

RAMBLER

The Newsletter for English Majors

Volume 36, Number 1, April 18, 2019

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

English Department
ADVISING AND MENTORING
Spring 2019

Pre-Registration Advising Information for Fall 2019

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 2019 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 2019 semesters from **Thursday, March 28th, through Friday, April 8th**. 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 2019

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 2019 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 2019, you are required, as part of the University-mandated outcomes assessment program, to take a short SENIOR SURVEY link:

<https://forms.gle/cPMtqHPYrBvwXgBJA>.

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 2019

Courses

The following is a list of English and Composition courses only. For other undergraduate and graduate courses, see the online Summer 2019 Class Schedule through RAMweb.

First 4-week Term – 5/20/19-6/14/19

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.

Second 4-week Term – 6/17/19-7/12/19

E333.001 – Critical Studies of Popular Texts –Best Sellers

3 credits

Catherine Ratliff

11:00-1:00pm MTWRF

What makes a best seller? Historian Daniel J. Boorstin said, "A best-seller was a book which somehow sold well because it was selling well." Certainly literary merit is also important, but entertainment and popularity among diverse audiences is key to getting on *The New York Times* Best Seller List or landing a spot on the coveted shelf of popular fiction near the entrance to any bookstore. This course will focus on works of popular fiction with a specific emphasis on theories of space, place, and time. Popular fiction will be the "genre" through which we examine the way that writers explore concepts of home or nation, as well as how feelings of space and place are affected by the sense of time. We will rely on Yi-Fu Tuan's *Space and Place: The Perspective of Experience* as our theoretical framework. By examining how concepts of space, place, and time are utilized in popular fiction, we will work to unravel the secrets and techniques of a best-selling narrative. Texts may include popular works from the twentieth and twenty-first centuries. Possible authors and novels include: Anthony Doerr's *All the Light We Cannot See*; Charles Frazier's *Cold Mountain*; Kristin Hannah's *The Great Alone*; Ernest Hemingway; Moisés Kaufman's *The Laramie Project*; Steven King; Jon Krakauer's *Into the Wild*; Harper Lee's *To Kill a Mockingbird*; Chuck Palahniuk's *Fight Club*; Norman Maclean's *A River Runs Through It*; Heather Morris' *The Tattooist of Auschwitz*; Toni Morrison's *The Bluest Eye*; J.K. Rowling's *Harry*

Potter series; J.D. Salinger; Kathryn Stockett's *The Help*; or Amy Tan. Readers of all levels and majors with an interest in popular fiction are encouraged to join this class.

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

E342.001 – Shakespeare I

3 credits

Aparna Gollapudi

9:50–11:50am MTWRF

The course focuses on Shakespeare's early career so we will study plays written before 1600. The period offers a range of drama: from gory tragedies such as *Titus Andronicus* and political intrigues of the history play, *Richard II* to hilarious gender-bending comedies like *Twelfth Night*. We will study four or five plays, considering their performative aspects, historical context, and linguistic nuances. Assessment components might include tests, literary criticism essays, and class discussion participation.

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

Third 4-week Term – 7/15/19-8/11/19

E332.001 – Modern Women Writers

3 credits

Sarah Sloane

12:10-2:10pm MTWRF

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

Composition – First 8-week Term – 5/20/19-7/14/19

CO130.001 – Academic Writing

9:50-10:50am MTWRF

Amanda Memoli

CO150.001 – College Composition

11:00-12:00pm MTWRF

James Roller

CO300.001 – Writing Arguments

9:50-10:50am MTWRF

Debra Walker

Composition – Second 8-week Term – 6/17/19-8/11/19

CO150.002 – College Composition

8:40am-9:40am MTWRF

Kristie Yelinek

CO300.002- Writing Arguments

12:10-1:10pm MTWRF

Christina Sutton

Online English Courses – First 8-week Term – 5/20/19-7/14/19

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

Online English Courses – Second 8-week Term – 6/17/19-8/11/19

E238.401 – 20th-Century Fiction

Jeremy Proctor

E320.401 – Introduction to the Study of Language

Luciana Marques

E412B.401 Creative Writing Workshop – Poetry

Cassie Eddington and Sarah Pieplow

Online Composition Courses

First 8-week Term – 5/20/19-7/14/19

CO150.402 – Mary Hickey

CO300.401– Kelly Bradbury

CO300.404 –Sharon Grindle

CO301B.401 – Alyson Welker

Second 8-week Term – 6/17/19-8/11/19

CO150.401–Joelle Paulson

CO300.402 – Lindsay Brookshier

CO150.403 – Nancy Wright

CO300.403 – Ed Lessor

Community Sustainability Workshop

GES135.001 – Applied Community Sustainability

10:00-11:00am MTWRF

Paul Hellmund

CO150.003 – College Composition

11:01-12:01pm MTWRF

Ryan Campbell

CO300.003 - Writing Arguments

11:01-12:01pm MTWRF

Ryan Campbell

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: Ryan Campbell (Ryan.Campbell@colostate.edu) or Paul Cawood Hellmund (Paul.Hellmund@colostate.edu)

Fall 2019

Course Descriptions

The following is a list of new and special-topic courses only. For other undergraduate and graduate courses, see the online Fall 2019 Class Schedule through RAMweb.

Special Topic Courses

UNDERGRADUATE COURSES

E181A1 -- First Year Symposium

3 credits

Tim Amidon, Pamela Coke, Gerry Delahunty, and Ashley Davies

4:00-

Please join us for the English Department's new class designed to introduce students to the wide variety and wild surmise inherent in English Studies. The symposium gathers together to consider a pressing theme—Justice, Love, War, etc.—by working with, and through, the inherently interdisciplinary ways of thinking and making that comprise our field. We'll meet twice a week in large groups to learn how linguists, creative writers, scholars, educators, and rhetoricians might approach the topic at hand, and gather in small groups on Fridays to discuss our thoughts and questions. Your professors will sit next to you and learn with you—that is, when they aren't the one presenting. The hope is to create in each student an enthusiastic sense of how the different disciplines in English Studies can combine and refract and reflect on one another to provide a unique means by which to address any question it is you want to ask—and, of course, the encouragement is to ask those very questions in the years to come.

E311B.001 – Intermediate Creative Writing - Poetry

3 credits

Sasha Steensen

MW 2:00-2:50pm

The poet’s task is not to talk about experience, but to make it happen.”

—John Ciardi

The poem is not merely a discussion of a past experience, but an experience itself, albeit one that arises out of the particular memories, circumstances, background, and intellect of the poet. Emily Dickinson famously declared, “I know a good poem when it takes off the top of my head.” When we feel a poem, we know it is a good poem. How can we write poems that our readers will feel physiologically? How can we resist the tendency to merely record experience? How can various poetic techniques and forms assist us in our endeavor to create experiences?

When Ciardi talks about poetry as a “language act,” he is addressing the fact that poems are art objects that employ formal techniques as part of the process of meaning-making. Our job as developing poets is to study and practice the poetic devices and forms available to us as we strive to make experience happen. Thus, this class will serve both as an introduction to the poetic techniques used to write poetry (such as imagery and metaphor) and as an introduction to poetic forms. We will explore the Japanese renku and haiku, the Malaysian pantoum, and the ghazal (an Arabian form which spread to Southern India and Africa). We will consider the performative nature of poetry, paying particular attention to the ways in which poetry is typically performed in the countries we visit and learning how to perform our own work. We will also study strategies for articulating questions of place, identity, life and death, perception, etc.

Because we become better poets by studying and practicing, this course will be reading and writing intensive. On one hand, you will become familiar with the terminology associated with poetry; on the other hand, you will improve as a poet as you receive feedback from both me and your peers. This two-fold approach will ensure that you have the tools you need to read, discuss, and write poetry with increasing sophistication. Students will have an opportunity to write poems, both in the forms studied and in free verse.

E320.001 – Introduction to the Study of Language

3 credits

Luciana Marques

11:00–11:50am MWF

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.

E342.001 – Shakespeare I

3 credits

Lynn Shutters

11:00-11:50am MWF

The study of Shakespeare would seem to be a straightforward endeavor: read, think, and write about some selection of plays. This is certainly what we'll be doing in Shakespeare I, as we'll be studying 7 plays from the first half of Shakespeare's career. However, in this course, we'll be attempting to divorce Shakespeare from his status as a singular genius to consider both what materials and cultural concepts Shakespeare was adapting and revising as he wrote his plays and how we ourselves continue to adapt and revise Shakespeare through scholarship and performance. Through different interpretations of Shakespeare's plays, scholars have created conservative Shakespeare, radical Shakespeare, feminist Shakespeare, queer Shakespeare and postcolonial Shakespeare, among others. In this class we'll sample different versions of Shakespeare not to try to arrive at the right one, but rather to consider the benefits and drawbacks of these approaches as well as the cultural agenda to which they respond. In our quest to think about how we continually re-create Shakespeare, both inside and outside the classroom, we'll also study film adaptations of Shakespearean plays.

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

E343.001 – Shakespeare II

3 credits

Barbara Sebek

12:30-1:45pm TR

Theatre historians estimate that 25,000 people per week attended performances in and around London, totaling 50 million visits between 1576 and 1640. Shakespeare remains the most familiar of those who wrote for this flourishing institution. This course will sample work from the second half of his 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 do Shakespeare's plays register and intervene in debates about politics, religion, gender, family, and other social conflicts? We will read the plays historically, and we will consider them in terms of performance (then and now), as well as how they've inspired later writers and audiences to adapt and appropriate them. We will study six plays, one of which will be selected by students.

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

LB393.001

3 credits

Ricki Ginsberg

Jessica Jackson

12:30-1:45pm TR

Through current events, discussion, film and young adult literature, students will explore the formation, growth, and currency of social movements and forms of collective action through an in-depth exploration of contemporary issues of race, gender, immigration, and sexuality.

This course is open to all College of Liberal Arts Students, for English majors this course fulfills a Category 2 and 3 elective requirement.

E422.001 African American Literature

3 credits

Leif Sorensen

11:00-12:15pm TR

This course provides a historical overview of major developments in African American writing. Beginning with writings from the era of slavery and culminating in an analysis of contemporary African American writing, we will read autobiographies, essays, poetry, drama, and fiction as well as discussing oral and musical cultural production. We will read texts from the eras of slavery, reconstruction, the Harlem renaissance, the Black Arts movement, and the present.

We will also be working with critical accounts of African American literature that have theorized this area of cultural expression through its relationship to vernacular African American culture with a primary emphasis frequently falling on oral and musical expression. Our readings all participate in this larger discussion about the relationship between African Americans, writing, and music. This will lead us into fraught debates among artists and critics about what constitutes an authentic African American culture and whether or not it is possible to define such a thing. Our readings will be supplemented by examples of musical performances including folk songs, spirituals, jazz, blues, funk, rock, reggae, afrobeat, hip hop, and techno.

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

E443.001 English Renaissance Drama

3 Credits

Barbara Sebek

9:30-10:45am TR

Theatre historians estimate that 25,000 people per week attended performances in and around London, totaling 50 million visits between 1576 and 1640. Although Shakespeare's name is more familiar now, many amazing writers created plays for this flourishing institution—Marlowe, Kyd, Jonson, Middleton, Dekker, Webster, Beaumont, Fletcher, among others. Audiences were varied, as were the plays that they flocked to hear and see. This course will explore why stage plays were at once so popular and so controversial. How did dramatists engage their various enemies, whether crown-appointed censors, London city officials, rival poets and playing companies, or radical Puritan reformers who succeeded in shutting down the playhouses in the early 1640s? What were these enemies so afraid of? How do these fears compare to current popular culture controversies? What cultural and emotional energies fueled the

villainous plotters and ambitious “over-reachers” whom audiences loved and loved to hate? How do they still speak to us? How did poets hone their craft in writing for the stage? We’ll study the interplay of dramatic form and cultural context, considering how plays and the theatre in general promoted and challenged dominant ideologies, contributing to cultural debates about work, identity, gender, sexuality, social order, religious duty, and family life. We will study six or seven plays from *English Renaissance Drama: A Norton Anthology*.

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

E465.001 – Topics in Literature and Language – Discourse and Identity – Seeing Others, Seeing Ourselves

3 Credits

Doug Cloud

12:30-1:45pm TR

The idea that a speaker or writer’s identity matters is perhaps one of our most fundamental assumptions about language. From Aristotle’s notion of ethos to Quintilian’s and Cicero’s images of “the good [person] speaking well,” character matters when we are trying to persuade. Indeed, the idea that “the personal is political” is baked into our public discourse. In this class, we will explore the ways in which identities (both group and individual) shape and are in turn shaped by discourse, with consequences both social and individual. We’ll ask questions like, how does discourse constitute, perform and transform identities? Is it possible to interpret discourse separate from those to whom it is attributed? Do we want it to be? We will also explore the dangers and tradeoffs of identity in discourse, from tribalism to epistemological insiderness. Students will emerge with a set of complex and conflicting perspectives on how identities shape and are shaped by discourse. This knowledge can transform how we write and speak in many contexts: professional, political, personal, and others.

This course fulfills the capstone requirement for all majors. English majors who already have the capstone can count it as a Category 3 elective.

E465.002 – Topics in Literature and Language – Emily Dickinson

3 credits

Sasha Steensen

4:00-5:15pm MW

Emily Dickinson, one of America’s most important poets, wrote almost 2000 poems, but published just a handful during her lifetime. She understood that her poems, radical as they were, would not be well received by nineteenth-century editors and readers. In a letter to Thomas Wentworth Higginson, one of the few readers she herself sought, Dickinson wrote, “If fame belonged to me, I could not escape her; if she did not, the longest day would pass me on the chase, and the approbation of my dog would forsake me then. My barefoot rank is better.” In the early twenty-first century, fame cannot escape her, but between her life and ours, Dickinson’s work became a site of much controversy. Over the past 120 years, Dickinson’s poems have appeared in various altered versions. What is it about Dickinson’s work that invites such disagreement? In this seminar, we will consider the editing and publishing history of Dickinson’s manuscripts. We will begin by studying some of Dickinson’s most important influences—including writers such as Robert and Elizabeth Browning and John Keats, as well as crucial texts, such as the King James Bible and Webster’s American Dictionary of the English Language. In addition, we will read work by many of her contemporaries—Thomas Wentworth Higginson, Ralph Waldo Emerson, and Walt Whitman. We will look at her legacy, considering more recent poets who have been

influenced by Dickinson's work, poets like Elizabeth Bishop and Susan Howe. Most importantly, we will read her poems and letters intensely. We will follow words back to their Biblical usage; we will ponder Dickinson's often idiosyncratic spellings; we will linger over her strangely beautiful images; we will mediate on her early preference for the exclamation point and her later adoption of the dash. In short, this semester, we will "dwell in Possibility / a fairer House than Prose/ More numerous of Windows—/Superior—for Doors—"

This course will require a presentation, several short reading response papers, a midterm and a final research paper (15-20 pages).

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.

GRADUATE COURSES

E505A – Major Authors – English - Sir Thomas Malory's *Le Morte D'Arthur*

3 credits

William Marvin

2:00-3:15pm MW

Before there was a "Europe" of independent states as we know it, there was total catastrophe. The Roman Empire in the West finally gave way after 4 centuries of militarizing its borders along the Rhine and Danube fronts, and the peoples of unknown Germania came forth by nations and tribes to destroy and/or settle in the wreckage of "Rome" that was. The international authority of the Caesars and their military machine broke into pieces from which barbarian kings and chieftains forged brutal lordships of their own. Then at some point in the story there came France, and from it, "romance." That point came about 700 years after the chaos of the Migration Age, when story-telling in Europe turned radically back to legends of that pre-European murk. Poets mined ancient quarries for new ore, and they found riches like nothing the Romans had ever heard of. They found kingdoms forgotten by chronicle, chivalry, enchantresses, swords of power, the most Holy Grail, and apocalypse. This was far and away more evocative to them of life and tragedy than what their medieval schoolmasters had got from the Latins.

So from the historical collapse of Roman authority in the north arose the literary "Matter of Britain," i.e. the epic and romance of King Arthur. It affected every vogue of elite culture. In England, at the dawn of the age of printing, Sir Thomas Malory took in hand this material that had undergone furious growth and revision for the last 400 years. Knight, criminal, captain & prison-breaker extraordinaire, had leisure time to attend to this work, as he spent a good part of the Wars of the Roses incarcerated by powerful enemies. The resulting *Le Morte D'Arthur* became a massive tome that spanned the arc of King Arthur's rise and fall, and a masterwork of English prose. Nothing had matched it, nor would ever match it, in the history of English literature. We shall read all 950 pages of it in this course, and ponder its wonders.

E507.001 Special Topics in Linguistics — Sociolinguistics

3 credits

Gerald Delahunty

1:00–1:50pm MWF

Sociolinguistics is the study of the interactions between linguistic variation and a very broad range of social factors. Regional dialects are probably the most familiar sociolinguistic phenomenon: linguistic

variants correlate with geographically defined groups of people. But language variation correlates also with groups defined according to social class, ethnicity, race, gender, age—in fact, any group of people, however defined, will exhibit some linguistic idiosyncrasies.

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

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

In this course we will critically assess the notions of “language,” “dialect,” “language variety,” “Standard English,” “computer mediated communication,” “style,” “(im)politeness,” “pidgin,” “creole,” “linguistic repertoire,” “register,” “linguistic accommodation,” “bi- and multi-lingualism,” “bi- and multi-dialectalism,” “language change,” “language beliefs,” “language attitudes,” “language choice,” “language deficit vs. language difference,” “language testing,” and many others, especially those of particular interest to the students in the course.

E514.001 – Phonology/Morphology- ESL/EFL

3 credits

3:00–3:50pm MWF

This course will introduce you to the descriptive linguistic study of English pronunciation, vocabulary, and word-construction processes. Although it is primarily intended for students in the TEFL/TESL MA program, its topics are of value to anyone interested in the study of English, and of particular value to people in Education, Foreign Languages, Rhetoric, and Writing (including Creative Writing). The course will begin by reviewing some basic assumptions about the linguistic study of language and then focus on its primary topics, English phonetics/phonology, morphology/word-formation, and lexis (vocabulary), and will encourage you to explore these topics in ways that connect with your other interests and activities.

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

3 credits

Tatiana Nekrasova-Beker

12:30am–1:45pm 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.

Required Textbooks

Larsen-Freeman, D., & Anderson, M. (2011). *Techniques and principles in language teaching*. Oxford: OUP.

Nation, I.S.P., & Newton, J. (2009). *Teaching ESL/EFL listening and speaking*. New York: Routledge.

Nation, I.S.P. (2009). *Teaching ESL/EFL reading and writing*. New York: Routledge.

E600B.001 – Research Methods in Writing Studies

3 credits

Doug Cloud

11:00-12:15pm TR

This course introduces research methods used in English to study the creation, circulation and reception of discourse, in both classroom and public spaces. Students will craft research questions, learn information-gathering techniques (such as critical incident interviewing) and begin to collect sources and data for their own projects. We will also comment on early drafts of published scholars' work. Traditions covered include discourse analysis, rhetorical analysis, ethnographic methods and many others. Students from all programs welcome.

E601.001– Research in Teaching English as a Second Language

3 credits

Tony Becker

4:00–5:15pm MW

This course will focus on introducing students to classroom-based research as a method of improving teaching and learning in classrooms that include English as a Second Language (ESL) learners. Specifically, this course will focus on conducting classroom-based research as an important activity for refining teaching techniques and methods in the language classroom. Students will gain hands-on experience with conducting classroom research in the four skills (i.e., listening, reading, speaking, and writing) within the context of a language classroom. Finally, the course will explore the relative strengths and potential challenges of different approaches to classroom-based research, as well as how these pieces of information can contribute to gaining expertise in language teaching.

E607A.001– Teaching Writing, Composition & Rhetoric

3 credits

Genesea Carter

4:00-6:50pm W

In this seminar we will explore the teaching of writing through rhetoric and composition theories, research, and practice. While this seminar is focused on the teaching of writing, the teaching of writing is solidly part of field of rhetoric and composition—a discipline grounded on the principle of rhetoric and composition informing every communication situation. As new graduate teaching assistants teaching writing in the Composition Program, this seminar aims to orient you to this intersection through the reading of disciplinary position statements, scholarly articles, ethnographies, and rhetorical theory.

The teaching of writing is also informed by the contexts, values, and expectations of where CO150 fits into the Composition Program, the College of Liberal Arts, and the campus. CO150 is a General Education course that 6,000 CSU first-year students take a year, and it brings millions of dollars of revenue to the English Department, college, and campus. As a multi-million industry in the U.S., first-year composition reflects varying philosophies, priorities, and tugs-and-pulls from the discipline of rhetoric and composition, university systems, departments, students, parents, politicians, and employers. As a result, teaching first-year composition is not a siloed experience; it is critical for you to be willing to listen, to gather information, and to join the existing conversation. For many of you after your Master's program, you will take a teaching position in which you teach composition courses in addition to your specialization; if you enter a doctorate program with a teaching assistantship, you will also be teaching composition courses. Therefore, our course is useful beyond your graduate work here at CSU and will, assuredly, follow you into your post-graduate work and professional endeavors.

My hope is that you'll leave this seminar better prepared to teach composition and other writing courses in the future, as well as understanding how the current theory and research in rhetoric and composition can help you develop your daily lives as teachers, writers, academics, and global citizens.

E630B.001 –Special Topics in Literature – Genre Studies - Contemporary American Fiction

3 Credits

Leif Sorensen

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 Anthropocene Era?

E634.001 –Special Topics in TESL/TEFL - English for Specific Purposes: Issues in Curriculum Development

3 credits

Tatiana Nekrasova-Beker

1:00–3:15pm TR

This course provides an overview of important aspects of the ESP curriculum and syllabus design, development, and evaluation as well as an examination of current research topics in ESP. The course familiarizes students with theoretical and practical issues related to the various stages of a language course design, including the needs analysis, selection of course content, and the development of corresponding instructional materials for ESP instruction. The course provides students with an opportunity to engage in two course projects that are tailored to meet their individual interests in ESP course design and/or research.

This course is primarily intended for graduate students in the TEFL/TESL program who are training to become teachers of English to the speakers of other languages. In their future careers, they are likely to initiate, participate in and supervise the development of new language courses, including the courses which will target discipline-specific content and language (e.g., engineering, business, agriculture).

Textbook: Anthony, L. (2018). *Introducing English for Specific Purposes*. Routledge.
We will also read journal publications on various research topics in ESP as well as sample curriculum development projects.

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 \$85 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 2019, courses must be added by Monday, September 2, 2019. Beginning with the Tuesday of the second week of classes, September 3rd, courses can be added with an override from the instructor or Department through Census date (Wednesday, September 11th). with no charges incurred. Classes can be “free dropped” through Wednesday, September 11th.

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 2019 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 2019

Restrictions will be placed on registration for the following:

- **E240 & E270** – English Majors only until April 26 then open to all majors.
- **E276, E277**– English Majors and Teacher Licensure-Speech Concentrations only until April 26 then open to all majors.
- **E311A, B & C** – English Majors only until April 26 then open to all students except freshmen.
- **E322 (English Language for Teachers I)**
 - 1) Post-bachelor and senior English Majors only until April 19.
 - 2) Junior English Majors until April 26.
 - 3) Then open to all English Majors except freshmen.
- **E341, E342, and E343** – English Majors and Minors only until April 26 then open to all students except freshmen.

- **CO300** No freshmen or graduate students allowed.
- **CO301A**
 - 1) Seniors only until April 19.
 - 2) Juniors until May 3.
 - 3) Then open to Sophomores.
- **CO301B** – restricted to students with a Major or Double-Major in Science.
 - 1) Juniors & Seniors only until April 19
 - 2) Then open to Sophomores.
- **CO301C & CO302**
 - 1) Seniors only until April 19.
 - 2) Juniors until May 3.
 - 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 19, then open to Junior Teacher Licensure-English and Teacher Licensure-Speech Majors until April 26, then open to all Teacher Licensure-English and Teacher Licensure-Speech Majors except freshmen.
- **E405 (Adolescents' Literature)**
English Majors and Minors only until April 26 then open to all students except freshmen and GUESTs.
- **E412A (Creative Writing Workshop)**
 - 1) Senior English Majors until April 19.
 - 2) Junior English Majors until April 26.
 - 3) Then open to all students.
- **E465.001 & E465.002. Topics in Literature & Language** - English Majors only until April 26. 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 Dan Beachy-Quick (Eddy Building, Room 343). **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 2019 the courses fulfilling the Capstone requirement are E465.001 and E465.002.

FALL 2019

FALL 2019 Capstone and Category 1-4 Courses

Capstone Courses: **E465.001 – Topics in Literature and Language – Literature and Language – Discourse and Identity – Seeing Others, Seeing Ourselves** (TR 12:30-1:45pm Doug Cloud) and **E465.0021 – Topics in Literature and Language – Emily Dickinson** (MW 4:00-5:15pm Sasha Steensen).

Category 1: **E342.001 – Shakespeare I** (MWF 11:00-11:50am Lynn Shutters), **E343.001 Shakespeare II** (12:30-1:45TR Barbara Sebek), **E430.001 18th Century English Fiction** (TR 2:00-3:15pm Aparna Gollapudi) **E443.001 – English Renaissance Drama** (TR 9:30-10:45am Barbara Sebek), and **E465.002 Topics in Literature and Language – Emily Dickinson** (MW 4:00-5:15pm Sasha Steensen).

Category 2: **E422.001-African-American Literature** (TR 11:00-12:15pm Leif Sorensen), and **E478.001 – Modern Poetry** (TR 12:30-1:45pm Matthew Cooperman). **LB393.001 -- #blacklivesmatter, #metoo, #DACamented, #pride: Social Movements & Collective Action through History and Story** (TR 12:30-1:45pm Ricki Ginsberg & Jessica Jackson)

Category 3: **E310.001 – Research & Writing Literary Criticism** (MWF 1:00-1:50pm Lynn Shutters), **E330.001 Gender in World Literature** (TR 11:00-12:15pm Catherine Ratliff) **E465.001 – Topics in Literature and Language – Literature and Language – Discourse and Identity – Seeing Others, Seeing Ourselves** (TR 12:30-1:45pm Doug Cloud) **LB393.001 -- #blacklivesmatter, #metoo, #DACamented, #pride: Social Movements & Collective Action through History and Story** (TR 12:30-1:45pm Ricki Ginsberg & Jessica Jackson)

Category 4: **E342.001 – Shakespeare I** (MWF 11:00-11:50am Lynn Shutters), **E343.001 Shakespeare II** (12:30-1:45TR Barbara Sebek), and **E430.001 18th Century English Fiction** (TR 2:00-3:15pm Aparna Gollapudi) **E443.001 – English Renaissance Drama** (TR 9:30-10:45am Barbara Sebek), **E478.001 – Modern Poetry** (TR 12:30-1:45pm Matthew Cooperman)

Upper-Division Word Literature Course: **E330.001 Gender in World Literature** (TR 11:00-12:15pm Catherine Ratliff)

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 Karen Montgomery Moore, Internship Coordinator, at karen.montgomery_moore@colostate.edu.

E487B: *Greyrock Review*

Students can receive credit (one free elective credit per semester for up to four semesters) for an internship with *Greyrock Review*, CSU's annual, student-run, undergraduate literary magazine. During this year-long internship, students learn the intricacies of publishing, printing, and promoting a literary journal. As a staff intern, you will be expected to attend weekly staff meetings to discuss promoting the call for submissions, reading submissions, copyediting, layout, proofreading, and publicity. Students must be Junior or Senior English majors or minors with a minimum GPA of 3.0 and should have taken E210. Qualified students must register for both Fall 2019 and Spring 2020—this is a one-year commitment. Interested students should contact Stephanie G'Schwind at Stephanie.GSchwind@ColoState.EDU.

Students may receive credit (one free elective c

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 2019 and Spring 2020 –

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 22, 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, 2019.

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.

Undergraduate & Graduate Student Writing Awards

The English Department is pleased to announce the **Outstanding Undergraduate & Graduate Writing Awards in Writing, Rhetoric, & Literacy**. These awards recognize innovative ideas, critical thinking, and stellar communication in the broad area of writing studies. Students should consider submitting writing from their courses related to rhetoric, literacy studies, digital writing, and composition. Cash prizes (\$100) will be awarded to the top submissions. Winners will be honored at the English Department Awards Reception on Monday, April 22th from 4-6p.m. in the LSC North Ballroom.

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

- ✓ Essays/projects should be no longer than 20 pages (or equivalent). Shorter projects are also welcome.
- ✓ Focus of work should be on rhetoric, writing, literacy, and/or digital writing. Literary analyses and creative writing submissions should be directed to other departmental competitions.
- ✓ Multimodal and print submissions are welcomed. Applicants must be registered undergraduate or graduate students.
- ✓ 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.

**Due: Friday, April 12, 2019, at 5:00 p.m. Submissions should be sent to
Tobi.Jacobi@colostate.edu.**