

# RAMBLER

The Newsletter for English Majors  
Volume 37, Number 2, October 30, 2020

English Department  
ADVISING AND MENTORING  
Fall 2020

## Academic Support Coordinators (ASCs)

### Pre-Registration Advising Information for Spring 2021

All English majors in all concentrations will be supported throughout your degree completion by two key resources: your Academic Support Coordinator (ASC) and your faculty mentor. You can rely on both to contribute to your success at CSU and beyond. All students will be assigned an ASC and a faculty mentor for Spring 2021 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 Kim Daggett. Their offices are in Eddy 209 and 209A, respectively. For the fall of 2020, all appointments will be remote. They are available by appointment, and you must make an appointment through the College of Liberal Arts Academic Support Center 970-491-3117.

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

Yes, your faculty mentor is available to talk about your course experiences, suggest upcoming course and career opportunities, recommend internships and/or other relevant activities, and to generally check in with you about your experiences as an English major or minor. Please email to set up a time to meet at any point during the academic year; the door is always open for you. If you are uncertain about who your faculty mentor is, please contact the main English Department office: 491-6428.

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

### **Advising Schedule**

English department Academic Support Coordinators will be holding pre-registration conferences for Spring 2021 semester throughout **October/November/** They will email advisees/mentees early in October to have them schedule an Advising appointment. Please check the email address that CSU has on record for you (this may be different from the one you typically use).

### **RAMweb Registration Access For Spring 2021**

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

|              |             |
|--------------|-------------|
| Graduates    | November 17 |
| Seniors      | November 18 |
| Juniors      | November 19 |
| Sophomores   | November 30 |
| Continuing   | December 2  |
| New Students | December 7  |

All new students are required to attend RAM orientation and will register for classes at the on-campus orientation.

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### **ATTENTION GRADUATING SENIORS**

**If you plan to graduate in Spring 2021, you are required, as part of the University-mandated outcomes assessment program, to take a short SENIOR SURVEY link:**

<https://forms.gle/f1xeECB4Go5UhovG9>

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**English Department minors pages 3-5  
Course offerings for Spring 2021 on pages 6-20  
Guidelines and Policies for Registration on pages 20-24  
Awards information pages 24-26**

## 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](http://www.english.colostate.edu), or email Andrew Altschul, Director of Creative Writing: [andrew.altschul@colostate.edu](mailto: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/](http://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 |

## **Spring 2021 Course Descriptions**

The following is a list of new and special topic courses only. For other undergraduate and graduate courses, see the online Spring 2021 Class Schedule through RAMweb.

### **Special Topic Courses**

#### **E328.001 Phonology, Morphology, and Lexis**

3 Credits

Luciana Marques

2:00-2:50pm MWF

E328 introduces the linguistic study of speech sounds and morphemes. You will learn the concepts, terminology, and analytic skills needed to do basic phonetic, phonological, morphological, and lexical analysis. Phonology is the study of how speech sounds function in languages (whether they contrast or not, how they are organized into sets or categories, and how they are distributed). Morphology is the study of the basic meaningful units of language and the ways in which they are combined to form words. Lexis is the study of words, their forms, meanings, and organization in dictionaries, minds, and brains.

The course will focus on topics in English phonetics, phonology, morphology, and lexis in ways that are relevant to students who are interested in (English) linguistics and to those interested in teaching English as a second or foreign language.

#### **E333.001 Critical Studies of Popular Texts – Sci-Fi and Speculative Fiction**

3 Credits

Todd Mitchell

2:00-3:15pm TR

How do we engage current issues and imagine the future through literature? From post-apocalyptic landscapes to alternative worlds, we will analyze a range of realities offered to us in sci-fi, cli-fi, dystopian, and speculative narratives. This course explores the history of the genre and the topics that continually animate it, including utopia/dystopia, artificial intelligence, genetic engineering, climate change, and resource wars. We will examine science and speculative fiction through a range of media (short stories, novels, films, and essays) and think critically about the questions that literature poses concerning science, community, ecology, colonialism, income inequality, and the future of our society.

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

### **E334.001 Gay and Lesbian Literature**

3 Credits

Catherine Ratliff

12:30-1:45pm TR (Hybrid)

Writer, producer, and activist Janet Mock argues that, “telling our stories, first to ourselves and then to one another and the world, is a revolutionary act.” Threading this idea with Toni Morrison’s argument that language is agency, this course brings together LGBTQ+ literatures by global authors. Examining how writers use narrative to engage sexuality in the world around them—using their voices and stories as sources of personal or social change, witness, or self-identity—students will gain an expanded understanding of the ways that narrative provides agency, awareness, and witness to experiences. We will engage with a variety of genres including novels, graphic fiction, essays, and young adult fiction. Alongside literary texts, we will explore theoretical perspectives in queer and gender theory. Topics will include contemporary conversations of LGBTQ+ identity (including how authors and/or texts are given this categorization), socio-cultural responses to queer literatures, freedoms and restrictions of authors working with LGBTQ+ topics, and the influences of queer expression.

*This course fulfills a Category 2, 3 or 4 elective requirement for English majors.*

### **E337.001 Western Mythology**

3 Credits

William Marvin

1:00-1:50pm MWF – Remote?

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.*

**E344.001- Shakespeare**

3 Credits

Aparna Gollapudi

2:00-2:50pm MWF

In this course, we will study a selection of Shakespeare's plays through the lens of race and colonialism. While we will also focus on elements such as Shakespeare's use of dramatic conventions and modes, his figurative language, issues of gender and sexuality etc., the course will emphasize the production of national and global identities through theatrical performance in plays such as *Titus Andronicus*, *Antony and Cleopatra*, *Othello*, *The Merchant of Venice* and *The Tempest*.

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

**E345.001 American Drama**

3 Credits

Ryan Claycomb

4:00-5:15pm TR

From “a city on a hill” to “history has its eyes on you”...From the earliest texts, US drama has imagined that the world is always watching; in response, our dramatic texts have imagined America as always on stage. Our plays reflect this: an understanding that we perform who we are in public, that the identities of American place must be represented in stage space, that the groups of people invited into the theatre reflect those people who are invited into American communities. American drama, then, doesn't just happen to *be* America, or even be *about* America—it's often at its best working to *enact* America. As such, we will examine the representational messages of plays from across this history, and how those messages influence their audiences.

The semester will cover a range of historical periods and styles: 19<sup>th</sup>-century sentimental drama to mega-musicals and the experimental theatre of today. We will examine plays and styles both for the political positions they espouse and for the way that these styles and forms use the stage to achieve specific artistic and social ends.

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

**E370.001 American Literature in Cultural Context – Reading Now: Genre and 21<sup>st</sup>-Century Literature**

3 Credits

Mark Bresnan

2:00-3:15pm TR

This course focuses on the very recent past, asking students to consider how contemporary American literature fits into the long tradition of literature written in English. In particular, we will study how contemporary writers use, adapt, and transcend the genres they inherited from previous literary movements: the social novel, the sonnet, the coming-of-age story, the dystopian tale, and the slavery narrative, among others. By focusing on the last decade, we will consider the ways in which American literature is assuming new forms and transforming old ones, and we explore how a new book (or poem or electronic text) might *become* what future generations will call “literature” We will explore these

questions by reading a broad range of authors including Colson Whitehead, Carmen Maria Machado, Tommy Orange, George Saunders, and Jenifer Egan.

*This course fulfills Category 3 or 4 elective requirement for English Majors.*

**E421.001**

3 Credits

Leif Sorensen

3:30-4:45pm TR

This course explores Asian American fiction, poetry, drama, and non-fiction. The authors studied demonstrate the diversity and occasional incoherence of the category Asian American. Readings include writing by Chinese, Japanese and Filipino immigrants around the turn of the twentieth century; texts by second and third generation Asian Americans; and works by recent immigrants from southeast Asia and the Indian subcontinent. We will approach these texts as components of a still-emerging tradition of Asian American literature and within historical and social contexts.

Our investigations will involve examining ideas about transnationalism, imperialism and colonialism, citizenship, assimilation, gender and sexuality, and cultural resistance. Readings from major theorists and critics of Asian American literature such as Viet Than Nguyen, Lisa Lowe, Rachel Lee, and Colleen Lye will assist us in developing strategies for reading these texts as aesthetic and political interventions. Authors studied will include a blend of recognized major figures such as Maxine Hong Kingston and Frank Chin, lesser known early writers like Sui Sin Far and Jose Garcia Villa, and recent authors like Ling Ma and Cathy Park Hong.

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

**E427.001 Victorian Age – Global Victorians**

3 Credits

Philip Tsang

12:30-1:45pm TR – remote?

The Victorian era is remembered for the extensive and diverse interactions between England and the rest of the world. Through imperial expansion and overseas trade, England exported its culture, customs, and laws to far-off places. At the same time, Victorians left their footprints all across the globe and imported foreign images and ideas back home. In this course, we will study the remarkable careers of five Victorian celebrities: an explorer (Richard Francis Burton), a prime minister (Benjamin Disraeli), an ethnographer (Mary Kingsley), a political activist (Olive Schreiner), and a merchant seaman (Joseph Conrad). Through their travelogues, memoirs, diaries, pamphlets, and fictional writings, we will investigate the contours of nineteenth-century globalization. In addition, we will read George Eliot's 1876 novel *Daniel Deronda* to explore the benefits and limits of Victorian cosmopolitanism.

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

### **E443.001 English Renaissance Drama**

3 Credits

Barbara Sebek

1:00-1:50 MWF

Theatre historians estimate that 25,000 people per week attended performances in and around London, totaling 50 million visits between 1580 and 1640. Although Shakespeare's name is more familiar now, many other 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*. Students will select two of the assigned plays from our anthology and will help decide the total number of plays that we read.

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

### **E456.001 Topics in Critical Theory – Literature and Philosophy of the Non-Human: Plants, Animals, Minerals**

3 Credits

Lynn Badia

11:00-12:15pm TR – Remote?

Experiments in narrative form have created new ways of seeing and thinking from non-human perspectives. This course examines the theoretical and narrative project of understanding non-human agencies, and, as Donna Haraway has described, “multispecies becoming-with.” In the process of taking on the perspective of the animal, plant, and mineral, the texts examined in this course necessarily reconsider what it means to be human. We will be reading post-humanist theory alongside a range of literary authors such as John Joseph Mathews, Ursula K. Le Guin, Leslie Marmon Silko, Franz Kafka, and J. M. Coetzee.

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

**E463.001 Milton**

3 Credits

Zach Hutchins

11:00-12:15pm TR

If I could only take one book with me to a desert island, I would take John Milton's *Paradise Lost* because it is a text that rewards sustained, repeated readings—and that statement should communicate to you a sense of why I think this class will be worth your time, whether or not you have encountered Milton previously. Its beauty has inspired generations of artists, from Phillis Wheatley and William Blake to Herman Melville and Salvador Dalí. But Milton penned a number of other, important works before and after *Paradise Lost*, while also taking a leading role in the English Revolution—helping to bring about the death of a monarch and to usher in parliamentary rule—and inspiring political reformers of subsequent generations. This course will introduce students to the full range of Milton's remarkable life and career. A revolutionary and a staunch defender of intellectual freedoms, Milton is a writer whose meditations on death, beauty, and oppression push the English language to its limits and are relevant to every age, including our own.

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

**E465.001 Topics in Literature and Language – Empathy**

3 Credits

Lisa Langstraat

2:00-2:50 MWF -Remote?

Can reading literature make us more empathetic? Can we cultivate specific interpretive strategies and writing practices to enhance our capacity for compassion? Is empathy always an unmitigated good? Can we translate personal feelings of compassion into social action?

These questions have long preoccupied scholars and activists who claim that, because empathy can build connection and solidarity amongst otherwise unrelated people, it is a primary social emotion and thus deserves close scrutiny.

Such scrutiny is the objective of this course. Drawing from the interdisciplinary research of critical emotion studies, we will read and discuss a variety of theories about empathy and compassion—particularly as they relate to processes of reading and writing. We will explore literary texts (novels, memoirs, and graphic narratives) and contemporary film and dramatic performances that have engendered significant discussion about empathy and social action. As we engage in conversations about empathy and the ways in which emotions circulate through texts, it is my hope that we will gain greater insight into critical emotion studies, how emotions shape our reading processes, and how literature influences our personal and public lives.

*This course fulfills the capstone requirement for all majors. For English Educations concentrators only, it fulfills both the capstone and a Category 3 upper-division English requirement. English majors who already have the capstone can count it as a Category 3 elective.*

## **E465.002 Topics in Literature and Language – Getting Medieval**

3 Credits

Lynn Shutters

11:00-12:15pm TR

The Middle Ages have always been retroactively constructed; how could one know that one was “in the middle,” after all, until after that middle was over? This course asks 1) How have Western cultures imagined or drawn inspiration from the Middle Ages? and 2) What cultural, political, or aesthetic purposes do such imaginings serve? By examining literary, popular, and political discourses that invoke the Middle Ages, we will come to understand how history itself is a cultural construct that has profound effects on the “present” – when- and wherever that present might be. Our focus will be nineteenth-, twentieth-, and twenty-first-century U.S. and British interpretations, invocations, and recreations of the Middle Ages.

In thinking about what shapes our current cultural practices, students are unlikely to answer “the medieval.” Yet the Middle Ages have been invoked to explain the 9/11 attacks; and defend graphically violent rape scenes in one of the U.S.’s most popular television series. Conversely, authors representing marginalized communities, such as Nigerian-British poet Patience Agbabi and trans poet Jos Charles, draw upon the medieval to unravel social preconceptions. This course challenges students radically to re-conceptualize their understandings of the “medieval” through literary and rhetorical analysis, literary theory, and knowledge of educational practices-the knowledge and skills that our English major imparts. By considering the real-world manifestations and consequences of medievalism, we will link academic inquiry to cultural and political critique.

*This course fulfills the capstone requirement for all majors. For English Education concentrators only, it fulfills both the capstone and a Category 2 or 3 upper-division English requirement. English majors who already have the capstone can count it as a Category 2 or 3 elective.*

## **LB393.001 – Seminar in Arts, Humanities, Social Sciences-Imagining Futures: Climate Fiction and Environment Sociology in the Anthropocene**

3 Credits

Leif Sorensen and Pat Mahoney (Department of Sociology)

12:30-1:45pm TR

Raging forest fires, destructive hurricanes, rising oceans, and climate denialism, in this time when reality feels increasingly like science fiction: How do we overcome the impasse of climate change? This course takes a creative approach to the study of climate change by combining the insights from an environmentally-informed genre of science fiction called climate fiction or “cli-fi” with an evidence-based assessment of human-driven ecological degradation documented by environmental sociology. The complexity of climate change mandates that no single disciplinary approach fully captures the magnitude of this world-historical crisis. This course brings the bigness of climate change into focus through in-class collaboration, critical discussions of environmental justice, inclusion, and diversity, student-reflection through speculative writing, and a community-based project that evaluates the City of Fort Collins’ “Climate Action Plan”. At the heart of this interdisciplinary course is the co-creation of

novel ways of understanding the future that are grounded in the present. With these tools, students are encouraged to build a better world for their descendants than the one they inherited.

*This course fulfills Category 2, 3 or 4 elective requirement for English Majors.*

## **Graduate Courses**

### **E503.001 Investigating Classroom Literacies**

3 Credits

Cindy O'Donnell-Allen

4:30-7:30 R (remote?)

Do you teach? Are you curious about how your students learn? Are literacies, broadly defined, central to the ways you ask students to make meaning, engage with texts, and interact with others? If so, this course will help you learn systematic and intentional research methods for exploring such questions in critical, ethical, and rigorous ways. And because the research methods you will learn have a bias toward action, the small-scale study you will conduct during the semester is geared toward making change.

Using these goals to guide your learning, you will read and explore various examples of investigations of classroom literacies. You will design focused research questions of your own to apply to the educational context of your choice. You will learn how to contextualize your study with reference to research in the field and how to select optimal methods for analyzing the actual data you will collect. Finally, you will learn the strategies that classroom researchers employ, not only to apply their findings in their immediate educational contexts, but also to share them with audiences who are committed to advancing educational change.

In sum, whatever your program, whatever your educational context, if you have the goals of improving your craft and better supporting your students' learning, you will benefit from joining the educational community this course intends to be.

### **E504.001 Professional Issues in Composition & Writing**

3 Credits

Sue Doe

12:30-1:45pm TR

This graduate course will focus have two focuses, the first on how composition programs have traditionally been theorized, designed, and positioned in the academy and the second on new remixes and reconfigurations of writing programs that suggest emerging opportunities for those interested in or committed to the field. We will consider writing programs in the most capacious way possible, examining programs that exist in traditional university settings as well as programs in communities outside of university structures. Overall, we will examine narratives of a discipline that is still being constructed by a wide range of creative and adventurous minds whose interests, while wildly varied, tend to share a commitment to strong pedagogy, attentiveness to language use, and the broad application of social justice. After grappling with the history of the relatively young field of rhetoric and composition, we will situate ourselves as part of the arc of the field's development and become part of the story ourselves. Along the way, we will demystify processes of publication, consider how to apply

for academic positions, deepen our understanding of the demands of faculty work, including faculty work done off the tenure-track, and contemplate emerging opportunities for those working in writing programs and writing program administration.

### **E506A – Literature and History of British India**

3 Credits

Philip Tsang

4:00-7:00pm R (remote?)

This course explores the complex history of British rule in the Indian subcontinent, roughly covering the period from 1857, when a large-scale rebellion forced the East India Company to cede control of the territory to the British government, to 1947, when British India was divided into two independent states: India and Pakistan. By examining major literary works (from both England and India) as well as a wide range of historical documents, we will investigate such issues as imperial governance, military power, global trade, cultural policy, education, religion, race, class, nationalism, gender, and sexuality. Authors may include: Edmund Burke, William Thackeray, Bankim Chandra Chatterjee, Toru Dutt, Rabindranath Tagore, Rudyard Kipling, Raja Rao, and Sara Suleri.

### **E507.001 Special Topics in Linguistics: Vocabulary (Words, Words, Words-All About Words)**

3 Credits

Gerald Delahunty

3:00-3:50pm MWF

#### **Focus and area of study.**

The course will use words to address words: little ones, big ones; short ones, long ones; lexical ones, grammatical ones; Alice ones and Humpty Dumpty ones; dictionary ones, academic ones, and vocabulary ones (language teachers know what these are). It will address word forms (e.g., lexical categorization, inflection, and derivation) and word sources: making them up (e.g., *googol*, NB not *Google*); creating them lego-like from available parts (e.g., *hen-deca-syllable*); shmushing them together (e.g., *fishtail*, *cronut*, *whatchamacallit*); cutting them down to size (e.g., *COVID*, *detox*, *edit*); begging, borrowing, stealing them from other languages (e.g., *Avon*, *Carnival*). It will devote valuable semester time to the ways in which word meanings change (e.g., (critter) *mouse* > (curser) *mouse*) and how they are adjusted in context (e.g., *flat* as a perfect oak floor or *flat* as Eastern Colorado; *morpheme* in linguistics and biology), as well as the contexts in which various types of words are likely to occur (e.g., *phoneme* in linguistics, *pandemic* everywhere else). It will embrace lexical form, meaning and function and introduce linguistic, phraseological, and lexicographical theoretic approaches to the study of words and will do so at a level challenging even for graduate students.

#### **Audience.**

The primary audience for the course will be TESL/TEFL MA students. However, English Education students may find it valuable too, as it will have a pedagogical orientation. However, students from all disciplines, English and beyond, are welcome. The course will be of particular and general interest because everyone, regardless of disciplinary addiction or affiliation, uses words and can benefit from their careful study.

### **E515.001 – Syntax for ESL/EFL**

3 Credits

Gerald Delahunty

1:00-1:50pm MWF

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

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

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

### **E527.001 Theories of Foreign/Second Language Learning**

3 Credits

Tatiana Nekrasova-Beker

12:30-1:45pm TR (Remote)

This course provides an introduction to the field of second language acquisition (SLA) focusing specifically on how humans learn a second (or third) language in addition to their native language and the factors that affect variability in their language development. Areas covered in this course include background on the historical development of the field, universal features of the L2 learner, interlanguage development and variability, individual differences, and social factors affecting L2 learning. In addition, the course introduces a variety of experimental methods used in SLA research and highlights the implications of SLA findings for L2 teaching. Student will read and discuss research articles in SLA and engage in the analysis of learner data.

Required Textbook:

VanPatten, B., & Williams, J. (2015). *Theories in Second Language Acquisition. An Introduction.* (2<sup>nd</sup> edition). New York: Routledge.

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

3 Credits

Luciana Marques

4:00-5:15pm MW

**E528** offers pre-service TEFL/TESL teachers a guided opportunity to learn about and apply principles for planning, designing, and carrying out effective classroom instruction and assessment. The main goal of the course is to help establish connections between theory and practice and to engage students in constructive interactions about language teaching experiences with colleagues. In this class, you will be able to formulate a teaching philosophy, create theory-informed lesson plans and materials, deliver appropriate EFL/ESL instruction in a controlled setting, and reflect on your own teaching practices, with then ultimate goal of improving your knowledge and skills in EFL/ESL teaching, ensuring professional growth.

### **E600B.001 – Research Methods in Writing Studies**

3 Credits

Michael Palmquist

9:30-10:45am 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](https://en.wikipedia.org/wiki/Terministic_screen).)

### **E630A.001 Special Topics in Literature: Area Studies –Hackles Raised: On Being Close to Animals**

3 Credits

Lynn Badia and David Bunn (Department of Anthropology)

2:00-3:15pm TR

This interdisciplinary course considers a long history of ideas and debates about human/animal relationships through literary texts, theory, and film. We will engage with the upsurge of recent scholarship focused on the animal, species-being, and the post-human. Focused on human-animal proximities, encounters, and companionships, this course will draw an arc from pre-Enlightenment distinctions between human and animal being to the modern nostalgia for primal moments of proximity to animals as a determining feature of late capitalist culture. We will examine texts by authors and theorists such as Jacques Derrida, Amitav Ghosh, Donna Haraway, Eben Kirksey, Indra Sinha, and Karen Yamashita.

**E633.001 Special Topics in Writing and Rhetoric: Donna Haraway and re-storying the Anthropocene**

3 Credits

Erika Szymanski

11:00-12:15pm TR

In this seminar, we will use Donna Haraway's work as a lever to pry open and peer into rhetorical-epistemic strategies and tactics for re-storying the Anthropocene. First, we will orient ourselves to understanding how Haraway's writing works, and to the rhetorical and methodological tools she offers. When theory is often the dry purview of specialist academics, what has made Haraway's work so sticky and tenacious across and beyond the university?

Then, we will trace lines outward through our findings, considering how Haraway's work has been important in what it means to do "good" scholarship across critical environmental humanities. We will give particular attention to entrenched binaries that have become unproductive in our critical contemporary moment (machine/organism, human/animal, nature/culture, theory/praxis), and to alternatives that enable telling different kinds of stories. We will talk about what it means for Anthropocene studies to be so largely Harawavian, with a particular eye to decolonial and Indigenous critiques. Throughout, we will experiment together with writing across experiential embodied knowledges and rhetorical pluriverses. Substantial time will be reserved to workshop major assignments and for students to contribute additional readings, experiences, and traditions germane to their own interests. Readings will include work by Arturo Escobar, Donna Haraway (obviously), Sandra Harding, Clare Hemmings, Max Liboiron, Ariel Salleh, Banu Subramaniam, Kim TallBear, and others. Participation is encouraged from students across fields of study.

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

3 credits

Tatiana Nekrasova-Beker

2:00–3:15pm TR (Remote)

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).

**E635.00 Critical Studies in Literature and Culture – THE EVENT OF READING:  
Deconstruction After Theory**

3 Credits

Paul Trembath

2:00-2:45pm TR

The purpose of this course is to show students that, although Theory is now a historical artifact, the sense and practice of reading that emerged with Theory has only just begun. When Derrida demonstrated that writing was the condition of possibility for both speaking and thinking, he broke with the metaphysics of representation that began with Plato. After Derrida, writing was understood as something that **produced** our thinking, not merely as something which **reflected** thoughts born independently of textuality. Something that transforms our sense of things in the extreme is what Alain Badiou calls an event. Events are discontinuous with received ways of thinking, and they don't cohere with the world of normal operations. This is why we can call deconstruction's understanding of textuality *the event of reading* because it discovers that reading and thinking are the same thing. Our readings will demonstrate what kind of literary and critical practices have resulted from this. We will also consider how the metaphysics of representation (otherwise known as identity thinking) operates as the unconscious currency of what Deleuze calls control society. After the event of reading, we can read how identification is the medium of this currency for the first time. We will read the following 8 texts. *The Hidden Light of Objects*, Mai Al-Nakib. Al-Nakib got her M.A. in literature here at CSU and went on to get her Ph.D. at Brown University. She is now a Professor of literature and critical studies at Kuwait University. Al-Nakib's text narrates the lives of everyday people in the Middle East who are overtaken by the anonymous forces of history. Her text crafts point of dis/identification for readers who might be entrenched in their habits of identification and invites us to see how lives are fatally transformed by an identity-thinking that has infiltrated all registers of human life. The book narrates the complexity of identity-thinking without telling us what it is. We see that its movement is unconscious rather than conspiratorial, and that we are all its agents. We will return to it at the end of the course. **"Differance,"** Jacques Derrida. We will read this essay in order to understand Derrida's argument and demonstration that writing is not secondary speech (which is not secondary thought), and that writing is neither a word (a signifier) nor a concept (a signified), but the differential condition for both. *Language, Counter-Memory, Practice*, Michel Foucault [& Gilles Deleuze] (selections). We will read Foucault's essay on Deleuze, a discussion between Foucault and Deleuze, and additional essays that explain Foucault's theory of power/knowledge. This is the moment when genealogical historicism becomes a part of the event of reading. Deleuze argues that Foucault's disciplinary society has become a control society, and that power circulates today by instantaneous communication and identification. What is missing from both Foucault and Deleuze is a theory of identity-thinking that passes by way of random metonymic associations through the subject-predicate capacities of the brain. The materials for such an analysis exist, however, in Derrida's theory of writing, and we will explore this in class. *How to Read Marx*, Peter Osborne. Here we will study how identification is a part of capital process. Capital process is an identity-logic (Adorno) which, given the ubiquity of recent technologies, expedites the micro-politics of control society. The recognitions of identity-thinkers (i.e. all of us) are integrated into capital process and facilitated by instantaneous communication. Again, metonymies interface with brain capacities so quickly that we are unconscious of the contingency of our recognitions. Using

Freud's "pre-conscious" as a model, we will consider how we might be in a comparable state of *pre-reading* which is now global. Deconstruction renders this legible by reading it as identity thinking. The 4 additional texts complicate the event of reading, as well as the material we've already addressed, in precise ways. Terms that supplement (or are transformed by) the event of reading are in italics.

***How to Read Lacan*** by Slavoj Zizek (who explains how *ideology* provides *desire* with points of identification for *subject-formation*).

***The Psychic Life of Power*** by Judith Butler (who addresses psychic identification as a form of *performativity*).

***Aesthetics and its Discontents*** (selections) by Jacques Ranciere (who reinvents *aesthetics* as an *affective materialism* that enhances our sense of what identification is and does); and finally

***Ethics*** by Alain Badiou (who develops an *ethics of events*. Badiou demonstrates how "subjects" come into being, not as ready-made Renaissance Cogitos, but as people who enrich the implications of a particular event with their projects. Such projects invite interest and participation in an event but never demand it; to force an event on others is to betray it in the service of flexible domination. Moreover, all of the texts we have read either proceed from the event or imply how we might develop it further.).

Once we have explored the implications of Badiou in relation to the event of reading, we will return to Al-Nakib's text to see how our readings may have changed our understanding of the stories.

**Requirements:** The readings; attendance; and an optional 5-page paper followed by a 15-page paper, or a final 20-page paper. Topics are decided in conference. The papers are the course grade. Students choose any topic from their area of interest, inside the literature concentration or outside of it, and in conference I assist each student in how best to research and develop their topic. I encourage crossover from other classes. The point is for them to get something out of the course that encourages their unique projects and futures. I help them select and refine their papers, but I never tell them what to do. I confer with students a lot, and I try to coordinate their papers with their M.A. projects or theses.

**Pertinence of the Course to English Graduate Students:** Students of literature should find the course interesting because it explores how one insight (that identity-thinking can be *read*) continues to develop in the work of 1) a writer of literary fiction and 2) in criticism that is not officially "deconstructive." In E615, deconstruction is taught as a distinct procedure (as a "school" of criticism, as it were), and the same follows for other procedures (such as marxism, psychoanalysis, genealogical historicism, etc.). Creative writing and creative nonfiction should find it interesting because of the theory it demonstrates and its engagement with narrative style; linguistics and language studies should find it useful in that its pragmatics follow from a transvaluation rather than a received standard; education and rhetoric & composition, for the theories it engages and also for teaching purposes (reading is a pedagogy).

### **E638.001 Assessment of English Language Learners—Assessment in the TEFL/TESL Classroom**

3 Credits

Anthony Becker

4:00-5:15pm MW

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

**E643.001 Special Topics in Literary Craft “*The Cunning Duplicate in the Mind*”: Ethics and Aesthetics in *Moby-Dick***

3 Credits

Dan Beachy-Quick

11:00-12:15pm TR

Though Herman Melville heaped his whole genius into the writing of *Moby-Dick*, the book met with public ridicule—a sting only slightly worse than the oblivion it soon fell into. That novel, nearly sunk in time’s depthless archive, re-emerged in the early 20<sup>th</sup> century as a novel of such necessary complexity, that it continues to act as parable to countless aspects of our American and human condition today. Writing some 90 years after Melville, the philosopher Ludwig Wittgenstein wrote the following parenthetical sentence in his *Tractatus Logico-Philosophicus*: “(Ethics and aesthetics are on.)” Our class will spend a semester investigating the possibilities such a claim opens for us—as readers, as thinkers, as humans, and as makers ourselves. A subtle shift of sense turns *craft* as skill to *craft* as vessel, and our primary work will be to become ourselves a member of that crew, “whalers” of a kind. Whalers are intrepid makers—bone-carvers, scrimshanders, woodworkers, musicians, weavers of tales, and poem-makers. Our class will be uniquely devoted to kinds of creative and intellectual endeavors *Moby-Dick* has inspired over the course of the last century, and our hopes will be make work of our own that furthers that strange, ongoing voyage.

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**Guideline and Policies for Registration**

**For Undergraduate Colorado Residents:  
College Opportunity Fund**

(If you need to complete or repeat this process, RAMweb will prompt you to do so when you access it to register for your classes.)

**To reduce your undergraduate tuition bill:**

**YOU MUST APPLY FOR THE COLLEGE OPPORTUNITY FUND (COF) OR YOU’LL HAVE TO PAY MORE OF YOUR TUITION BILL.**

In the past, the State of Colorado gave money directly to colleges and universities. Now, the state gives the money to the colleges/universities in the form of stipends to registered students. But it still gives the money directly to the colleges/universities, not to the students. The stipend amount is calculated at \$85 per semester credit hour for undergraduate students who are eligible for in-state tuition and who apply, are admitted, and enrolled at a state or participating private institution of higher education. The college you are attending will only receive the funding if you authorize use of the stipend for a given term. You will see the stipend appear as a credit on your tuition bill.

IF YOU DON'T APPLY AND AUTHORIZE ITS PAYMENT, YOUR COLLEGE/UNIVERSITY WILL NOT RECEIVE YOUR STATE STIPEND AND YOU WILL PAY MORE TUITION.

**You only have to apply once**, and you will receive the stipend every term that you take eligible undergraduate courses and have not met the 145-credit lifetime limit. **Do you need to do anything else? Yes. Every semester through RAMweb, you must authorize the University to request the stipend on your behalf.** If you fail to apply for, or authorize the use of, your stipend, you will be required to pay the full amount of total in-state tuition without the State stipend support.

It takes about one minute to apply for your stipend online at CSU's Web page:  
<http://sfs.colostate.edu/cof>

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## Late Registration Fee Policy

Reasons to register early:

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

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

## Class Schedule and Registration

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

Note: You **MUST** meet with your advisor/mentor or

Academic Support Coordinator in order to get your advising code. The staff in the English department office cannot and will not give undergraduate students advising codes. Only Advisors/ASCs can provide these.

To register: Go to <http://ramweb.colostate.edu> and enter your eName and ePassword. (If you do not have an eID or you forgot 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 this page. 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, Directed Self Placement Survey Scores, Composition Placement Essay results, and student job listings; and use WebCT and WebMail. Other links allow you to make changes to your e-mail address, phone, home address, etc. **Please update your contact information as changes occur, so that we have current contact information if we need to reach you.**

### WAITLISTS IN ARIES

ARIES allows students to put themselves on an electronic Waitlist for all undergraduate classes (waitlists are NOT available for graduate classes). An ARIES Registration Waitlist is an electronic list of students who are waiting to register for a full class—standing in line electronically rather than physically. There is a link for students on RAMweb under the Registration heading that says, “My Waitlisted Classes.” There you can see all the sections you are waitlisted for, your position on each waitlist, and the deadline to register, if you are in the 24-hour timeframe after being notified of a space available. Waitlists will be effective through the add deadline for each section.

### **NOTICE: ENROLLMENT RESTRICTIONS FOR SPRING 2021**

Restrictions will be placed on registration for the following:

- **E240**– English Majors only until Nov. 20. Then open to all majors.
- **E270, E276, E277**– English Majors only until Nov. 20. Then open to all majors.
- **E311A, B** – English Majors and Minors only until Nov. 20. Then open to all students except Freshmen.
- **E341** – English Majors and Minors until Nov 20. Then open to all students except Freshmen.
- **E344.001**—English Majors and Minors only until Nov 20. Then open to all majors. No Freshmen allowed.
- **CO300**– No Freshmen or Graduate students allowed
- **CO301 A & C**
  - 1) Seniors and Juniors only until Nov. 20.
  - 2) Then open to Sophomores.
  - 3) Not open to Freshmen.

- **CO301B**
  - 1) Science Majors Only.
  - 2) Seniors and Juniors only until Nov. 20
  - 3) Then open to Sophomores.
  - 4) Not open to Freshmen.
- **CO301D** – English Education and Teacher Licensure Speech concentrations only.  
**No Freshmen allowed.**
- **E401 & 402**
  - 1) Post-Bachelor and Senior Teacher Licensure-Speech majors and English Education concentrations only until Nov. 20.
  - 2) Then Junior Teacher Licensure-Speech majors and English Education concentrations until Dec. 4.
  - 3) Then open to all Teacher Licensure-Speech majors and English Education concentration students except Freshmen.
- **E405 Adolescents’ Literature**  
English Majors and Minors only until November 20. Then open to all students except Freshmen.
- **E412A, B, C Creative Writing Workshop**
  - 1) Senior English Majors until Nov. 20.
  - 2) Junior English Majors until Dec. 4.
  - 3) Then open to all students except Freshmen.
- **E465.001 Topics in Literature and Language – Topics in Literature and Language – World English(es) E465.002 Topics in Literature and Language – Reading and Creating the Graphic Novel**
  - 1) Senior English Majors until Nov. 20.
  - 2) Junior English Majors until Dec. 4.
  - 3) Then open to all students except Freshmen.

### **HAVING TROUBLE?**

English majors who cannot get into a required course (E240, E270, E276, E277, E341, E343, CO300, CO301A, C and D) should contact Professor 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 Spring 2021 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, or via email [english@colostate.edu](mailto:english@colostate.edu)

- **E495 – Independent Study**  
Students who plan to register for E 495 for Spring 2021 should fill out the required form, get the necessary signatures, and submit the completed application forms to the English Office or via email [english@colostate.edu](mailto:english@colostate.edu) before the end of the Fall 2020 semester.

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

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### **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, please contact Karen Montgomery Moore, Internship Coordinator, at 491-3438 or e-mail her at - [karen.montgomery\\_moore@colostate.edu](mailto:karen.montgomery_moore@colostate.edu).

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

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

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

All students must take a capstone course (E465) to fulfill AUCC and English degree requirements. Ideally, students take their capstone course in their final year after having completed all prerequisites. In Spring 2021, the

courses offered that fulfill the Capstone requirement are **E465.001, E465.002.**

### **SPRING 2021 Capstone and Category 1-4 Courses**

**Capstone Courses: E465.001 – Topics in Literature and Language –Empathy** (remote? -Lisa Langstraat) and **E465.002 – Topics in Literature and Language – Getting Medieval** (TR 11:00-12:15pm Lynn Shutters).

**Category 1: E344.001 – Shakespeare** (MWF 2:00-2:50pm Aparna Gollapudi), **E443.001 – English Renaissance Drama** (MWF 1:00-1:50pm Barbara Sebek). **E463.001 Milton** (TR 11:00-12:15pm Zach Hutchins)

**Category 2: E334.001- Gay and Lesbian Literature** (TR 12:30-1:45pm- Hybrid - Catherine Ratliff), **E345.001 American Drama** (TR 4:00-5:15pm Ryan Clayborn), **LB393.001 – Seminar in Arts, Humanities, Social Sciences-Imagining Futures: Climate Fiction and Environmental Sociology in the Anthropocene** (TR 12:30-1:45pm Leif Sorensen and Pat Mahoney), **E421.001 –Asian-American Literature** (TR 12:30-1:45pm Leif Sorensen), **E427.001 Victorian Age** (remote?- Philip Tsang), **E456.001- Topics in Critical Theory** (remote? – Lynn Badia), and **E465.002 – Topics in Literature and Language – Getting Medieval** (TR 11:00-12:15pm Lynn Shutters).

**Category 3: E333.001 Critical Studies of Popular Texts – Sci-Fi and Speculative Fiction** (TR 2:00-3:15pm Todd Mitchell), **E334.001- Gay and Lesbian Literature** (TR 12:30-1:45pm- Hybrid - Catherine Ratliff), **American Literature in Cultural Context – Reading Now: Genre and 21<sup>st</sup>-Century Literature** (2:00-3:15pm TR Mark Bresnan), **E421.001 –Asian-American Literature** (TR 12:30-1:45pm Leif Sorensen), **E456.001- Topics in Critical Theory** (remote? – Lynn Badia), **LB393.001 – Seminar in Arts, Humanities, Social Sciences-Imagining Futures: Climate Fiction and Environmental**

**Sociology in the Anthropocene** (TR 12:30-1:45pm Leif Sorensen and Pat Mahoney), and **E465.001– Topics in Literature and Language –Empathy** (MWF 2:00-2:50pm Lisa Langstraat) and **E465.002 – Topics in Literature and Language – Getting Medieval** (TR 11:00-12:15pm Lynn Shutters).

**Category 4: E334.001- Gay and Lesbian Literature** (TR 12:30-1:45pm – Hybrid - Catherine Ratliff), **E337.001 Western Mythology** (remote? William Marvin) **E344.001 – Shakespeare** (MWF 2:00-2:50 Aparna Gollapudi), **E345.001 American Drama** (TR 4:00-5:15pm Ryan Clayborn) **E370.001 American Literature in Cultural Context – Reading Now: Genre and 21<sup>st</sup>-Century Literature** (2:00-3:15pm Mark Bresnan), **LB393.001 – Seminar in Arts, Humanities, Social Sciences-Imagining Futures: Climate Fiction and Environmental Sociology in the Anthropocene** (TR 12:30-1:45pm Leif Sorensen and Pat Mahoney), **E443.001 – English Renaissance Drama** (MWF 1:00-1:50pm Barbara Sebek), and **E463.001 Milton** (TR 11:00-12:15pm Zach Hutchins).

**Upper-Division Word Literature Course–**  
**E337.001 Western Mythology** (remote? William Marvin)

### **Composition Placement**

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

### **Creative and Performing Arts Awards**

For the Creative & Performing Arts Awards, *undergraduate* students currently enrolled full-

time (12+ credits) may submit one or more of the following genres: three to five poems or one short story or one creative essay. Students can submit multiple genres. Entry guidelines will be available at the English Office, Eddy Building, Room, 359, in early September, with a submission deadline of usually the second week of October.

### **Outstanding Literary Essay Awards**

The department's Literature Program announces the 17th Outstanding Literary Essay Awards contest, which recognize outstanding critical writing and interpretive work in literary studies. Applicants must fit one of the categories below:

- (1) registered graduate student in the English department
- (2) writer should be an English major or an English minor.
- (3) The Essay should be written for a course taken in the English Department

Awards of \$100 for first place, \$50 for second place, and \$25 for third place will be offered at both the graduate and undergraduate level. Winners will be honored at the English department Awards reception on April 19, 2021 from 4-6p.m. in the LSC North Ballroom.

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

Submission deadline is Monday, April 5, 2021 at 11:59 p.m. Please email

[Leif.Sorensen@colostate.edu](mailto:Leif.Sorensen@colostate.edu)

- The paper as a Word or PDF document, with no name, address, or instructor's comments. Only a title and page numbers should appear on the paper.

- In the body of the email, please include the following information:

(a) name, (b) address, (c) phone number, (d) e-mail address, (e) university ID number, (f) essay title (g) name of the course for which the essay was written and the professor who taught the course, and (h) status as undergraduate English major, undergraduate English minor, or graduate student in English at CSU.

### **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 19th from 4-6p.m. in the LSC Ballroom 350 D.

*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 Thursday, April 1, 2021, at 5:00 p.m.** Submissions should be sent to [Tim.Amidon@colostate.edu](mailto:Tim.Amidon@colostate.edu).

**REGISTRATION FOR:**

**E 694.001 – TEFL/TESL–Portfolio**

**E 695.001 - Independent Study**

**E 698.001 – Research Project**

**E 699 - Thesis**

**Apply early in order to register for these classes.** Please pick up the application form(s)

from Marnie in Eddy Building, Room 359. To complete the form, provide: a description of the subject of the study/portfolio/project/thesis; a brief outline of the work to be done; your signature, the signature(s) of your Instructor and/or Advisor. Note that the thesis application requires the signatures of all committee members. Return the completed form(s) to Marnie for review by the Graduate Coordinator. Once the Graduate Coordinator signs your application, Marnie will enter an override and e-mail you with the CRN so that you can register for the course.

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