

RAMBLER

The Newsletter for English Majors

Volume 35, Number 1, March 23, 2018

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

English Department
ADVISING AND MENTORING
Spring 2018

Pre-Registration Advising Information for Fall 2018

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 undergraduate students will be assigned an ASC and a faculty mentor for Fall 2018 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 209A and 209, respectively. They are available by appointment, and you must make an appointment through the College of Liberal Arts Academic Support Center 970-491-3117.

How do I arrange a meeting with my faculty mentor?

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 your faculty mentor directly 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 will be holding pre-registration conferences for the Summer and Fall 2018 semesters from **Thursday, March 29th, through Friday, April 6th**. Please email or respond to your Academic Support Coordinators for advising appointments. Faculty Mentors will have extended office hours so that you can be advised during this special period.

RAMweb Registration Access for Fall 2018

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	(Ram Orientation required) May 1

IMPORTANT NOTICES

For Fall 2018 registration:

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 2018, you are required, as part of the University-mandated outcomes assessment program, to take a short SENIOR SURVEY link: <https://docs.google.com/forms/d/e/1FAIpQLScg9BJevYjpXh2unWA2qIFsCpp4RDskUITHn6nSibSwQ0-iNw/viewform> You should sign your Graduation Contract at the English Department Office during the second week of your final semester.

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.

Creative Writing Minor

The study of creative writing emphasizes creativity, self-motivation, persistence, and openness to criticism – skills many employers look for when hiring. It gives students the opportunity to explore their artistic talents and devote time to producing creative work that complements achievements in their majors.

This seven-course sequence combines small, discussion-based writing workshops with classes in composition or literature. The minor is open to majors in all disciplines except English, and offers a unique opportunity to balance work in the sciences, business, engineering, or the humanities with the imaginative freedom and cultural engagement of an education in the arts. Students will gain experience in two genres (poetry, fiction, and/or creative nonfiction) as they study with published authors, interact with visiting writers, and gain familiarity with today's literary landscape.

TO DECLARE: Visit the English Office, Eddy 359. For more information: www.english.colostate.edu, or email Sasha Steensen, Director of Creative Writing: sasha.steensen@colostate.edu.

Requirements—21 credits total; 15 credits of upper-division (prerequisites in parentheses)

Required Introductory Workshop (3 cr.)

E210: Introduction to Creative Writing (*also offered online*)

Genre-Specific Workshops Sequence: choose one of the following pairs (6 cr.):

E311A: Intermediate Fiction Workshop (*E210 with B- or better * also offered online*)

E412A: Advanced Fiction Workshop (*E311A with B or better*)

or

E311B: Intermediate Poetry Workshop (*E210 with B- or better * also offered online*)

E412B: Advanced Poetry Workshop (*E311B with B or better*)

or

E311C: Intermediate Creative Non-Fiction Workshop (*E210 with B- or better * also offered online*)

E412C: Creative Non-Fiction Workshop (*E311C with B or better*)

Intermediate Workshop in a Different Genre: choose one other 311 (3 cr.)

E311A: Intermediate Fiction Workshop (*E210 with B- or better * also offered online*)

or

E11B: Intermediate Poetry Workshop (*E210 with B- or better * also offered online*)

or

E11C: Intermediate Creative Non-Fiction Workshop (*E210 with B- or better * also offered online*)

Literature Survey Course: choose one of the following (3 cr.)

E238 (*also offered online*)

E240

E270

E276

E277

Upper-Division English or Composition Electives: choose any two (6 cr.)

any 2 E- or CO-prefix courses at the 300 – 400-level (*see course catalogue for prerequisites*)

* To register for English courses online, visit www.online.colostate.edu/courses/credit/.

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	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:

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

English Department Minors pages 3-5

Course offerings for Summer on pages 5-9

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Summer 2018

Courses

The following is a list of English and Composition courses only. For other undergraduate and graduate courses, see the online Summer 2018 Class Schedule through RAMweb.

First 4-week Term – 5/14/18-6/8/18

E420.001 – Beat Generation Literature

3 Credits

Matthew Cooperman

12:10–2:10pm MTWRF

What is Beat Literature? What does Beat mean? Who are the Beats? When and where are they? As an aesthetic, an identity, a regional activity and an historical period, Beat Literature is both highly specific and culturally pervasive. An interesting paradox; without the Beats, there would be no hippie movement, no sexual liberation, no drug culture, no punk explosion, no multicultural celebration of difference. In their writings—and more importantly in their way of life—the Beats initiated an enormous opening in postwar America and beyond.

The purpose of this class is to plumb these complexities. We'll explore canonical writers such as Kerouac and Ginsberg, but also more fringes figures such as Bob Kaufman and Joanne Kyger. We'll also scrutinize the Beats for some of their paradoxical blind spots, such as race and gender, and try to flesh out the period's "other (d)" activity. Beyond being lively and fun, this course will a) have no major papers; and b) satisfy Cat II: Historical Approaches: Modern (or Upper Division Electives) for the English major.

This course fulfills a Category 2 elective requirement for English majors.

Online English Courses – First 8-week Term – 5/14/18-6/8/18

E210.401 – Beginning Creative Writing

Felicia Zamora

E311A.401 – Intermediate Creative Writing – Fiction

Meghan Pipe

E311B.401 – Intermediate Creative Writing – Poetry

Cassie Eddington and Sarah Pieplow

E311C.401 – Intermediate Creative Writing – Nonfiction

Dana Chellman

Second 4-week Term – 6/11/18-7/6/18

E332.001 – Modern Women Writers

3 Credits

Catherine Ratliff

12:10-2:10pm MTWRF

In her 1993 Nobel Prize acceptance speech, Toni Morrison highlights the power of narrative, stating, "We *do* language. That may be the measure of our lives." This emphasis on language as agency will frame our work in the course and help establish a focus on women in action who are inspired and empowered. With our attention on contemporary women's literature from around the globe, our course will explore how those who identify as women define their identities, participate in social change, and tell their stories. We will explore various literary forms—including novels, poetry, music lyrics, young-

adult literature, comic books, and creative non-fiction. Fiction writers from the United States, Iranian graphic novelists, authors and poets from Southeast Asia, Africa, and the Caribbean: these are just some of the figures you may encounter in this course. Along with literary works, we will also explore relevant perspectives from theories of gender, identity, sexuality, performativity, and social justice. By examining how women use narrative to engage the world around them and use their voices and stories as sources of personal or social change we will gain an expanded understanding of the ways that narrative is power. Readers of all levels and identities with a genuine interest in women's writing as agency and empowerment are encouraged to join this class.

This course fulfills a Category 2 elective requirement for English majors.

E342.001 – Shakespeare I

3 Credits

Zach Hutchins

9:50–11:50am MTWRF

This course will linger on the early works—comedies, tragedies, and histories—of a man widely regarded as the most influential writer in all of English (and perhaps world) literature. As a class, we will read six of the Bard's most famous plays, paying particular attention to his innovative use of language. We will also read two novels inspired by Shakespeare's work and view several film adaptations of the plays, examining the ways in which they have shaped and been shaped by succeeding generations of artists. As we see Shakespeare's plots adapted for modern audiences, we will come to recognize the ways in which his poetry and plots speak to the pressing issues and popular art forms of our day. At stake is the question of why we, as twenty-first century readers (and viewers of film), should be interested in the words of a man dead for almost four hundred years; by the end of this course, I hope that you will be able to answer that question persuasively in the affirmative.

This course fulfills a Category 1 and 4 elective requirement for English majors.

Online English Courses – Second 8-week Term – 6/11/18-8/3/18

E238.401 – 20th-Century Fiction

Jeremy Proctor

Third 4-week Term – 7/9/18-8/3/18

E333.001 – Detective Fiction

3 Credits

Kristina Quynn

9:50-11:50am MTWRF

Detective fiction is one of the most popular genres. Some characters—Sherlock Holmes, Poirot, Ms. Marple, Nancy Drew, Hardy Boys, Alex Cross, and innumerable others—have become household names. High-minded critics may argue whether detective stories are escapist literature, a mirror to society, or simply a low-brow waste of time. But, readers of detective fiction know that even if the genre is formulaic, it is also malleable and capable of complexity. That its tales may offer an easy and

pleasurable read, but just as many stories can be strange and befuddling. This summer course explores the intersections of narrative structure and reading pleasure in the various forms of detective fiction: short story, novel, tv series, and film. It includes classics of detective fiction from Poe, Christie, and Doyle as well as edgier texts by such contemporary writers as Paul Auster, Matt Johnston, and Barbara Wilson. Students will select a novel of their own choice to read for the final project.

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

Composition – First 8-week Term – 5/14/18-7/6/18

CO300.001 – Writing Arguments

9:50-10:50am MTWRF

James Roller

Composition – Second 8-week Term – 6/11/18-8/3/18

CO130.001 – Academic Writing

9:50-10:50am MTWRF

Maurice Irvin

CO300.002- Writing Arguments

12:10-1:10pm MTWRF

Christina Sutton

CO150.001 – College Composition

11:00am-12:00pm MTWRF

Ryan Campbell

Community Sustainability Workshop

GES180A3 – Applied Community Sustainability

2:30-3:30pm MTWRF

Paul Hellmund

CO150.003 – College Composition

1:30-2:30pm MTWRF

Kristie Yelinek

CO300.003 - Writing Arguments

1:30-2:30pm MTWRF

Kristie Yelinek

Want to **help solve real community issues related to sustainability**, learn communication strategies appropriate for different situations, work with organizations directly impacting sustainability locally and around the world, and learn about emerging and continuing issues in sustainability. Do you also want to meet a three-credit **All-University Core Curriculum (AUCC) requirement for composition—CO150 or CO300—and also get three sustainability credits?**

Be a 2018 Summer Community Sustainability Fellow. **Get six credits in eight weeks: CO150 or CO300 and GES180A3.**

For information see:

english.colostate.edu/sustainability or contact the course instructors: Kristie Yelinek (Kristina.Yelinek@colostate.edu) or Paul Cawood Hellmund (Paul.Hellmund@colostate.edu)

Online Composition Courses

First 8-week Term – 5/14/18-7/6/18

CO150.401–Joelle Paulson

CO300.401– Ed Lessor

CO300.402 –Sharon Grindle

Second 8-week Term – 6/11/18-8/3/18

CO150.402 – Mary Hickey

CO300.403 – Jaime Jordan

CO150.403 – Nancy Wright

CO301B.401 – Alyson Welker

Fall 2018

Course Descriptions

The following is a list of new and special-topic courses only. For other undergraduate and graduate courses, see the online Fall 2018 Class Schedule through RAMweb.

Special Topic Courses

UNDERGRADUATE COURSES

E305.001 Principles of Writing and Rhetoric

3 credits

Doug Cloud

2:00-3:15pm TR

This course offers a humanities-based exploration of central principles of writing and other forms of rhetoric. Students will explore critical concepts in ancient and contemporary readings – everything from Plato to Nietzsche to Foucault. We'll ask questions like, what is rhetoric? What is writing? How has our understanding of them changed over time? Do rhetoric and writing create or merely reflect reality? How do writing and rhetoric reinforce and challenge power? And why should we care?

This is a required core course in the Writing, Rhetoric, and Literacy concentration. It counts as English elective credit for all others.

E310.001 – Writing, Research, and the Problem of Race in American Literature

3 credits

Zach Hutchins

9:30-10:45am TR

This class is designed to help students learn to do literary research and write literary criticism—skills that will help you succeed in upper-division literature courses. We'll practice those skills by reading the work of three celebrated American authors and investigating the problem of race in American literature. The poems of Phillis Wheatley, short stories of Herman Melville, and Margaret Mitchell's epic novel,

Gone with the Wind, will prompt our investigations into slavery, racism, and the aftermath of the Civil War—a conflict that continues to inform present politics, as last summer’s riots in Charlottesville demonstrated.

This course fulfills a Category 3 and 4 elective requirement for English majors.

E320.001 – Introduction to the Study of Language

3 Credits

Luciana Marques

11:00–12:15pm TR

E320 introduces the basic concepts and theories that linguists/applied linguists adopt in trying to understand how language works and how language is used. Language is studied from a structural perspective, with emphasis on morphology, phonetics and phonology, syntax, semantics and pragmatics. Additional topics of interest include language variation and language change. This course is recommended for, but not limited to, students interested in language description and its applications, such as TESOL (Teaching English to Speakers of Other Languages), language documentation, computational linguistics, foreign language teaching and teaching in linguistically and culturally diverse classrooms.

This is a required core course in the Linguistics and Culture Interdisciplinary Minor and strongly advised for students with the Language concentration.

E324.001 – Teaching English as a Second Language

3 credits

Tatiana Nekrasova-Beker

2:00-3:15pm TR

This course addresses the general principles of how second language (L2) learners acquire a new language and focuses on methods and approaches (both traditional and current) appropriate for diverse teaching situations. The course will provide the participants with knowledge, strategies, and skills to work with adult learners at various levels of L2 proficiency on the development of receptive and productive L2 abilities.

E337.001 – Western Mythology

3 credits

William Marvin

11:00-11:50am MWF

The gods who emerged from the timelessness of pre-creation, the cannibal gods and the cosmic gods who with war shaped the order of existence, and the gods who loved sacrifice, ruled in discord, and had ado with mortals in the guises of human-and-animal-kind : These are the personified inscrutables that “western myth” built a coherent core of narration around, and to this narration attached plots and characters in endless variety. Even the story-telling itself, like creation, began in time immemorial. Its main cycles coalesced in spite of migrations and the wrack of civilizations, long even before the advent of writing and literature. But literature, when it came, changed everything. No longer was hieratic myth, the mythology of priests, to be solely the property of cult. This course is about

how poets in the age of writing reshaped the potential of the gods. We will track the gods' wanderings from their cultic origins in magic and hymn to their florescence in Sumerian and Greek creation myth, Indic and Germanic dragon slaying, Greek siege epic around the war for Helen of Troy, up to the point of the Roman de-sacralization of the gods in a modern kind of erudite, humane irony. We shall discover furthermore how myth first prompted literary criticism, when readers asked if what Homer said about the immortal gods was true? So the course will also cover the history of reading myth from classical antiquity to the present, develop this history into a set of critical perspectives, and apply these as hermeneutic tools to the myths as we read them.

This course fulfills a Category 4 elective requirement for English majors, and world literature for English Education concentrators. It also counts toward the Religious Studies minor.

E339.001 – Literature of the Earth

3 Credits

Matthew Cooperman

12:30–1:45pm TR

Literature and Earth, text and soil, literary gardens and textual ecologies. How might we thread these "things" together? For that matter, how might all writing necessarily be "of the earth?" This course will seek out the literatures of the earth by examining, on the one hand different ways of defining the term, and on the other, various places where that writing occurs. By pairing mode and place, attention and environment, we'll see that all writing occurs in situ, in the field, and we'll practice some of that for our summer session.

More specifically, we'll read four distinct books of fiction, nonfiction, history and poetry—as well as various reserve materials. All of these writers are highly accomplished, and yet their "profile," academic or otherwise, is quite varied. My hope is to suggest that there are many ways to write the "literatures of the earth." By comparing near and far, now and then, the familiar and the foreign, we will tune our senses to the inter-connective body of earth, and the complexities of how we represent it. Issues to be explored include ecology, climate, watersheds, the local, memory, humans and more-than-humans, activism and ethics. You'll learn the critical vocabulary of environmental writing, and take some quizzes. You'll go on some hikes and keep a field journal. You'll compose a culminating personal and/or critical essay.

This course fulfills a Category 2 and 3 elective requirement for English majors.

E340.001 – Literature and Film Studies

3 credits

Lynn Badia

2:00-3:15pm TR

This course will consider pairings and adaptations of literary works and films to examine narrative authority, perspective, objectivity, and realism across media. We will analyze the specific formal strategies of novels, short stories, fictional films, documentaries, and reportage to think about questions such as: What does it mean to have an "objective" or "subjective" point of view? What are the

conventions that define “realism” for certain historical moments and media? We will investigate how writers and filmmakers formally experiment with and challenge narrative authority, often by attempting to depict multiple perspectives or to critique the project of realism through the form itself. In doing so, the distinctions among fiction, nonfiction, and documentary will be examined. For instance, we will read the nonfiction book *The Orchid Thief* (1998) and view its unconventional Hollywood film *Adaptation* (2002). We will also view the classic cinema verité documentary *Grey Gardens* (1975) alongside its recent adaptation into a play and Broadway musical of the same title.

E342.001 – Shakespeare I

3 credits

Barbara Sebek

2:00-3:15pm TR

This course will sample work from the first half of Shakespeare's career, exploring how different plays recast important issues in the playwright's culture and his oeuvre. Shakespeare's era was one of rapid change and, for many of his contemporaries, a time of disruptive upheaval in the social order and cultural values. How were Shakespeare's plays in dialogue with the debates, anxieties, passions, and struggles beyond the walls of the theater? In addition to reading the plays through this **historicist** lens, the course will engage the following critical practices:

***formalist** and **genre** criticism, engaging the plays as complex textual structures that draw on, resist, or even openly challenge inherited literary conventions, traditions, and techniques;

***performance-oriented** criticism, viewing the plays as scripts for performance that require interpretive choices when read aloud or enacted on stage;

***adaptation** and **appropriation** studies, exploring how later writers and audiences have adapted the plays and how Shakespeare serves as inspiration for later creative and critical work.

This course fulfills a Category 1 and 4 elective requirement for English majors.

LB393.001 – Seminar in Arts, Humanities, and Social Science

3 credits

Lynn Badia and Erika Osborne (Dept of Art and Art History)

9:00-11:50am T

“Cultural Extraction: Energy in the Humanities”

For most of us, “energy” is an abstract term that we only encounter during momentary experiences – when we light a fire, get our winter electric bill, or hear about an oil spill. This course will provide a rigorous introduction to “Energy Humanities,” by examining the relationship between energy and our daily lives through literature, art, film, and theory. In addition, students will embark on a series field trips to witness the artifacts of energy infrastructures along the Front Range, including oil, solar, natural gas, and entirely new technologies in the making. Drawing on these experiences, students will co-create a mock-museum on campus titled, “A Museum of the Twenty-First Century Energy Transition.” This “museum” will examine our current energy transition as if looking back from the future with student-created images, texts, narratives, objects, and histories.

This course fulfills a Category 3 and 4 elective requirement for English majors.

CO402.001 Principles of Digital Rhetoric and Design

3 credits

Tim Amidon

4:00-5:15pm TR

In CO402 students engage in experiments where we question what it means to enact literacy with image, audio, and video and practice composing digital texts using open-source and proprietary tools as well as languages like HTML.5 and CSS3. Students do not need technological proficiencies or prior experience with web-based writing tools. This course is an opportunity to design fun and creative digital compositions such as short-movies or documentaries, digital storytelling pieces, mashups, photo-essays, digital poetry, visual arguments, podcasts, websites, literal videos. We predominantly use classroom time to discuss and explore digital design principles and rhetorics, engage in collaborative design and feedback activities, and experiment with authoring, editing, and design software and hardware to develop applied practical strategies and competencies necessary for creating web-based texts. Most broadly, this course explores contexts and practices where people consume and produce meaning through digital means. You'll think and read about the way concepts like ownership, copyright, remix, usability, accessibility, and multimodality impact the ways that people enact literacies and rhetorics in a digital age.

This is a required core course in the Writing, Rhetoric, and Literacy concentration. It counts as English elective credit for all others. It also counts toward the Information, Science, and Technology minor.

E403.001 – Writing the Environment

3 credits

Camille Dungy

2:00-3:15pm MW

Creative writing in conjunction with study of recent American literature on nature and landscape. Through literature, we access our environmental imaginations. We consider the role of the human animal in the fight with and for the Earth. In this course, we will study the land and what grows from it. We will learn what it means to write fluidly about oceans and rivers, to write beautifully about mulch, to think creatively about jellyfish. Through careful reading, critical and creative responses, and discussion, we will approach some of the many things nature can teach us, and ways these lessons can serve our own writing. Reading contemporary American environmental writers in the context of historical traditions and restrictions, we will investigate the changing way that contemporary writers engage with the non-human world.

This course fulfills a Category 4 elective requirement for English majors.

E426.001 – British Romanticism

3 credits

Ellen Brinks

12:30-1:45pm TR

The period of 1790-1832 in Great Britain unleashed a whole new kind of writing we now call Romanticism: one inspired by the revolution in France with its calls for liberty and equality, the awakening to new possibilities for the future, and a return to nature. These writers were committed to changing the ways people thought about and acted towards women, children, animals, the poor, and the

enslaved. At the same time, Romanticism frequently veered along different and sometimes darker trajectories: a fascination with the human mind and the power of the imagination; a gravitation towards the margins, including the lived worlds of social outcasts and criminals, irrational states of drug addiction and madness, and the experience of the supernatural and the pull of the archaic/”primitive.” This course will explore these poles of Romantic writing in major and minor works (poems, fiction, essays). We will combine class discussion, shorter and longer writing assignments, mini-lectures and a study of literary criticism to enhance our learning. Sample authors/texts will likely include: William Wordsworth/S.T. Coleridge, *Lyrical Ballads*; John Keats, selected odes and romances; Jane Austen, *Sense and Sensibility*; William Godwin, *Caleb Williams*; John Clare, selected poems; Mary Shelley’s *Frankenstein*; Thomas DeQuincey, from *Confessions of an English Opium Eater*.

This course fulfills a Category 1 elective requirement for English majors.

E460.001 – Chaucer

3 credits

William Marvin

1:00-1:50pm MWF

Geoffrey Chaucer (c.1343-1400) was a writer with a laborious day-job who nevertheless managed to light up a new horizon for English poetry. Alas, he died before he finished his magnum opus (a warning to us all!), but the fragment he left behind stands as a monument to a love-of-reading and acting upon that reading like no one had before. *The Canterbury Tales* are lyrical, funny, edifying, and outright bizarre. Moreover they offer a profound schooling in irony and erudition. We will read *The Canterbury Tales* in the original Middle English, and draw on Chaucer’s sources to recover a sense of his creative reading and writerly vision.

This course fulfills the capstone requirement for all majors. English majors who already have the capstone can count it as a Category 1 or 4 elective.

E465.001 – Topics in Literature and Language – Workplace Literacies

3 Credits

Sue Doe

2:00-3:15pm TR

This capstone considers the ways in which cultures and contexts of workplaces shape the literate practices engaged in within those workplaces and how “workers” (broadly defined) adapt and adopt, form and inform, literate behaviors in the workplace. We begin by defining literacy in variously expanded forms that include and also extend beyond traditional notions of academic literacy and integrate functional, critical, and rhetorical literacies. We establish theoretical frameworks that support inquiry into the expanded definitions of literacy that we examine. In the first portfolio, students analyze workplace literacies that are important for their immediate and long-term needs, applying rhetorical analysis to job ads, cover letters, and CVs. Guest speakers from career services and industry recommend considerations that students might take into account when moving into the workplace from the university. In turn, students closely consider the transitional literacies needed for these new professional domains. In a second portfolio, students use Activity Theory, Genre Theory, and Critical Labor Studies students consider selected features of workplace literacies in varied locations. In the third and final portfolio, students engage in an extended observational study of a workplace and its literacy demands,

utilizing various field research approaches, including document analysis, observation, and interview. Students represent their findings in a class presentation reporting their research.

This course fulfills the capstone requirement for all majors.

E478.001 – Modern Poetry

3 credits

Dan Beachy-Quick

11:00-12:15pm TR

Class Title: *“These Fragments I Have Shored Against My Ruin”*: *The Modernist Crisis*

Our class will examine major poets from the Modernist era, examining not only poems, but the poetic theories emerging from the time, and some of the accompanying movements in visual art and music that typify the experiment of Modernism. As such, our interest will veer wildly, from Dadaism and Marcel Duchamp, from Cubism and Picasso, Surrealism and Andre Breton, to sustained attention to important writers: Gertrude Stein, Ezra Pound, H.D., T.S. Eliot, Wallace Stevens, and George Oppen. Avoiding anthology, we will instead take the route of delving into single books, seeking not a span of the entire body of work, but a deep immersion in the sustained poetic experiment of a single volume. Such reading will be supplemented with necessary glimpses of other writers, both those that act as predecessor to the object of our major attention, and those who carry on the experiment into the 21st century.

This course fulfills a Category 2 and 4 elective requirement for English majors.

GRADUATE COURSES

E501.001 – Theories of Writing

3 credits

Lisa Langstraat

11:00am-12:15pm TR

Theories of Writing provides an introduction to and survey of contemporary theories of composition. Intended for future writing teachers, writers, and editors, the course prepares students to apply theoretical principles to the practical concerns of writing pedagogy, the act of writing, or editorial work. E501 offers brief historical overview of the rhetorical tradition out of which contemporary composition theory emerges; a survey of the major theoretical approaches of composing (e.g., expressive, socio-cognitive, social epistemic, genre-focused, feminist, critical, cultural studies, post-process, etc.); and case studies, topics to be determined collectively by our class members, scrutinizing writing practices and processes in specific contexts (e.g., writing for the workplace; writing in community settings; writing for academic publication; etc.).

E507.001 Special Topics in Linguistics (Corpus Linguistics)

3 credits

Tony Becker

4:00–5:15pm MW

Corpus linguistics is the study of language as expressed in large collections of digitalized text (i.e., corpora). This course will focus on introducing students to corpus linguistics as a tool for conducting [second] language research and augmenting teaching techniques in their classrooms. Specifically, this

course will apply corpus methods to large databases of language used in natural communicative settings to supplement more traditional ways of linguistic analysis. Students will gain hands-on experience working with different types of commercially-available corpora and corpus software. Finally, the course will explore the potential of using corpus analysis techniques to drive language instruction and learning. Upon completion of this course, students will be expected to be able to: (a) gain a better sense of the uses of text corpora in language research and language teaching; (b) understand the aims and methods used to analyze corpora; and (c) use a concordance program to extract data from a corpus and analyze language.

E513C.001 – Form and Technique – Contemporary Memoir

3 credits

Harrison Candelaria Fletcher

7:00–9:30pm T

“Writing is a second chance at life,” says Jane Taylor McDonnell. “We can never change the past, but we can re-experience, interpret and make peace with our past selves.” This craft and critical reading course will explore how writers of contemporary memoir do just that. The reading list – both Greatest Hits and B-Sides – presents students with the conventions and innovations of this best-selling form. Through seminar-style discussions, creative imitations and workshop critique, we will closely examine the inner workings of writer as character, reflective voice, structure, speculation and confronting difficult material. We will also delve into the ethical considerations of writing about others as we transform personal experience into art. Readings include *Stop Time* by Frank Conroy, *The Kiss* by Kathryn Harrison, *Color of Water* by James McBride, *Firebird* by Mark Doty, *The Woman Warrior* by Maxine Hong Kingston, *Lying* by Lauren Slater, *Postcard Memoir* by Lawrence Sutin and *Bruja* by Wendy Ortiz.

E514.001 – Phonology/Morphology- ESL/EFL

3 credits

Gerald Delahunty

1:00–1:50pm MWF

Teachers of English as a second or foreign language must be familiar with the major patterns of English phonology, morphology, word formation, and vocabulary and with their relevance to classroom materials. The course will introduce some basic assumptions about language and then focus on the primary topics of the course, English phonetics/phonology, morphology/word formation, and lexis and encourage you to explore these topics in ways that connect with EFL/ESL coursework and teaching. By semester's end, students will be able to recognize linguistic concepts in ESL/EFL pedagogical materials and in SLA research; they will be familiar with variant terminology; they will become proficient in basic linguistic analysis, and will begin to apply analytic techniques to learner data.

While this course is designed for students in the English MA in TEFL/TESL and students in the Joint MA programs in TEFL/TESL and Languages, Literatures, and Cultures, anyone interested in these topics is welcome to register, especially advanced undergraduates in the Language concentration and in the Interdisciplinary Minor in Linguistics and Culture.

E522.001 Semantics, Pragmatics & Discourse

3 credits

Gerald Delahunty

3:00-3:50pm MWF

This course introduces students to the study of linguistic meaning and how it is communicated. It will introduce topics and methods currently considered central to the field, including the crucial distinction between language and its use; the development and analysis of computerized corpora of texts; word and sentence meanings and how they are related; various principles for the interpretation of language in context; and selected topics in discourse analysis—discourse modes (the spoken/written relationships); textual cohesion and coherence; text and discourse types (genres); rhetorical move analysis; technologically mediated discourse; speech acts; discourse as action; implicit and explicit communication; politeness and impoliteness; situational variation; critical discourse analysis; selections from discourses of racism, politics, media, law, medicine, and education; discourse and gender; discourse and aging; stylistics; inter- and intra-cultural communication. The topics we discuss will be based on student interests and preferences.

Students in all English programs, but especially those in TEFL/TESL, Rhetoric and Composition, Communication Development, and English Education, should find these topics and approaches valuable complements to those of their own disciplines.

E526.001 – Teaching English as a Foreign/Second Language

3 credits

Tatiana Nekrasova-Beker

11:00am–12:15pm TR

This course provides an overview of second language (L2) methods and materials, focusing on the teaching and learning of four skills: listening, speaking, reading, and writing. Additional attention will be given to vocabulary and grammar. The goal of the course is to guide participants in developing the knowledge and skills needed to effectively design and implement language instruction for a diverse group of English language learners. This course is also designed to incorporate classroom observation.

E600A.001 – Research Methods/Theory: Literary Scholarship

3 credits

Roze Hentschell

4:00-5:15pm MW

E600A is an introduction to producing graduate-level literary scholarship. We will engage with English studies and its sub-disciplines, both historically and currently. To this end we will briefly study the history of English as a discipline in the U.S. and also survey contemporary critical methodologies. We will also learn about the culture of graduate literary study and recognize our place within it. We will gain an understanding of what constitutes a meaningful research question in literary studies today, discuss what it means to do “original” scholarship, and learn how to gauge the scope of a project. By following your own curiosity and interests, you will grow proficient in advanced research techniques and become familiar with typical challenges, patterns, and rewards of this kind of intellectual exploration. You will learn about resources that are important to literary studies and experiment with various ways of formulating, broadening, narrowing, and developing research and writing projects.

E600B.001 – Research Methods in Writing Studies

3 credits

Doug Cloud

12:30-1:45pm TR

This course introduces research methods used in English studies, with particular emphasis on those methods used in qualitative research pertaining to the creation, circulation and reception of texts, in both classroom and public spaces. The course builds on two assumptions:

- 1) Research is intimately related to theory and practice.
- 2) All research—introspective or empirical, quantitative, qualitative, or mixed—is an act of selecting and interpreting information.

Throughout the course, we will explore the implications of these assumptions and how they affect specific research methodologies. Further, we will look for ways in which these assumptions shape the work of researchers using different research methods and approaches.

The approach in this course will be to analyze selected examples for their use of research methods to answer specific research questions. Simultaneously, students will craft their own research questions and begin to collect sources and data to contextualize and answer those questions. Students will also have additional opportunities to develop their critical reading and analytic skills by commenting on manuscript submissions. Students will also try out varied research methodologies and consider how their studies would change based on the differing methods.

E603.001 Critical Digital Rhetorics

3 credits

Tim Amidon

2:00–3:15pm TR

Critical Digital Rhetorics, has been designed as a graduate-level seminar that deals critically with topics, issues, and practices from the field of digital rhetoric. Our exploration will emphasize theories, pedagogies, and methodologies that inform the study, teaching, and practice of computer mediated and digitally networked writing and composing, but we'll also consider how digital and computer literacies impact, displace, and relate to analog, broadcast, and embodied literacies. That is, we'll apply a socio-cultural lens to composing to glean insights on the ways individuals and social-aggregates leverage technologies to read, write, communicate, and engage in mediational activity. We'll also focus on five concept-clusters have received significant critical attention within computers and composition:

- multiliteracy
- infrastructure
- accessibility
- remix and recomposition
- participatory and user centered design

E615.001 Reading Literature – Recent Theories

3 credits

Paul Trembath

1:00–1:50pm MWF

This course is a graduate level introduction to literary and cultural theory since the 1970s. We will be studying material roughly in the chronological order of its academic reception in the United States, from semiotics and deconstruction (which displaced the hegemony of New Criticism with its formalist and aestheticist approach to reading literary texts) through various forms of historicism and cultural materialism. Finally, we will study more recent developments in critical studies ranging from neo-psychoanalysis to affect theory, aesthetic materialism, speculative realism, eliminative nihilism, and object- and process-oriented ontologies. On the way, we cover various feminisms, transcendental empiricism, lesbian and gay studies, gender and somatic criticisms, postcolonialism, and cultural studies generally. The purpose of the course is to familiarize students with the critical rhetorics that inform literary/language study, and to explain the conceptual antagonisms that have emerged between various approaches to literature and culture since the end of the 20th century up to the present. Requirements: assigned readings; 1 or 2 critical papers (topics to be decided on an individual basis); attendance.

E630A.001 Imperial Fictions and Postcolonial Ventures

3 credits

Ellen Brinks

9:30-10:45am TR

This class on colonial and postcolonial literatures will have a special focus on environmental issues in postcolonial literature from Africa, South Asia, South America, Australia, and the Caribbean. How writers (and filmmakers) represent colonial and postcolonial environments, their exploitation, and offer alternative visions of community, justice, and sustainability – and how literary and filmic form, voice, point-of-view, and style foreground these subjects – are the guiding questions of this course. We will situate the literature and films in the contexts of colonization, decolonization, global tourism, biological citizenship, and environmental justice, since many global social and environmental crises are linked to capitalist expansion, colonialism, neocolonialism, and contemporary neoliberalism. Texts will be literary and theoretical. In addition to our weekly readings and discussions, one 20 pg. or two 10pg. critical research essay(s) comprise the primary workload for this course.

Sample Texts:

Ghosh, *The Hungry Tide*; Grenville, *The Secret River*; Habila, *Oil on Water*; Head, *When Rain Clouds Gather*; James, *The Tusk that did the Damage*; Kincaid, *A Small Place*; Mda, *The Heart of Redness*; Plaatje, selected writings; Sepulveda, *The Old Man Who Read Love Stories*; Sinha, *Animal's People*; Walcott, selected poems

Sample Films: *Samson and Delilah* (dir. Thornton); *Ten Canoes* (dir. Van der Heer); *The Embrace of the Serpent* (dir. Guerra)

Theoretical Texts: Clark, Guha, Nixon, DeLoughrey, Mitchell, Bayet, Carrigan, Gilbert, Caminero-Santangelo, Buell, Mukherjee, Kaur, and others

E630B.001 – Special Topics in Literature: Word and Image

3 Credits

Aparna Gollapudi

4:00-6:50pm T

“What’s the use of a book...without pictures?” thinks Alice before she tumbles into her adventures in Wonderland. This course hopes to explore the multi-faceted implications of that indignant query. Pictures and words co-exist on the same page in works as different as medieval illuminated books, seventeenth-century emblem books, children’s picture books, and comics. The course will explore the boundaries between word and image in printed or manuscript books of different genres and historical periods within the context of recent theory about text-image relations. Expect the first few weeks of the course to be theory-heavy; this is meant to introduce you to the various concepts and approaches needed for analyzing the primary works in the course.

Some of the questions we will be considering in this course are: how does the dynamic of the text-image juxtaposition function? What is the relationship between word and pictures – do they reinforce each other’s meaning, qualify it, or contradict it? Do words often seem to colonize and dominate images? And can images function as a subversive, carnivalesque element in the book? Do images have a ‘language’ and can the text sometimes cross the line and function as an image? To what extent does the different mode of perception and comprehension required by words and images determine the meaning of a work? We will not only study text-image interactions as they appear on the surface of the page, but consider the page itself, as well as the book it belongs to -- thus the materiality of books and the features of their printed pages will be an important part of the discussion. The course will take a roughly chronological trajectory, beginning with a study of Medieval works such as *The Book of Kells*, and ending with contemporary graphic novels such as *Watchmen* and *Fun Home*.

E632.001 – Professional Concerns: Graphic Narratives

3 credits

Louann Reid

4:00–6:50pm R

Graphic narratives (aka graphic novels or comics) have soared in popularity not only in bookstores and on the Internet but also in secondary schools. For those who might choose to teach such texts in secondary or college-level classes, this popularity, however, necessitates critical evaluation of the texts themselves and an understanding of the pedagogical affordances of multimodal texts in various contexts.

E632 is primarily but not exclusively a course for students in English Education, who have interests in secondary school pedagogy. Central to our work in the course will be an examination of the pedagogical possibilities of using graphic narratives in classrooms. Because this requires attention to the texts themselves and critical approaches to reading them, graduate students in other programs might also be interested in the questions of this class: Are graphic narratives worthy of study in themselves? What does a study of graphic narratives suggest for our ideas of textuality or of literacy? Who are the audiences for such texts and what do these texts offer audiences that texts in other modes (film, print-only, posters, etc.) do not? What theories and critical approaches help us understand, evaluate, and teach graphic narratives?

We will examine a range of graphic narratives from the perspectives of readers, creators, and teachers. A survey of critical approaches to a single, well-known text such as *Fun Home: A Family Tragicomic* or *Maus* will provide models for further exploration of relevant theories and approaches. This exploration will inform our reading of eight to ten graphic narratives, sampling the scope of what is being published

now as well as the potential for inclusion in secondary and college classrooms. Assignments likely include responses to the reading, two major papers/projects, and an exam.

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 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>.

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 2018, courses must be added by Sunday, August 26, 2018. Beginning with the Monday of the second week of classes, August 27th,

courses can be added with an override from the instructor or Department through Census date (Wednesday, September 5th), 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 24th) Classes except CO130 and CO150 can be “free dropped” through Wednesday, September 5th. Except for CO130 and CO150, students can withdraw from their classes through Monday, October 15th.

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 2018 Class Schedule and Registration

If you do not have a Faculty Mentor, please contact the English Office at 970-491-6428, so that we can assign you one. If you need to be reassigned, please contact the English Office, 970-491-6428.

Respond to your faculty mentor’s email, so that you can consult with them before registering for classes.

Note: You MUST meet with your advisor or faculty mentor 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 and Re-evaluation Essay 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

To see Registration Waitlist FAQs, go to:
<https://registrar.colostate.edu/registration/registration-waitlist-faqs>

NOTICE: ENROLLMENT RESTRICTIONS FOR FALL 2018

Restrictions will be placed on registration for the following:

- **E240 & E270** – English Majors only until April 20 then open to all majors.
- **E276, E277**– English Majors and Teacher Licensure-Speech Concentrations only until April 20 then open to all majors.
- **E311A, B & C** – English Majors only until April 20 then open to all students except freshmen.
- **E322 (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 freshmen.
- **E337** – English Majors and Minors only until April 20 then open to all students except freshmen.

- **E341, E342, and E343** – English Majors and Minors only until April 20 then open to all students except freshmen.
- **CO300** No freshmen or graduate students allowed.
- **CO301A**
 - 1) Seniors only until April 14.
 - 2) Juniors until April 28.
 - 3) Then open to Sophomores.
- **CO301B** – restricted to students with a Major or Double-Major in Science.
 - 1) Seniors only until April 14.
 - 2) Juniors until April 28.
 - 3) Then open to Sophomores.
- **CO301C & CO302**
 - 1) Seniors only until April 14.
 - 2) Juniors until April 28.
 - 3) Then open to Sophomores.
- **CO301D** – English Education & Teacher Licensure Speech Majors only.
- No freshman or graduate students allowed.
- **E401 & E402** – Post-Bachelor and Senior Teacher Licensure-English and Teacher Licensure-Speech Majors only until April 13, then open to Junior Teacher Licensure-English and Teacher Licensure-Speech Majors until April 20, then open to all Teacher Licensure-English and Teacher Licensure-Speech Majors except freshmen.
- **E405 (Adolescents' Literature)** English Majors and Minors only until April 20 then open to all students except freshmen and GUESTs.
- **E412A (Creative Writing Workshop)**
 - 1) Senior English Majors until April 13.
 - 2) Junior English Majors until April 20.
 - 3) Then open to all students.
- **E 460 Chaucer and E465.001 Workplace Literacies.** English Majors only until April 20. Then open to all students except freshmen.

HAVING TROUBLE?

English majors who cannot get into a required course (E240, E270, E276, E277, E341, E342, E343, CO300, CO301A-D, CO302) 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 Fall 2018 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 Fall 2018 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 2018 semester. Students registering for an Independent Study after census date will be required to pay a Late Registration fee.

Note: E384 A, E487A-D, and E495 cannot fulfill requirements listed in Column A of your checksheet.

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

GRADUATE STUDENTS

Qualifying exam for those in the English

Education program: Students in the English Education MA program must take a qualifying exam in the early part of their program. Please consult your advisor regarding the exam and how to proceed.

E694.001– Independent Study–Portfolio

E695.001– Independent Study

E698.001– Research – Project

E699.001– Thesis

It is important to plan ahead 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, 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.

Capstone Requirement for English Majors

As part of the All-University Core Curriculum program, you must take E460, E465, or E470 to fulfill the AUCC Capstone requirement. You may not use E505 to fulfill this requirement. In Fall 2018 the courses fulfilling the Capstone requirement are E460.001 and E465.001.

FALL 2018

FALL 2018 Capstone and Category 1-4 Courses

Capstone Courses: E465.001 – Topics in Literature and Language – Workplace Literacies (TR 2:00-3:15pm Sue Doe) and E460.001 – Chaucer (MWF 1:00-1:50pm William Marvin).

Category 1: E342.001 – Shakespeare I (TR 2:00-3:15pm Barbara Sebek), E426.001 – British Romanticism (TR 12:30-1:45pm Ellen Brinks), and E460.001 – Chaucer (MWF 1:00-1:50pm William Marvin).

Category 2: E339.001 Literature of the Earth (TR 12:30-1:45pm Matthew Cooperman), E340.001 Literature and Film Studies (TR 2:00-3:15pm Lynn Badia), and E478.001 – Modern Poetry (TR 11:00-12:15 pm Dan Beachy-Quick).

Category 3: E310 – Writing, Research, and the Problem of Race in American Literature (TR 9:30-10:45am Zach Hutchins), E339.001 Literature of the Earth (TR 12:30-1:45pm Matthew Cooperman), LB393.001 – Cultural

Extraction: Energy in the Humanities (T 9:00-11:50am Lynn Badia and Erika Osborne).

Category 4: E310 – Writing, Research, and the Problem of Race in American Literature (TR 9:30-10:45am Zach Hutchins), E337 – Western Mythology (MWF 11:00-11:50am William Marvin), E340.001 Literature and Film Studies (TR 2:00-3:15pm Lynn Badia), E342.001 – Shakespeare I (TR 2:00-3:15pm Barbara Sebek), LB393.001 – Cultural **Extraction: Energy in the Humanities** (T 9:00-11:50am Lynn Badia and Erika Osborne), E403.001 – Writing the Environment (MW 2:00-3:15pm Camille Dungy), E460.001 – Chaucer (MWF 1:00-1:50pm William Marvin), and E478.001 – Modern Poetry (TR 11:00-12:15 pm Dan Beachy-Quick).

Upper-Division Word Literature Course:

E337 – Western Mythology (MWF 11:00-11:50am William Marvin), and E340.001 Literature and Film Studies (TR 2:00-3:15pm Lynn Badia).

Policy on Literature Survey Courses

English Department policy requires that all majors and minors take the literature survey courses as required by their concentration (E270, E276 and/or E277) 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

Cassie Eddington, Internship Coordinator, at cassie.eddington@colostate.edu.

E487B: *Greyrock Review*

Students may receive credit (one free elective credit per semester for up to four semesters) for an internship with *Greyrock Review*, 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 minimum GPA of 3.0. Qualified students must register for both Fall 2018 and Spring 2019 – This is a one-year commitment. Interested students should contact Sue Russell at sue.russell@colostate.edu or 491-1898.

E487C: Community Literacy Center

Students may receive credit (up to 3 per semester for up to two semesters) for an internship with the Community Literacy Center, an outreach arm of the English Department, which coordinates creative writing workshops for confined populations in the community. In this internship, you will have opportunities to blend academic and experiential learning through three primary focus areas: program design and facilitation, administration and leadership, and public engagement and dissemination. An interest in literacy and confined communities is useful, though no experience is required. Training provided in facilitation methods and responses. Students must be Juniors or Seniors with a minimum GPA of 3.0. Qualified students must register for both Fall 2018 and Spring 2019 – This is a one-year commitment. Interested students should contact Tobi Jacobi at tobi.jacobi@colostate.edu.

Composition Placement Procedures

Information on Composition Placement procedures can be found at

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

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 or minors. Awards of \$100 for first place, \$70 for second place, and \$50 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 23rd 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. 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 at 5:00 p.m., Monday, April 2, 2018.

Please submit TWO clean copies, with no name, address, or instructor's comments. Only a title and page numbers should appear on the paper. 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 English major or minor or graduate student at CSU. Address your cover letter to: Professor Zach Hutchins, Department of English, Campus Delivery 1773, Colorado

State University, Fort Collins, CO 80523-1773. Cover letter and submissions can be dropped off at the English Department Office in Eddy Building, Room 359.

Outstanding Writing Award in Composition, Rhetoric, & Literacy

Graduate Writing Award in Composition, Rhetoric, & Literacy

The English Department is pleased to announce the Outstanding Graduate Writing Award in Composition, Rhetoric, & Literacy, which recognizes outstanding writing and research in composition, rhetoric, and/or literacy studies at the graduate level.

This award is intended to recognize innovative ideas, critical thinking, and stellar communication in the broad area of writing studies. Multimodal and print submissions are welcomed. Applicants must be registered graduate students. First place (\$100) and second place (\$50) will be awarded. Winners will be honored at the English Department Awards Reception on Monday, April 23rd from 4-6p.m. in the LSC North Ballroom.

Graduate Submission Guidelines: Students should submit a project that represents their best critical work in composition, rhetoric, and literacy studies.

- ✓ Essays should be no longer than 20 pages (or equivalent). Shorter projects are also welcome.
- ✓ Only one submission is allowed per student.
- ✓ Please submit an electronic copy (only). Include with your submission a

title page with your name, address, phone number, e-mail address, university ID number, and title of your project.

- ✓ Also indicate the course in which the work was completed (if it was composed for a course) and the professor who taught the course.

Submission deadline: Monday, April 9, 2018 at 5:00pm. Submissions should be sent to Tobi.Jacobi@colostate.edu

Outstanding Undergraduate Writing in Composition, Rhetoric, & Literacy

The English Department is pleased to announce the **Outstanding Undergraduate Writing Award in Composition, Rhetoric, & Literacy**. The award is intended to recognize innovative ideas, critical thinking, and stellar communication in the broad area of writing studies. Students should consider submitting revised writing from their courses related to rhetoric and composition.

Multimodal and print submissions are welcomed. Applicants must be registered undergraduate students. First place (\$100) and second place (\$50) prizes will be awarded. Winners will be honored at the English Department Awards Reception on Monday, April 23rd from 4-6p.m. in the LSC North Ballroom.

Undergraduate Submission Guidelines: Students should submit a project that represents their best critical work in composition, rhetoric, and literacy studies.

- ✓ Essays should be no longer than 15 pages (or equivalent). Shorter projects are also welcome.
- ✓ Only one submission is allowed per student.
- ✓ Please submit an electronic copy (only) with no name, address, or instructor's comments visible on the pages. The title should appear at the top of the submission.
- ✓ Include with your submission a separate cover letter with your name, address, phone number, e-mail address, university ID number, and title of your project.
- ✓ Also indicate the course in which the work was completed (if it was composed for a course) and the professor who taught the course.
- ✓

Submission deadline: Monday, April 9, 2018 at 5:00pm. Submissions should be sent to Tobi.Jacobi@colostate.edu