism and post-modernism. We will spend a few weeks reading several poets

whose work has been highly influenced by their modernist predecessors—Charles Olson, Allen Ginsberg, Sylvia Plath, Michael Palmer, Susan Howe and others.

Lastly, we will spend two weeks reading Virginia Woolf's highly experimental text *The Waves*. Ending with this text will allow us to discuss several key questions—What happens to genre distinctions during the Modernist Period? What differences do we recognize between Modernism and Post-modernism? What similarities do these periods share? In addition to the assigned poems, we will spend considerable amount of time reading statements of poetics. As we read all of our texts—poems, manifestos, poetic statements, historical and biographical introductions, and *The Waves*—we will speculate on the current and future movements of poetry, humankind's oldest literary art form.

This course fulfills Category 2 or 4 elective requirement for English Majors.

#### E504.001 – Situating Composition Studies

3 Credits Sarah Sloane TR 12:30-1:45pm

Looking at how written composition is situated within the academy is to look at how writing program administrators, writing center directors, writing studies scholars and their students are located in/by different universities. We will explore academic labor issues; the general valuation and history of composition instruction; material and academic structures that serve interests conducive (or not) to teaching writing; community literacy centers and other non-academic writing spaces; race, class, gender, and literacy; and the rhetoric and reality of university writing instruction. Scholarship about first-year composition curricula, critical pedagogy, and the politics and ethics of teaching writing for social action will also be covered.

#### E505B.001- Major Authors: American - Don DeLillo

3 Credits Judy Doenges TR 2:00-3:15pm

In a course on the novels of Don DeLillo, students will study postmodernism in practice. DeLillo's work, while exhibiting some of the familiar characteristics of postmodern fiction such as nonlinear narratives, a hybrid of literary and pop culture references, and nontraditional character development, also challenges, on a very basic level, our expectations of fiction itself. How can we search for meaning in a text if the "truth" of the characters' experiences is chimerical? How can we engage with the life of a protagonist when his or her very identity is unstable? And who is our authority on the novel if part of the author's role is to alert us to the process of writing the book itself—to the pastiche that is contemporary storytelling? And, after all, as DeLillo's work implies, text is just one of many incomplete representations of experience or thought.

In DeLillo's work, social and cultural context is all, so in addition to close readings, we will examine the history, cult figures, and political fiascos that provide background for the fiction. We will also discuss the landscape of postmodernism and mark the differences between modernism and its successor.

Readings include several of DeLillo's novels, plus critical essays.

#### E507.001 – Special Topics in Linguistics – Language Across Cultures

3 Credits Tatiana Nekrasova-Beker TR 2:00-3:15pm

The main goals of this course are: 1) to examine the ways in which language and culture interact and 2) to gain a greater understanding of how communication practices reflect cultural differences, including instances of both intercultural conflict and cooperation. The course will provide theoretical and methodological insights into intercultural communication and will give students an opportunity to apply their knowledge through reflection and critical analysis of various manifestations of intercultural communication differences. Students will carry out a research project to explore the effect of cultural variables in language use, learning, and teaching.

#### E513C.001 Form and Technique in Modern Literature: Essay

3 Credits Debby Thompson T 4:00-6:50pm

As its title suggests, E 513C will look at form and technique in creative nonfiction. We'll explore different subgenres and structures in creative nonfiction as well as discussing different kinds of narrators and points of view. Students will write both short exercise pieces and at least one longer, polished piece.

#### E515.001 Syntax for ESL/EFL

3 Credits Gerald Delahunty MWF 3:00-3:50pm

Teachers of English as a second or foreign language must be familiar with the major syntactic patterns of English, their typical meanings and uses, and with the inflectional and derivational morphology they entail. This knowledge will enable them to appropriately select and present this material in a variety of teaching circumstances, as well as to read and make use of grammatical descriptions of English and other languages.

Students completing this course will be able to understand the linguistic concepts in ESL/EFL pedagogical materials and in SLA research; they will be familiar with variant terminology; they will be proficient in basic linguistic analysis; and will be able to apply analytic techniques to learner data.

The course will focus on topics in English syntax and relevant morphology, but comparative/contrastive data from other languages will be introduced, especially from those languages whose native speakers our graduates are most likely to teach. The topics are selected so as to maximize the overlap with the topics, constructions, and terminology current in the major ESL/EFL grammar texts.

#### E528.001 Professional ESL Teaching: Theory to Practice

3 Credits Anthony Becker MW 4:00-5:15pm

This course prepares English as a second/foreign language teaching professionals with the knowledge and

skills they need to develop a philosophy of teaching and learning that is informed by theory and based on practical experience. This course provides students with an opportunity to engage in focused activities that serve to promote their understanding of the domain of ESL/EFL teaching and learning. Students will learn about principles for planning, designing, and carrying out effective classroom instruction. Furthermore, students will have the opportunity to apply what they learn to real-time teaching situations, as well as reflect on their own teaching practices. Through the readings, classroom discussions, written assignments, and teaching opportunities, students will build on their current understandings of the ESL/EFL teaching-learning process.

#### **E608.001 – Integrating Writing in the Academic Core**

1 Credit Tobi Jacobi TR 9:30-10:50am – Jan.17, - Feb. 17, 2017

E608 supports the development in writing competency among undergraduates. Integrating sound writing assignments and then evaluating and responding to student writing can accomplish two central goals—1) improving students' comprehension of course content and 2) improving students' proficiency in writing. E608 begins by considering the meaningful integration of both in-class and out-of-class writing tasks. We will discuss methods for supporting undergraduate efforts to write analytically and argumentatively as well as to synthesize textual sources, acknowledge outside sources, and integrate their own ideas.

Building on key theories in the teaching of writing, E608 covers the central role of audience and purpose to a writer's goals as well as the recursive nature of writing more generally and varying ways to support writers as they revise papers toward completion. This includes responding to student writing, holistic scoring, analytic rubrics and commentary, the place of grammar and mechanics in writing development and methods for detecting and preventing plagiarism.

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

3 Credits Leif Sorensen R 4:00-6:50pm

This course is an in-depth study of recent fiction published in the US. We will read a range of contemporary writers including Colson Whitehead, Ed Park, Ruth Ozeki, Jennifer Egan, Chimimanda Ngozi Adichie, and others. As we read we will grapple with the impossibility of knowing a field that grows too fast for any one reader to keep up with (at least 50,000 works of American fiction are published each year). We will also explore critical models for theorizing our present moment. Is our moment best understood as The Age of Amazon, post-ironic, post-postmodern, neo-liberal, or the Anthopocene Era?

#### E630C.001 Special Topics in Literature: Medieval Emotion: Literature, Culture, and Afterlife

3 Credits Lynn Shutters TR 11:00-12:15pm

This course will examine medieval literary and non-literary texts as means to excavate how medieval peoples formulated and practiced emotions. We will also consider how important non-medievalists in the field of emotion studies have positioned the Middle Ages and what larger historical trajectories such positionings invite. For example, Norbert Elias influentially argued that medieval people were limited to childlike practices of emotion that would evolve as history progressed beyond the Middle Ages, while William R. Reddy has controversially claimed that present-day Western formulations of romantic love first took shape in medieval court culture. Finally, we will consider what specific interventions literary specialists can make in emotion studies. Traditionally, literary texts have been viewed as fanciful and therefore fundamentally untrustworthy as historical accounts of emotion. Literary specialists both within and beyond medieval studies have argued against this position, although on diverse grounds and through the formulation of differing methodologies. In sum, this class will connect medieval, literary, and emotion studies to enrich our understanding of literature, historicism, and past and present practices of emotional life.

Medieval texts studied will likely include the following:
Various troubadour lyrics
Andreas Capellanus, *De amore*Chrétien de Troyes, *Knight of the Cart*Pearl
Sir Gawain and the Green Knight
Chaucer, Legend of Good Women, various Canterbury Tales
Selections from various works of medieval devotional literature
Selections from various medieval conduct books
Margery Kempe, *The Book of Margery Kempe* 

## E633.001 – Special Topics in Discourse Studies – Digital Publishing, Scholarship, and Editing 3 Credits Tim Amidon TR 11:00-12:15pm

Publications and academic scholarship increasingly leverage the affordances of digitally networked media platforms. Digital journals such as (1) *The Fibreculture Journal*, (2) *Kairos: A Journal of Rhetoric, Technology, & Pedgagogy*, and (3) *Enculturation* not only offer an exciting glimpse into the future of interdisciplinary, transmedia scholarship, but also push boundaries associated with traditional notions of composing, publishing, scholarship, and editing. Put simply, these journals go beyond "print-put-online" (Ball). Despite the growing demand for and relevancy of digital publishing, scholarship and editing, few writers, scholars and editors are formally trained in the types of literacies and proficiencies associated with this work. In this course, students will explore principles of digital publishing, develop critical apparatus for reading digital scholarship and compositions, and expand their editorial repertoire. More specifically, students will address questions that include (1) How is digital composing and scholarship limited by venue/publication infrastructure? (2) How does sustainability of digital compositions/publications pose a unique challenge for archival/reference purposes? (3) How do issues such as copyright, fair-use, and remix impact the composing and editorial process? (4) How might

authors leverage the principles of universal design to improve upon the accessibility of publications and scholarship? Students will learn to

- Identify and describe multiple approaches to digital publishing, scholarship and editing.
- Analyze the ways that editorial choices impact the types, formats and modes of composing available.
- Practice composing and editing for the internet within/outside content management systems.
- Critique the limitations and effectiveness of existing scholarly/academic publications vis-à-vis concepts of sustainability, accessibility, remix/appropriation.
- Identify, research, and respond to one issue connected to digital publishing, scholarship, &/ editing.

The course will be organized in two primary sections. During the first section, we will develop familiarity with core concepts surrounding digital publishing and editing such as accessibility, digital infrastructure, multimodality, and copyright. Then, we'll turn toward complicating our knowledge of these concepts by analyzing digital scholarly, academic, and/or professional journals before turning our hands toward composing and editing digital scholarship of our own design.

This course is applicable to all graduate degree programs within the English Department, as all disciplines have turned toward digital scholarship and publishing in one form or another. It fulfills an elective requirement for students in Rhetoric and Composition, but the course compliments learning that students have done within their unique programatic tracks for two reasons. First, the types of digital literacies we'll critique, explore, and develop transcend disciplinary distinction: creative writers, literary theorists and critics, academics, and educators consume and produce digital content. Second, these digital literacies are in increasing demand within/outside of the academy (recent graduates have found work as digital content curators, managers, and/or developers)—and, as more digital monographs, journals, and text-books emerge, so will an increasing demand for writers, composers, and editors who can develop, produce, and edit digital content for a variety of audiences. This course will reach across our programs to enable students to think critically about and develop capacity for digital composing. Students will learn how digital composing expands upon the techniques they already employ as writers, composers, artists, and educators.

## **E635.001** – Critical Studies in Literature and Culture – Pragmatism and American Literature 3 Credits Bruce Ronda TR 9:30-10:45am

Pragmatism emerged in the late nineteenth and early twentieth centuries in the work of William James, Charles Sanders Peirce, and John Dewey, who located truth-claims in experience and consequences. Since the late 1980s American thinkers and literary critics like Richard Rorty, Cornell West, and Nancy Fraser have applied the insights of that movement to literary works. In this course we read essays, poems, and prose by Emerson, Dickinson, Wallace Stevens, Gertrude Stein, and Susan Howe, among others, in light of insights from Pragmatism. Our course will also push into our moment by asking about the possibility of feminist and queer pragmatisms.

#### E638.001 Assessment of English Language Learners

3 Credits Anthony Becker MWF 2:00-2:50pm

This course prepares language teaching professionals with the knowledge and skills they need to design, implement, and utilize language assessments that are reliable, valid, and ethically-based. Specifically, the course familiarizes students with the fundamental concepts and principles involved in the language assessment of second/foreign language learners, and it engages students in the planning and construction of both traditional and alternative language assessments. Furthermore, the course develops students' ability to analyze and interpret statistical results, for the purposes of guiding instruction and improving language program effectiveness. Finally, the course invites students to investigate the ways in which assessment results can be used to account for and evaluate student performance, as well as improve language teaching practices.

#### **Guideline and Policies for Registration**

#### 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 \$75 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: <a href="http://sfs.colostate.edu/cof">http://sfs.colostate.edu/cof</a>

#### **Late Registration Fee Policy**

#### Reasons to register early:

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

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

#### **Class Schedule and Registration**

Juniors and Seniors: Meet with your Advisor/Mentor in advance of your RAMWeb registration access date. Please schedule an appointment, so that you can be advised during the month of October.

Note: You MUST meet with your advisor/mentor or Academic Support Coordinator 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/ASCs can provide these.

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

You can access the University Class Schedule from this page. Course offerings and seat information will be up-to-the-minute. Changes in instructor, location, days, or time will be

#### **WAITLISTS IN ARIES**

ARIES allows 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.

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, Directed

Self Placement Survey Scores, Composition Placement Essay 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.

#### NOTICE: ENROLLMENT RESTRICTIONS FOR SPRING 2017

Restrictions will be placed on registration for the following:

- **E240**, **E270**, **E276**, **E277** English Majors only until Nov. 11. Then open to all majors.
- **E311A**, **B** English Majors only until Nov. 11. Then open to all students except Freshmen.
- **E341** English Majors and Minors until Nov 11. Then open to all students except Freshmen.
- **E342, E343**—English Majors and Minors only until Nov 11. Then open to all majors. No Freshmen allowed.
- CO300- No Freshmen or Graduate students allowed

#### • CO301 A & C

- 1) Seniors only until Nov. 4.
- 2) Then open to Juniors.
- 3) Not open to Sophomores or Freshmen.

#### • CO301B

- 1) Science Majors Only.
- 2) Seniors only until Nov. 4.

concentrations until Nov. 11.

- 3) Then open to Juniors.
- 4) Not open to Sophomores or Freshmen.
- CO301D English Education and Teacher Licensure Speech concentrations only.
   No Freshmen allowed.

#### • E401 & 402

 Post-Bachelor and Senior Teacher Licensure-Speech majors and English Education concentrations only until Nov. 4.
 Then Junior Teacher Licensure-Speech majors and English Education 3) Then open to all Teacher Licensure-Speech majors and English Education concentration students except Freshmen.

# • E405 Adolescents' Literature English Majors and Minors only until November 11. Then open to all students except Freshmen.

- E412A, B, C Creative Writing Workshop
  - 1) Senior English Majors until Nov. 4.
  - 2) Junior English Majors until Nov. 11.
- 3) Then open to all students except Freshmen.
- E465.001 Topics in Literature and Language – Hard Feelings: Critical Emotion Studies and the Humanities and E465.002 Topics in Literature and Language – Short Story
  - 1) Senior English Majors until Nov. 4.
  - 2) Junior English Majors until Nov. 11.
  - 3) Then open to all students except Freshmen.

#### **HAVING TROUBLE?**

English majors who cannot get into a required course (E240, E270, E276, E277, E341, E343, CO300, CO301A, C and D) should contact Professor Tobi Jacobi (Eddy Building, Room 349). **Please do not wait until the last minute.** 

• E384A – Supervised College Teaching Students who plan to register for E 384A for Spring 2017 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, Eddy Building, Room 359.

#### • E495 – Independent Study

Students who plan to register for E 495 for Spring 2017 should fill out the required form, get the necessary signatures, and submit the completed application forms to the English Office before the end of the Fall 2016 semester.

Note: E384A, E487 A&B, and E495 cannot fulfill requirements listed in Column A of your checksheet.

#### <u>INTERNSHIPS</u>

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 Mary Hickey, Internship Coordinator, at 491-3438 or e-mail her at mary.hickey@colostate.edu

#### **College of Liberal Arts Career Counselors**

The College of Liberal Arts has career counselors who are happy to meet with English majors. Students need to call the Career Center at 491-5707 to schedule an appointment with one of the CLA career counselors.

#### **Capstone Requirement for English Majors**

All students must take a capstone course (E465 or E470) to fulfill AUCC and English degree requirements. Ideally, students take their capstone course in their final year after having completed all prerequisites. In Spring 2017, the courses offered that fulfill the Capstone requirement are **E465.001**, **E465.002**.

#### SPRING 2017 Capstone and Category 1-4 Courses

<u>Capstone Courses:</u> E465.001 – Topics in Literature and Language – Hard Feelings: Critical Emotion Studies and the Humanities (MW 4:00-5:15pm Lisa Langstraat), E465.002 Topics in Literature and Language – Short Story (TR 2:00-3:15pm Leslee Becker).

<u>Category 1:</u> E342.001 Shakespeare I (MWF 2:00-2:50pm William Marvin), E343.001 Shakespeare II (MWF 1:00-1:50pm Zach Hutchins), E440.001 American Prose Before 1900 (MWF 10:00-10:50am Zach Hutchins), E444.001 Restoration and 18<sup>th</sup> Century Drama (MWF 9:00-9:50am Aparna Gollapudi).

<u>Category 2:</u> E332.001 Modern Women Writers (TR 11:00-12:15pm E.J. Levy),

E370.001 – American Literature in Cultural Contexts – Postmodernism (TR 2:00-3:15pm Andrew Altschul), E441.001 American Prose Since 1900 – Wars We Have Seen (TR 9:30-10:45am Leif Sorensen), E455.001 European Literature after 1900 (MWF 11:00-11:50am Paul Trembath), and E478.001 – Modern Poetry (MWF 1:00-1:50pm Sasha Steensen).

<u>Category 3:</u> E332.001 Modern Women Writers (TR 11:00-12:15pm E.J. Levy), E333.001 Critical Studies of Popular Texts -Reality Hunger (MWF 2:00-2:50pm Harrison Candelaria Fletcher), E370.001 – American Literature in Cultural Contexts – Postmodernism (TR 2:00-3:15pm Andrew Altschul).

Category 4: E342.001 Shakespeare I (MWF 2:00-2:50pm William Marvin), E343.001
Shakespeare II (MWF 1:00-1:50pm Zach Hutchins), E403 - Writing the Environment (TR 4:00-5:15pm Matthew Cooperman), E440.001 American Prose Before 1900 (MWF 10:00-10:50am Zach Hutchins), E444.001
Restoration and 18<sup>th</sup> Century Drama (MWF 9:00-9:50am Aparna Gollapudi), E455.001
European Literature after 1900 (MWF 11:00-11:50am Paul Trembath), E465.002 - Topics in Literature and Language — Short Story (TR 2:00-3:15pm Leslee Becker), E478.001 - Modern Poetry (MWF 1:00-1:50pm Sasha Steensen).

<u>Upper-Division Word Literature Course</u> - **E332.001 Modern Women Writers** (TR 11:00-12:15pm E.J. Levy)

#### **Composition Placement**

Gather your SAT, ACT, TOEFL or other test scores, and visit the CSU Composition Placement website at <a href="http://composition.colostate.edu/students/placement">http://composition.colostate.edu/students/placement</a>. There you will find information about whether you should enroll in CO150: College Composition, take the Directed Self-Placement Survey, enroll in CO130: Academic Writing, or write the Composition Placement Essay.

**Creative and Performing Arts Awards** 

For the Creative & Performing Arts Awards, *undergraduate* students currently enrolled full-time (12+ credits) may submit one or more of the following genres: three to five poems or one short story or one creative essay. Students can submit multiple genres. Entry guidelines will be available at the English Office, Eddy Building, Room, 359, in early September, with a submission deadline of usually the second 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 fit one of the categories below:

- (1) registered graduate student in the English department
- (2) undergraduate students registered as English majors
- (3) student with an English minor.

Awards of \$100 for first place, \$50 for second place, and \$25 for third place will be offered at both the graduate and undergraduate level. Winners will be honored at the English department Awards reception on April 24, 2017 from 4-6p.m. in the LSC North Ballroom.

Submission Guidelines: Students should submit an essay that represents their best critical or interpretive work in literary studies. The essay must have been written for a course taken in the English Department at CSU. Undergraduate essays should be no longer than 15 pages and graduate essays should be no longer than 20 pages. Shorter papers are welcome. Only one submission is allowed per student.

Submission deadline is April 6<sup>th</sup>, 2017 at 12:00 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 and the Professor who taught the course. Indicate whether you are an undergraduate or graduate student at CSU. Address your cover letter to: Professor Zach Hutchins, Chair, Literature Committee, Department of English, Eddy Building, 3<sup>rd</sup> Floor, Campus Delivery 1773, Colorado State University, Fort Collins, CO 80523-1773.

#### **GRADUATE STUDENTS**

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

Please consult your advisor regarding the exam and when the exam is offered.

#### **REGISTRATION FOR:**

E 694.001 – TEFL/TESL-Portfolio E 695.001 - Independent Study

E 698.001 – Research Project

**E 699 - Thesis** 

Apply early in order to register for these classes. Please pick up the application form(s) from Marnie in Eddy Building, Room 359. To complete the form, 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. 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 email you with the CRN so that you can register for the course.