

RAMBLER

The Newsletter for English Majors

Volume 37, Number 1, April 24, 2020

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

English Department
ADVISING AND MENTORING
Spring 2020

Pre-Registration Advising Information for Fall 2020

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 2020 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? – Please Note: Due to the shift to online classes and safety concerns, ALL advising appointments will be online. Please make an appointment through the College of Liberal Arts Academic Support Center 970-491-3117.

The ASCs for English are Joanna Doxey and Sarah Wernsing.

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 or english@colostate.edu

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 2020 semesters **online**. **Please email or respond to your** Academic Support Coordinators for advising appointments or call the College of Liberal Arts Academic Support Center 970-491-3117. Please email the English department at english@colostate.edu for your Faculty Mentor information.

RAMweb Registration Access for Fall 2020

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

Graduates	April 6
Seniors	April 7
Juniors	April 10
Sophomores	April 17
Freshmen	April 24
New Students	(Ram Orientation required) May 4

IMPORTANT NOTICES

For Fall 2020 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 2020, 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 Andrew Altschul, Director of Creative Writing: Andrew.Altschul@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 6-7

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Awards information on page 22-23

Please Note: All summer 2020 classes will be delivered online.

Summer 2020

Courses

**PLEASE NOTE: ALL SUMMER 2020 CLASSES HAVE BEEN MOVED TO
ONLINE/REMOTE LEARNING**

The following is a list of English and Composition courses only. For other undergraduate and graduate courses, see the online Summer 2020 Class Schedule through RAMweb.

First 4-week Term – 5/18/20-6/14/20

E332.001 – Modern Women Writers

3 credits

Aparna Gollapudi

12:10-2:10pm MTWRF

This course brings together twentieth- and twenty-first- century women writers from all over the world working in various literary forms. Poets from Russia and Iran, novelists from Indian and Zimbabwe, Asian American playwrights, a graphic novelist: these are some of the figures you will meet in this course. We will consider their works from a range of historical and theoretical perspectives. Students will be assessed based upon formal literary interpretation assignments, class participation/ discussion leadership, daily reading responses, etc.

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

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 or can be used for upper-division elective credit.

Third 4-week Term – 7/13/20-8/9/20

E370.001 – American Literature in Cultural Contexts - Witchcraft

3 credits

Zach Hutchins

9:50-2:11:50am MTWRF

Witchcraft: need I say more?

This course will examine gendered stereotypes undergirding the theorization and historical persecution of witches as well as the rich archive of artistic responses to these stereotypes, in works that perpetuated, complicated and, eventually, subverted conventions of the tradition. We’ll study classics (*Macbeth*, *The Scarlet Letter*), obscure texts (*A Discourse of the Damned Art of Witchcraft*), films (*Bewitched*; *The Crucible*; *The Wiz*; etc.), and modern re-imaginings of the tradition (*Mama Day*; *A Discovery of Witches*). The figure of the witch is grounded in theological history, scientific discourse, and sexual politics, so students will approach the wide range of texts, images, and films we study from various disciplinary perspectives, including women’s studies, history, psychology, sociology, queer studies, literature, and religious studies.

This course fulfills a Category 1 or 3 elective requirement for English majors.

Composition – First 8-week Term – 5/18/20-7/11/20

CO150.001 – College Composition

11:00-12:00pm MTWRF

Tobi Jacobi

CO300.001 – Writing Arguments

9:50-10:50am MTWRF

Debra Walker

Composition – Second 8-week Term – 6/15/20-8/9/20

CO130.001 – Academic Writing

8:40-9:40am MTWRF

Leslie Davis

CO150.003 – College Composition

11:01am-12:01pm MTWRF

Kristie Yelinek

CO300.002- Writing Arguments

12:10-1:10pm MTWRF

Christina Sutton

CO300.003 – Writing Arguments

11:01-12:01pm MTWRF

Ryan Campbell

Online English Courses – First 8-week Term – 5/18/20-7/12/20

E210.401 – Beginning Creative Writing

Felicia Zamora

E311A.401 – Intermediate Creative Writing – Fiction

Dana Masden

E311B.401 – Intermediate Creative Writing – Poetry

Sarah Pieplow

E311C.401 – Intermediate Creative Writing – Nonfiction

Dana Chellman

Online English Courses – Second 8-week Term – 6/15/20-8/9/20

E238.401 – Contemporary Global Fiction

Jeremy Proctor

Contemporary Global Lit is an exciting exploration of books from the last century to today. Students will study the convergence between literature and important events of the twentieth century such as the Russian communist revolution, the struggle for women's rights, the aftermath of the Reconstruction era, the colonization of Africa, the search for morality in turbulent postmodern times, and the reaction of fundamentalists in the Middle-East. Beyond the fascinating content of the texts, students will learn new theoretical approaches to studying literature which opens new doors to the way fiction can be read and understood.

This online course includes an original approach to studying fiction. Educational and entertaining video lectures will serve as a guide to the student-led discussions, while treasure hunts motivate students to search for themes and other literary conventions. This course is perfect for those looking for flexibility in their schedule!

E320.401 – Introduction to the Study of Language

Luciana Marques

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.

Online Composition Courses

First 8-week Term – 5/18/20-7/12/20

CO150.402 – Mary Hickey

CO300.401– Lindsey Brookshier

CO300.404 –Ed Lessor

CO301B.401 – Alyson Welker

CO301B.402 – Nancy Wright

Second 8-week Term – 6/15/20-8/9/20

CO150.401–Devon Fulford

CO300.402 – Sharon Grindle

CO300.403 – Kelly Bradbury

CO300.405 – Jenny Levin

Fall 2020

Course Descriptions

The following is a list of new and special-topic courses only. For other undergraduate and graduate courses, see the online Fall 2020 Class Schedule through RAMweb.

Special Topic Courses

UNDERGRADUATE COURSES

E181A1 – First Year Symposium

3 credits

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.

LB393.001 – The Thinking Hand: Phenomenal Explorations in Poetry and Pottery

3 credits

Dan Beachy-Quick

Del Harrow, Associate Professor, Department of Art and Art History

12:30-1:45pm TR

This co-taught, interdisciplinary course is an experiment that has closes the distance between wildly different media—words, clay—and seeks to discover curious grounds of overlap and reciprocity. Our hope is to create a course that opens this influential collaborative ground. Neither a course on Poetry, nor a course on Ceramics, nor a simple combining of the two disciplines, this class offers a radical studio experience in which experiment in both art forms opens up a larger concern—as much philosophical as it is pragmatic—regarding the nature of, desire to, and consequences of art-making. We include *thinking* as also such a made-thing. A wide array of topics will accompany and complicate our work: poetics and poetry, art and design, creativity and failure, error and craft, skill and intuition, containers and containment (i.e. form and content), as well as forays into genius, inspiration, and the unconscious. Our reading list will be necessarily varied, moving from Phenomenology and Ancient Philosophy and Poetry, to essays on the nature of handles, and the construction of holes. To facilitate such complicated ambitions, weekly activities will combine readings and discussion with exercises in poetry and sculpture/ceramics—in the material of word and the material of clay. Moving between studio work in poetry and pottery, our class will seek to destabilize easy assumptions about the nature of our different media, discovering means in which word and vessel both are complimentary to, and complicating of, one another. Our hope is to build a course that begins at rudimentary beginnings—what is a word when charged poetically?, what is the simplest container one can build?—and week by week offer more complex forms of creative endeavor, culminating in opportunity for collaborative work (involving sculpture, poetry, and informed by our readings and discussion) over the last few weeks of class. The necessity of a team-taught format is the same necessity that will engage the students: two professors troubling the boundary of their expertise to ask questions, to make art, to create opportunity, that neither could manage alone. This effort will require the students to work alongside one another and alongside us, a deep demonstration of teaching not as a form of authority, but as a form of participation. Hybrid in form, course activities will continually shift between those we might typically imagine as “beginning” or “advanced,” and move just as easily between studio practice and poetry workshop, craft tutorial and seminar discussion. In doing so, we hope to break down the quick dichotomy between making and thinking, word and matter, and reintroduce students—and ourselves—to the wonderful complexity of the hand putting itself to making what it can make, be that a poet, be that a poem, be that thought, or best, that made-thing that is all three (and more) at once.

This course is open to all College of Liberal Arts Students, for English majors this course fulfills a Category 3 and 4 elective requirement.

E305.001 Principles of Writing and Rhetoric

3 credits

Erika Szymanski

8:00-9:15am TR

In E305, we will explore central principles of rhetoric in written communication. Intended as a core course for students in the English department’s writing concentration, this class introduces historical and theoretical movements in writing and rhetoric alongside basic principles of written communication. We

will examine major theorists of written discourse, explore competing perspectives on central rhetorical concerns (e.g., genre, audience, invention, arrangement, style, visual rhetoric), and discuss contrasting approaches to rhetorical analysis of written documents (e.g., Marxist, feminist, postmodern, cultural studies).

E310.001 Writing, Research, and Modern British Literature

3 credits

Phillip Tsang

9:30-10:45am TR

This class is designed to help students learn to do literary research and write literary criticism—skills that will facilitate your success in upper-division literature courses. We'll practice those skills by reading the work of twentieth-century British writers. Along the way, we will explore issues of gender, race, sexuality, warfare, and immigration—all of which continue to shape our world today. Possible writers include Virginia Woolf, James Joyce, T. S. Eliot, Radclyffe Hall, Samuel Beckett, George Lamming, and Jean Rhys.

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.

E331.001 – Early Woman Writers

3 Credits

Lynn Shutters

2:00-3:15pm TR

Who: Christina of Markyate, Clemence of Barking, Marie de France, Heloise, Geoffrey Chaucer, Christine de Pizan, Joan of Arc, Julian of Norwich, Margery Kempe, and Margaret Paston. No, you

probably haven't heard of most of these writers, and yes, there is a man in the mix – for more on these points, see “why” below.

What: A range of texts including *lais* (short, fantastic verse narratives), hagiography (stories about saints), religious writings, allegory, biography of sorts, and lots of letters. Notice that there are no novels, short stories, or plays – if that's your thing, then this class isn't. A question this class will pose is what types of texts we consider to be “literature” and how we might usefully expand the category of the literary.

When: Texts for this course were written between 1100 and 1450 CE, with a few modern works of literature and criticism thrown in.

Where: England and France

Why: I view the lack of familiarity which I expect most of you will have with these authors and texts as an advantage: the class will give you the opportunity to delve back into the past and consider what effects reading and writing had on women (that is, how women were represented and what stories were available to them). We'll contemplate how reading and writing were themselves imagined as gendered activities in the Middle Ages; this is why we're not just reading texts by women authors but also Geoffrey Chaucer's *Wife of Bath's Prologue and Tale*. We'll also examine how women writers creatively adapted and altered their culture's gender constructions and literary traditions. Another purpose of this class is to think about how we use terms like “author” or “literature” and how we might usefully expand our understanding of writing and literary production. In thinking about authorship, for example, we will often abandon the idea of the author as a singular creative genius (an anachronistic concept of authorship in the Middle Ages). Instead we'll locate textual production and dissemination in wider networks and communities that include sources, patrons, and audiences. Throughout the course, we'll want to avoid constructing a simplistic history of progress that advances from a “bad” Middle Ages to a “good” modern era to instead ponder how medieval texts and lives might be relevant to our thinking about the world today.

This course fulfills a Category 1 or 3 elective requirement for English majors.

E333.001 – Critical Studies of Popular Texts – The Next American Essay

3 Credits

Harrison Candelaria Fletcher

11:00-12:15pm TR

The course is inspired by controversial writer John D'Agata, who advocates the broadest definition of the essay, which at its French root, *essai*, means to attempt, to endeavor, to try. According to D'Agata, writers should be free to use any and all methods at their disposal in pursuit of their intellectual, spiritual, cultural or aesthetic goals, including blurring genre, form, fact and imagination. Drawing from such sources as *The Art of the Personal Essay* edited by Phillip Lopate and *The Next American Essay* edited by D'Agata himself, the course will examine that assertion. We will discuss what makes an essay and essay as well as how events, places, memories and social, cultural, environmental landscapes influence approach and content. In addition to active discussion and critical work, we will write our own essays and imitation exercises to experiment with narrative technique and audience.

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

E337.001 Western Mythology

3 Credits

William Marvin

2:00-2:50pm 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 fluorescence 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

Lynn Badia

11:00-12:15pm TR

This course explores how literary narratives shape our knowledge and experience of the more-than-human world. Covering a range of literary genres and media – novels, manifestoes, short stories, poems, film, etc. – we will gain critical perspective on how a variety of narratives inform our planetary and environmental consciousness. We will examine texts from the early twentieth century to the present day, utilizing a range of critical frameworks informed by environmental justice, feminism, (post)colonialism, and Indigenous perspectives.

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

E344.001 Shakespeare

3 Credits

Barbara Sebek

11:00-12:00pm TR

In this new incarnation of Shakespeare in the English curriculum, we will study six plays, one of which will be selected by students. Students will have the option to study a play by one of Shakespeare’s popular contemporary playwrights. 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. We will study how different plays recast

important issues in the playwright's culture. 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? In addition to reading the plays in their historical contexts, we'll consider recent screen productions as creative appropriations that speak to our own moment.

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

E370.001 American Literature in Cultural Contexts - Climate Fiction

3 Credits

Lynn Badia

3:30-4:45pm TR

In this course we will consider the challenge of representing climate in American literature and film, from the early twentieth century to the present day. Climate has traditionally referenced the weather it gathers, the mood it creates, and the setting it casts. In the era of the Anthropocene—the contemporary epoch in which geologic conditions and processes are overwhelmingly shaped by human activity—climate indexes not only natural forces but the whole of human society: the fuels we use, the lifestyles we cultivate, and the possible futures we may encounter. In other words, with every weather event, we are aware that the forces indexed by climate are as much environmental and physical as they are social and cultural. We will consider the emerging genre of “Cli-Fi” (“climate fiction”) and a range of related themes such as adaptation, human engineered weather, water wars, Indigenous knowledge frameworks, and environmental justice.

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

E424.001 English Renaissance

3 Credits

Barbara Sebek

3:00-3:50pm MWF

We are all framed of flaps and patches,” says Michel de Montaigne in John Florio’s 1605 English translation of his essays, “and there is as much difference between us and ourselves, as there is between ourselves and others.” How did writers in this period strive to give shape to the “flaps and patches” of selves and others? What concepts of difference informed their efforts? What historical conditions and literary traditions enabled or constrained the “I” of Renaissance lyric poetry, the vibrant characters written for the stage, or poets and playwrights themselves? This course offers an intensive survey of the English Renaissance by reading a range of poetry, drama, and prose from the period (roughly 1500-1660). We will study major figures such as More, Sidney, Spenser, Shakespeare, and Milton, while also challenging traditional conceptions of the Renaissance by studying writers and concerns that older frameworks excluded or neglected, especially emergent notions of race and the work of women writers. Assignments will offer choice for students to tailor their work to suit their particular concentration within the English major or majors outside of English.

This course fulfills a Category 1 elective requirement for English majors

E431.001 19th Century English Fiction -The Nineteenth-Century British Novel

3 credits

Phillip Tsang

3:30-4:45pm TR

This course explores some of the most celebrated novels from nineteenth-century England. We will look at how Victorian writers responded to the massive changes brought about by industrialism, urbanization, poverty, social reform, and imperial expansion. In particular, we will pay attention to issues of class, property, and inheritance. Possible novels include Emily Brontë's *Wuthering Heights*, Charles Dickens's *Bleak House*, Elizabeth Gaskell's *North and South*, and George Eliot's *Felix Holt*.

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

E452.001– Masterpieces of European Literature

3 Credits

Paul Trembath

3:00-3:50pm MWF

This course fulfills an upper-division World Literature requirement for English Education concentrators.

E465.001 – Topics in Literature and Language – Stories of American Poverty

3 Credits

Zach Hutchins

12:30-1:45pm TR

This course will ask students to trace the social origins and impacts of poverty in colonial North America and the United States across four centuries; we'll talk about redlining, cash bail, reparations, and other pressing political issues. Along the way, we will read works of heartbreaking beauty by Tommy Orange, John Steinbeck, Gloria Naylor, and others. As students read literary representations of both historical and contemporary experiences of poverty, they will also engage in service learning, working with community initiatives to provide aid to impoverished individuals here in Fort Collins. Students will be asked to reflect on both the literature they read and the service experiences they engage in, drawing connections between their studies and opportunities for social activism available locally.

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 – Self in/of Landscape:

Expanding the Field of Eco-poetics

3 credits

Joanna Doxey

4:00-5:15pm MW

This course will focus both on the Anthropocene – how humans have shaped the landscape – and how the landscape shapes our identity through the discipline of Eco-poetry in particular. The field of eco-poetry (and, in extension ecoliterature and eco-art) is amorphous and yet distinct. The art and

thinking that is produced within the Anthropocene is not just reflections on the land, but also interrogations of space and identity within the context of climate change. We will examine text, art, and history within ecopoetry/ecoliterature to get closer answers to questions such as: *What differentiates ecopoetics from the tradition of pastoral writing? How is identity shaped by surroundings, whether that's pastoral or urban? How does landscape shape our identity? How do we define the "field" and notion of landscape to expand beyond traditional definitions? In what other types of "fields" do we and literature exist? How do we create art and literature in the age of the Anthropocene? How do we create amongst climate grief?* Likely we will generate more questions in the quest, which will be welcomed. We will talk about language as a field, the significance and implications of naming a land, defining "nature" in relationship to human nature. While the course is based in poetry, we'll expand ecoliterature to various texts including creative nonfiction, visual art, critical theory, fiction, history, soundscapes, sociology, ethnography, etc, and create work relevant to each student's academic focus and pursuits. Writers may include: Jen Bervin, Brian Teare, Pam Houston, Anna Tsing, Craig Santos Perez, Layli Longsoldier, Camille Dungy, Mei-Mei Berssenbrugge, Allison Cobb.

This course fulfills the capstone requirement for all majors. English majors who already have the capstone can count it as a Category 2,3 or 4 elective.

E475.001 – American Poetry Before 1900 -Doubt and Division in America and the Middle East

3 Credits

Zach Hutchins

11:00-12:15pm TR

This course on early American poetry will help students think longitudinally about the relationship between the Middle East and the Americas (which Columbus discovered in search of riches that would finance another Crusade to conquer Jerusalem). Our diplomatic ties to Israel and our fraught military engagements in Iraq, Afghanistan, Kuwait, and other Middle Eastern countries are the products of centuries of history—and much of that history has been considered in poetry. We will devote sustained attention to *Clarel*, Herman Melville's magnum opus, which has been described as "a fundamentally necessary document of our human experience" and "some of the best American poetry ever written"; we'll also spend time with works by Mark Twain, Emma Lazarus, Emily Dickinson, and others. These readings will help students appreciate that it is impossible to fully understand the history and culture of the United States without comprehending its connection to the past, present, and future of Palestine and its neighbors.

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

GRADUATE COURSES

E501.001 – Theories of Composition

3 Credits

Lisa Langstraat

9:30–10:45am TR

Theories of Composition is designed to introduce you to the most influential theories of writing in the field of Rhetoric and Composition and to examine the ways in which the politics of writing and social justice efforts shape those theories. In this section of E501 we will engage a multitude of theoretical approaches—from Current Traditional Rhetorics to Post-Process Composition and beyond. These approaches are by no means static. Sometimes complimentary, sometimes competing, they reflect the identity of a discipline—and its practitioners. To that end, it is my hope that we come to understand these theoretical frameworks in light of what it means to *do theory* as teacher/scholars of composition and to understand how a variety of compositionists work toward social justice--in and out of the classroom.

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.

E513A.001– Form & Technique in Modern Literature – Fiction: Structure and Movement in

Novels and Short Fiction

3 credits

Ramona Ausubel

2:00-3:15pm TR

We will read a range of story collections and short novels and examine how they are built structurally (could we think of a book as an arc, a boat, a mobile, a snail shell?), but also how the authors create movement within that fixed structure. We will consider how pacing, character development, scene vs. exposition, language and other elements work both architecturally and dynamically.

E513C.001 – Form & Technique in Creative Nonfiction

3 credits

Debby Thompson

3:00-3:50pm M

Within creative nonfiction, the essay, which this course will focus on, is enjoying a resurgence, in part because this literary genre is particularly resonant with the needs of our era. Both a compact and an expansive form, it ranges from the reportorial to the self-reflexive, from serious to humorous, from deeply personal to expansively cultural. Above all, the essay can dwell in the inseparability of the personal with the political.

In addition to being a significant presence on the literary terrain, many of the crucial issues of our time are brought to a crisis in the creative nonfiction essay: What is truth and how do we know it? How can a rigorous demand for truth-telling accommodate the inherent—and sometimes generative—flaws of memory? In this “post-truth” era, how do we both insist on the importance of truth and challenge its constraints? What is “emotional honesty”? When is it appropriate to write about others, and when is it overly appropriative? What are the ethics of speaking for others? Such conundrums often get answered through the everyday “craft” matters of form and technique. That is, form and technique are always already ideological, in-forming and formed by the structures of thought and feeling of their culture. As we craft an essay, we are doing cultural work.

This course is designed to explore the range, possibilities, and perils of creative nonfiction’s forms, styles, and aesthetics as well as their ideological implications. In the first few weeks we’ll look at some subgenres of the creative nonfiction essay (literary journalism, creative cultural criticism, the personal essay and memoir, and lyric and experimental essays). Then we’ll focus on “craft” elements such as point of view, narrative distance, showing over telling, use of direct and indirect quotes, and writing in new technologies. Throughout the semester, students will have many opportunities to both analyze and practice the concepts we discuss in class.

E514.001 – Phonology/Morphology- ESL/EFL

3 credits

Luciana Marques

10:00–10:50am MWF

E514 introduces the descriptive study and linguistic analysis of English phonetics/phonology, morphology/word formation, and lexis, and their connections to second language acquisition and teaching. 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. It will introduce some basic assumptions about language, then focus mainly on the primary topics of the course and encourage you to explore these topics in ways that connect with your other TEFL/TESL coursework and teaching.

While the course will focus primarily on English phonetics/phonology, morphology/word-formation, and vocabulary but comparative/contrastive data from other languages may be introduced, especially from those languages whose native speakers our graduates are most likely to teach. The topics are selected so as to maximize the overlap with the topics, constructions, and terminology current in the major ESL pedagogical texts.

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

3 credits

Tony Becker

2:00–2:50pm MWF

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 - Research Method/Theory: Literary Scholarship

3 Credits

Lynn Shutters

12:30-1:45pm TR

Course Description

This class is designed to teach first-semester literature graduate students how to conduct literary research and write literary criticism. For many beginning graduate students, the transition from undergraduate to graduate studies is a big one—this was certainly your professor’s experience—as you are expected quickly to grasp academic conventions of interpreting and writing about literature. This class breaks down those conventions into manageable tasks and skills. One key skill is developing ideas about literature in conjunction with ideas already developed by other scholars. In other words, students will situate their interpretations of literature within larger scholarly conversations, and they will do this by engaging with credible secondary sources. Ideally, your writing process will also serve as a means for you to generate and test out ideas, to push yourself to engage with texts in increasingly provocative and creative ways. We will strive to honor the literary texts we write about by producing essays that are smart, engaging, and elegant.

You’ll practice academic writing by studying three authors whose work focuses, whether directly or loosely, on the concept of “coming of age.” The first author is American poet Edna St. Vincent Millay (1892-1950), who wrote at a time when first-wave feminism was coming of age in the U.S, and who sought to carve out a space for woman-centered poetics in a predominantly masculine aesthetic tradition. The second author is Zimbabwean novelist Tsitsi Dangarembga, whose *Nervous Conditions* (1988) is a coming of age story featuring a female protagonist and addressing intersections of gender and race in a postcolonial context. The third author is Japanese-British novelist Kazuo Ishiguro, whose *Never Let Me Go* (2005) is also a coming of age narrative featuring a female protagonist but is set in a dystopian world

of human cloning. Although these three authors are usually thought of as belonging to different cultural and literary traditions, we will examine how the themes of femininity and coming of age might allow us productively to compare them.

E600B.001 – Research Methods in Writing Studies

3 credits

Michael Palmquist

11:00-12:15pm TR

This course is an introduction to research methods used in the field of English studies, with particular emphasis on those used in qualitative and quantitative research. The course builds on the assumptions that research is intimately related to theory and practice and that all research—quantitative, qualitative, or a combination of the two approaches—is an act of selecting and interpreting information. Throughout the course, we will explore the implications of these assumptions, test their applicability to specific research methodologies, and look for common ways in which they shape the work of researchers using a variety of approaches to research. We will also interrogate and reflect on Burke’s notion of terministic screens, which essentially contends that a way of seeing is a way of not seeing. (For a brief overview of terministic screens, see https://en.wikipedia.org/wiki/Terministic_screen.)

E603.001– Critical Digital Rhetoric

3 Credits

2:00-3:15pm TR

Tim Amidon

Designed as a graduate-level seminar, *E603: Critical Digital Rhetoric*, invites students to explore how digital technologies influence the practice of literacy and communication in our world. This course introduces students to theories, pedagogies, and methodologies common to the fields of digital rhetoric and computers and writing, calling on learners to actively explore how humans marshal embodied, analog, and digital technologies to realize epistemic, communicative, and mediational aims. Students explore the nexus of technology, rhetoric, and literacy through a socio-cultural lens, asking how computer-mediated and digitally-networked technologies impact, displace, and enrich the practice of human activities. Over the course of the semester, students consider five key themes that have received significant critical attention within the fields of digital rhetoric and computers and writing:

- embodiment, materiality, and multimodality
- infrastructure, interface, and spatial design
- access and accessibility
- ownership and authorship in an age of participatory composing
- digital rhetorics

As we progress through the semester, students will explicate how these themes mean with/for contemporary and historical *theories* of writing, literacy, and communication, *pedagogies* for teaching and learning literacy, *methodologies* for studying writing, literacy, and communication, as well as the *practice* of everyday literacy within civic, private, and workplace contexts. Students are responsible for

presenting information to peers, planning a technology learning activity, actively participating and collaborating within discussions and in-class learning activities, developing a piece of long-form scholarship, and offering generative, helpful, and critical peer-to-peer feedback

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.

E607B.001– Teaching Writing, Creative Writing

3 credits

Dana Masden

12:30-1:45pm TR

E607B is designed to help graduate students in the MFA program become confident, competent teachers of Beginning College Creative Writing (E210). In this class, students will explore various teaching philosophies, techniques, materials, and the basic elements of craft for writing Poetry, Fiction, and Creative Nonfiction. Students will also get to explore writing exercises and practice teaching. Upon successful completion of the course, MFA students will design their own E210 class and syllabus and become eligible to teach E210, Beginning Creative Writing, for compensation.

E615.001– Reading Literature – Recent Theories

3 credits

Leif Sorensen

11:00-12:15pm

This course will introduce several major schools of contemporary literary theory. By reading theoretical texts in conjunction with works of literature, we will illuminate the ways in which these theoretical stances can produce various interpretations of a given poem, novel, or play. The approaches covered will include New Criticism, Psychoanalysis, Marxism and Cultural Criticism, Structuralism and Post-Structuralism, Feminism, Queer Theory, and New Materialism. These theories will be considered in relation to a range of literary and popular texts. The goal will be to make students critically aware of the fundamental literary, cultural, political, and moral assumptions underlying every act of interpretation they perform.

E630A.001 – Special Topics in Literature – Orlando’s Daughters: Feminist Genealogies in
3 credits Contemporary British Women’s Literature
Ryan Claycomb
4:00-6:55pm W

In the final chapter of Virginia Woolf’s transhistorical 1928 novel *Orlando*, we learn of the existence of the protagonist’s daughter but little more about the character. Who is she? Who does she become? What preoccupies her? Perhaps it is not a stretch to imagine *Orlando*’s daughter (or granddaughter) becoming one of the many British novelists and playwrights who pick up the concerns of this sprawling text. This course will work outward from the surprisingly robust implications of an apparently narrow claim: that *Orlando* playfully contains a blueprint for many of the concerns that followed in the next few generations of British women writers that followed Woolf’s death in 1939. We will identify several central thematic concerns in that novel, including but not limited to: the performative instability of gender categories; the relationship of gender to power; the temporality of history; the uses of reading, writing, and literary history; the play of life-writing; a concern for the natural environment; the vagaries of national identity; and the unreliability of language. After spending several weeks with *Orlando* and a few shorter Woolf texts and excerpts, we will trace out these concerns across several adaptations (the Sally Potter film and Sarah Ruhl play) and texts that carry these concerns through and beyond the 20th century: works by Angela Carter, Caryl Churchill, Jeannette Winterson, Sarah Kane, and Zadie Smith. Tracing these key themes and techniques across this assemblage of texts will help us consider how discourses transform across historical arcs, but also consider what literary and discursive influence does or does not produce in future texts.

E630B.001 – Special Topics in Literature – Genre Studies – Drama: on the Page and on the Stage,
3 credits 1660-1780
Aparna Gollapudi
4:00-6:50pm R

Theatre in the long eighteenth century was not only one of the most popular forms of mass entertainment in London, it was also an incredibly sensitive barometer of socio-economic change. The course focuses on the drama written in England between 1660 and 1780. Comedy was by and large the more popular genre, so we will be reading some hilarious plays with razor-sharp wit and rollicking farce. Our exploration of tragedies, though more limited, will focus on important milestones in the changing notions of tragic experience in the period. The course has two main objectives – it hopes to bring to life for the students the thriving theatre environment of the eighteenth century, and strives to do so in a way that highlights these plays as evocative cultural markers of ideological trends contributing to the emergence of the modern individual. Thus, on the one hand, we will focus on the historical conditions of dramatic production-- including the theatre’s market-driven and celebrity-oriented culture;

on the other, we will consider the plays as literary works recording the birth of a modern, pre-industrial world with new class, gender and political configurations.

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

3 credits

Luciana Marques

11:00–11:50am MWF

E634 expands theoretical and pedagogical approaches to the study of second language phonetics/phonology and pronunciation. The class's ultimate purpose is to develop theoretically informed lessons to teach pronunciation to students of English as a Second/Foreign Language (ESL/EFL). In this class, you will review the phonological system of English, strengthen your transcription and acoustic analysis skills for examining and evaluating ESL/EFL learners' phonological knowledge and how it compares to their respective L1. You will become familiar with theoretical issues in second language phonology and pronunciation teaching. You will develop a lesson/set of lessons that can be applied in the ESL/EFL classroom to aid in the acquisition of an English phonological feature of your choice based on common pronunciation issues found in second language (L2) English speakers. The specific phonological feature to be studied will vary. You will gain hands-on experience developing lessons to teach pronunciation and aid in acquisition of English phonology.

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 \$94 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 2020, courses must be added by Sunday, August 30, 2020. Beginning Monday of the second week of classes, August 31st, courses can be added with an override from the instructor or Department through Census date (Wednesday, September 9th). with no charges incurred. Classes can be “free dropped” through Wednesday, September 9th.

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 2020 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 2020

Restrictions will be placed on registration for the following:

- **E240 & E270** – English Majors only until April 24 then open to all majors.
- **E276, E277**– English Majors and Teacher Licensure-Speech Concentrations only until April 24 then open to all majors.
- **E311A, B & C** – English Majors only until April 24 then open to all majors except freshmen.
- **E322 (English Language for Teachers I)**
 - 1) Post-bachelor and senior English Majors only until April 17.
 - 2) Junior English Majors until April 24.
 - 3) Then open to all English Majors except freshmen.
- **E341** – English Majors and Minors only until April 24 then open to all majors except freshmen.
- **CO300** – Seniors only until April 17, then Juniors until May 1, then also open to Sophomores. No freshmen or graduate students allowed.
- **CO301A**
 - 1) Seniors only until April 17.
 - 2) Juniors until May 1.
 - 3) Then open to Sophomores.
- **CO301B** – restricted to students with a Major or Double-Major in Science.
 - 1) Seniors only until April 17.
 - 2) Juniors until May 1.
 - 2) Then open to Sophomores.
- **CO301C & CO302**
 - 1) Seniors only until April 17.
 - 2) Juniors until May 1.
 - 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 17, then open to Junior Teacher Licensure-English and Teacher Licensure-Speech Majors until April 24, then open to all Teacher Licensure-English and Teacher Licensure-Speech Majors except freshmen.
- **E405 (Adolescents' Literature)**
English Majors and Minors only until April 24 then open to all students except freshmen.
- **E412A (Creative Writing Workshop)**
 - 1) Senior English Majors until April 17.
 - 2) Junior English Majors until April 24.
 - 3) Then open to all students.
- **E465.001 & E465.002. Topics in Literature & Language** - English Majors only until April 24. 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 2020 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 2020 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 2020 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 2020 the courses fulfilling the Capstone requirement are E465.001 and E465.002.

FALL 2020

FALL 2020 Capstone and Category 1-4 Courses

Capstone Courses: E465.001 – Topics in Literature and Language –Stories of American Poverty (TR 12:30-1:45pm Zach Hutchins) and E465.002 – Topics in Literature and Language – Self in/of Landscape: Expanding the Field of Ecopoetics (MW 4:00-5:15pm Joanna Doxey).

Category 1: E331.001- Early Woman Writers (TR 2:00-3:15pm Lynn Shutters) E344.001 – Shakespeare (MWF 2:00-2:50pm Barbara Sebek), E424.001 – English Renaissance (MWF 3:00-3:50pm Barbara Sebek). E475.001 American Poetry Before 1900 (TR 11:00-12:15pm Zach Hutchins)

Category 2: E339.001- Literature of the Earth (TR 9:30-10:45am Lynn Badia), E370.001 – American Literature in Cultural Contexts – Climate Fiction (TR 3:30-4:45pm Lynn Badia) E431.001 – 19th-Century English Fiction (TR 3:00-4:45pm Phillip Tsang) and E465.002 – Topics in Literature and Language – Self in/of Landscape: Expanding the Field of Ecopoetics (MW 4:00-5:15pm Joanna Doxey).

Category 3: E331.001- Early Woman Writers (TR 2:00-3:15pm Lynn Shutters), E333.001 Critical Studies of Popular Texts – The Next American Essay (TR 11:00-12:15pm Harrison Fletcher), E370.001 – American Literature in Cultural Contexts – Climate Fiction (TR 3:30-4:45pm Lynn Badia), E339.001- Literature of the Earth (TR 9:30-10:45am Lynn Badia) LB393.001 – Seminar in Arts, Humanities, Social Sciences -The Thinking Hand: Phenomenal Explorations in Poetry and Pottery) (T 9:00-12:00pm Dan Beachy-Quick and Del Harrow), and E465.001– Topics in Literature and Language - Stories of

American Poverty (TR 12:30-1:45pm Zach Hutchins) and **E465.002 – Topics in Literature and Language – Self in/of Landscape: Expanding the Field of Ecopoetics** (MW 4:00-5:15pm Joanna Doxey).

Category 4: E337.001 Western Mythology (MWF 1:00-1:50pm William Marvin) **E344.001 – Shakespeare** (MWF 2:00-2:50 Barbara Sebek), **LB393.001 – Seminar in Arts, Humanities, Social Sciences-The Thinking Hand: Phenomenal Explorations in Poetry and Pottery** (T 9:00-12:00pm Dan Beachy-Quick and Del Harrow), and **E431.001 19th-Century English Fiction** (TR 3:00-4:45pm Phillip Tsang) **E465.001 – Topics in Literature and Language - Self in/of Landscape: Expanding the Field of Ecopoetics** (MW 4:00-5:15pm Joanna Doxey). **E475.001 American Poetry Before 1900** (TR 11:00-12:15pm Zach Hutchins)

Upper-Division Word Literature Course– E337.001 Western Mythology (MWF 1:00-1:50pm William Marvin) **E452.001 Masterpieces of European Literature** (MWF 3:00-3:50pm Paul Trembath)

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 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 completed E210 with a grade of at least B. Qualified students must register for both Fall 2020 and Spring 2021—this is a *one-year commitment*. Interested students should contact Stephanie G'Schwind, faculty advisor, at Stephanie.GSchwind@ColoState.EDU.

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 2020 and Spring 2021 – 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.

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 6, 2020.

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 Barbara Sebek, 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.

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.

Deadline Monday, April 10, 2020, at 5:00 p.m. Submissions should be sent to Tim.Amidon@colostate.edu.