

# RAMBLER

The Newsletter for English Majors

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

English Department  
ADVISING AND MENTORING  
Spring 2024

## Pre-Registration Advising Information for Fall 2024

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 2024 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 209A and 209, respectively. They are available by appointment, and you must make an appointment through the College of Liberal Arts Academic Support Center 970-491-3117.

## How do I arrange a meeting with my faculty mentor?

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

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

### Advising Schedule

English Department advisors will be holding pre-registration conferences for the Summer and Fall 2024 semesters from **March through April**. Please email or respond to your Academic Support Coordinators for advising appointments. Faculty Mentors will have extended office hours so that you can be advised during this special period.

### RAMweb Registration Access for Fall 2024

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

Graduates	April 1
Seniors	April 2
Juniors	April 5
Sophomores	April 12
Freshmen	April 19
New Students	(Ram Orientation required) April 29

### IMPORTANT NOTICES

**For Fall 2024 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 2024, 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](http://www.english.colostate.edu), or email Andrew Altschul, Director of Creative Writing: Camille.[Camille.Dungy@colostate.edu](mailto:Camille.Dungy@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:	LITA100, 101,200,201	French:	LFRE100, 101,106,108,200,201,208
Chinese:	LCHI100, 101,200,201	German:	LGER100, 101,108, 200, 201, 208
Greek:	LGRK152, 153	Arabic:	LARA100, 101,200,201
Korean:	LKOR105, 107	Japanese:	LJPN100, 101,200,201, 208
Latin:	LLAT100, 117	Russian:	LRUS100, 101,200,201
Sign Language:	LSGN100, 101	Spanish:	LSPA100,101, 106,108,200,201,208

## **3. Supporting Courses**

Take three of the following courses (9 credits):

ANTH100	E324	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

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# Summer 2024

## Courses

The following is a list of English and Composition courses only. For other undergraduate and graduate courses, see the online Summer 2024 Class Schedule through RAMweb.

### First 4-week Term – 5/13/24-6/09/24

#### **E332.001 – Modern Women Writers**

3 Credits

Aparna Gollapudi -ONLINE

This is an online course that brings together twentieth- and twenty-first- century women writers from all over the world working in various literary forms. A poet from Russia, novelists from India 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. This is a very fast-paced course, so please be prepared for that. Course materials include recorded lectures. Activities and assignments include quizzes, exams, essay-writing, virtual presentations, reading responses, discussion posts, etc.

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

### Second 4 Week Term - 6/10/23-7/07/24

#### **E311C.401 – Creative Nonfiction – Travel Writing**

Tobi Jacobi - ONLINE

In her poem, “The Summer Day,” Mary Oliver provocatively asks, “Tell me, what is it you plan to do with your one wild and precious life?” Travel writers often take up this challenge of composing and communicating observations of life lived. This creative nonfiction course will explore travel as concept, event, and emerging narrative through active writing and revision sessions. We will listen, improvise, and rethink the ways that our lived experiences correspond to and differ from other renderings. We will move dynamically between reading widely across published travel texts (e.g. memoirs, essays, poems, films, podcasts, and photojournalism) and the craft of writing travel, real and imagined, into the narratives of our wild and precious lives. Projects will include a travel journal, short essays, and a final portfolio of polished writing based upon your translation of experiences into narrative form.

## Composition – First 8-week Term – 5/13/24-7/07/24

### **CO150.002– College Composition**

John Kneisley  
10:30-11:45 MTWR

### **CO300.001– Writing Arguments**

Debra Walker  
10:11:15 MTWR

### **CO150.401/801– College Composition**

Ted Fabiano – ONLINE

### **CO300.803–Writing Arguments**

Hannah Barnhart - ONLINE

### **CO300.401/801 – Writing Arguments**

Jeremy Proctor – ONLINE

### **CO301B.401/801/804 – Writing in the Disciplines-Sciences**

Alyson Welker - ONLINE

### **CO300.402/802– Writing Arguments**

Ed Lessor – ONLINE

### **CO301B.402/802 – Writing in the Disciplines-Sciences**

Nancy Wright - ONLINE

### **CO300.403–Writing Arguments**

Kelly Bradbury – ONLINE

### **CO300.404/804 – Writing Arguments**

Lindsey Brookshier - ONLINE

## Composition – Second 8-week Term – 6/10/24-8/04/24

### **CO130.001 – Academic Writing**

Annie Halseth  
9:00-10:15 MTWR

### **CO150.402/802/809 – College Composition**

Michael Lamb - ONLINE

### **CO150.001 – College Composition**

Grant Bain  
10:50-11:45 MTWR

### **CO150.804–College Composition**

Virginia Chaffee

### **CO150.003 – College Composition**

Jessie McLain  
9:00-10:15 MTWR

### **CO300.002- Writing Arguments**

Mitchell Macrae  
10:00-11:15 MTWR

### **CO150.004– College Composition**

Elizabeth Pedrotti  
12:00-1:15 MTWR

### **CO300.406/806 – Writing Arguments**

Leslie Davis - ONLINE

### **CO300.405/805 – Writing Arguments**

Joe Schicke - ONLINE

### **CO300.408/808 – Writing Arguments**

Michael Todd- ONLINE

### **CO300.407/807–Writing Arguments**

Maurice Irvin – ONLINE

### **CO 301B.404 – Writing in the Disciplines – Sciences**

Ryan Campbell – ONLINE

### **CO301B.403/803 – Writing in the Disciplines – Sciences**

Cookie Egret- ONLINE

### **CO 301B.405/805 – Writing in the Disciplines – Sciences**

Christina Sutton - ONLINE

## **Online English Courses – First 8-week Term – 5/13/24-7/07/24**

### **E210.402/801 – Beginning Creative Writing**

Daniel Schonning- ONLINE

### **E238.401/801 – Contemporary Global Fiction**

Elizabeth Steinway - ONLINE

## **Online English Courses – Second 8-week Term – 6/10/24-8/04/24**

### **E232.401 – Introduction to Humanities**

3 Credits

Tom Conway

Online

What are the humanities?

The humanities can be described as the study of how people express, process, and document the human experience. Since humans have been able, we have used philosophy, literature, religion, art, music, history and language to comprehend and communicate our “being-in-the-world.” These modes of expression have become some of the subjects that traditionally fall under the humanities disciplines for both creation and contemplation. Engaging with these records of human experience give us the opportunity to feel a sense of connection to those who have come before us, while also enhancing our understanding of contemporary forms of expression that are essential to human understanding.

In this course, we will investigate some of the history of the Western expression of human experience with authors who have left a lasting imprint on the Western mind. The philosopher, Kwame Anthony Appiah, explains that, “the very notion of something called ‘Western culture’ is a modern invention.” Thus, by no means will we discount the importance of non-Western traditions and we will often recognize the contradictions of arbitrary, socially constructed boundaries, seeing how the west/non-west distinction breaks down under scrutiny. We will question the western distinction at times and make important connections to the thought from other parts of the world. However, this class will focus primarily on the so-called “Western tradition,” as an examination of ideas that have influenced the “Western” mindset.

### **E320.401/801– Introduction to the Study of Language**

Luciana Marques -ONLINE

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



# Fall 2024

## Course Descriptions

The following is a list of new and special-topic courses only. For other undergraduate and graduate courses, see the online Fall 2024 Class Schedule through RAMweb.

### Special Topic Courses

#### UNDERGRADUATE COURSES

##### **E237.001 Introduction to Science Fiction**

3 Credits

Leif Sorensen

11:00-12:15pm TR

This introduction to science fiction provides an overview of the history of the genre from its origins in the late 19th century, before it had a name, through the pulp era of the early 20th century, and on into the present. In the process we will discuss how the genre transforms as a result of both the development of new technologies and areas of scientific inquiry and the contributions of creators of color, women writers, and LGBT+ artists to the genre. We will survey a range of short fiction alongside a few selected novels by major figures in the development of the field. The class will also provide opportunities to explore the impact of science fiction on creators working in other media and moments, like a famous one in the 1980s when Ronald Reagan invited a selected group of SF writers to Washington DC to discuss the prospect of nuclear war and its aftermath, when this seemingly escapist form of popular entertainment becomes involved in serious political and social debates. A sampling of the writers we will discuss includes: H. G. Wells H. P. Lovecraft Isaac Asimov Robert A. Heinlein Philip K. Dick Ursula K. Le Guin Samuel R. Delany Octavia E. Butler Nnedi Okorafor Ted Chiang Vandana Singh

##### **E305.001 Principles of Writing and Rhetoric**

3 Credits

Lisa Langstraat

2:00-2:50pm MWF

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

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

### **E310.001 Researching and Writing Literary Criticism**

3 Credits

Barbara Sebek

1:00-1:50pm MWF

This class is designed to practice skills in conducting research and writing literary criticism—skills that will facilitate your success in upper-division literature courses. We will also study strategies for translating these skills to research and writing occasions beyond the literature classroom. We'll read and discuss an array of literary texts from ancient to modern, loosely gathered around the theme of "aestheticizing violence across periods and genres." Graded assignments will consist of a series of structured research exercises that will culminate in formulating your own independent research project—an annotated bibliography and detailed prospectus for a longer work of literary or cultural analysis.

### **E324.001 Teaching English as a Second Language**

3 Credits

Fabiola Ehlers-Zavala

10:00-10:50am MWF

This course offers participants with an introduction to the teaching of English to speakers of other languages in the U.S. or abroad. This is a course that may potentially contribute to teacher certification. This is a highly interactive and participatory course intended to offer a rich introduction to this exciting area of work in the field of applied linguistics. It will offer a combination of both theory and practice with plenty of opportunities to discuss current topics related to the teaching of English learners across contexts. Prerequisite of E320 or E322 required, or instructor approval prior to registration.

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

3 Credits

Luciana Marques

11:00-11:50am MWF

E328 introduces and develops the concepts, terminology, and analytic skills needed to do basic phonetic, phonological, morphological, and lexical analyses. Phonology is the study of how speech sounds function in languages and how speakers produce and perceive them. Morphology studies 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 focuses on the phonology, morphology, and lexis of English, but it expands to other languages too. E328 is recommended for students who are interested in language description and its applications, including teaching English as a second or foreign language (TESL/TEFL), language documentation, computational linguistics, foreign language teaching and teaching in linguistically and culturally diverse classrooms. The course is part of the Linguistics and Culture Interdisciplinary Minor and the Linguistics concentration, and it can be an upper-division elective in English.

### **E330.001 Gender in World Literature**

3 Credits

Catherine Ratliff

9:00-9:50am MWF

Ideas about gender are expressed differently around the globe and this course explores these various literary representations from a range of cultures. We will examine identities, bodies, experiences, and sexualities to help shape our understandings of the meanings and influences of gender throughout the world. Our texts include multiple genres (such as novels, short stories, poetry, theoretical texts, and young adult fiction), which will allow us to explore the processes that shape global understandings of gendered experiences and identities. We will also consider the ways that ideas of gender can influence our interpretations of texts and global cultures. Thus, the course is not just about gender in literary texts, but also about the methods of conceptualizing gender and its connected themes as a field of academic study. These questions will generate others, and your involvement in raising such questions is central to the spirit of inquiry essential to this course. English majors and non-majors are welcome.

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

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

3 Credits

William Marvin

12:00-12:50pm 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.*

**E340.001 Literature and Film Studies: War and Peace and Film Adaptation**

3 Credits

Philip Tsang

11:00-11:50am MWF

This course is an intensive study of Leo Tolstoy's epic novel *War and Peace* and its 1965 film adaptation.

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

**E344.001 Shakespeare**

3 Credits

Elizabeth Steinway

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.*

**E373.001 The Afterlives of Literature**

3 Credits

Barbara Sebek

3:00-3:50pm MWF

What do ancient Roman poet Ovid, the Beatles, and William Shakespeare have in common? How can we complicate and theorize how shared narrative, poetic, and dramatic materials seem to transcend different periods, cultures, and media? This course in literary adaptation and appropriation will explore such questions by grouping ancient, Renaissance, and modern versions of core stories and tropes. We will sample recent scholarly work such as the Routledge Handbook of Shakespeare and Global Appropriation to enrich our understanding of "appropriation" as a critical model for exploring literary afterlives.

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

### **E428.001 Postcolonial Literature of India**

3 Credits

Philip Tsang

9:00-9:50am MWF

In this course, we will study a series of literary works by British and Indian authors in order to explore the complex history of British rule in the Indian subcontinent. We will examine how India came under the control of the East India Company in the eighteenth century, how a rebellion in 1857 resulted in the transfer of power to the British government, how the nationalist movements of the early 20<sup>th</sup> century led to the dissolution of British rule in 1947, and how the legacy of colonialism continues to shape post-independence India. Our texts will include short stories by Rudyard Kipling, Rabindranath Tagore's *Gora*, Premchand's *Gaban*, Mulk Raj Anand's *Coolie*, Anita Desai's *Clear Light of Day*, and Arundhati Roy's *The God of Small Things*.

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

### **E433.001 Literature of the American West**

3 Credits

Matthew Cooperman

2:00-3:15pm TR

What is the American West? Where is it? When? Do we still live in the American West or is that term more accurately applied to *Guns, Smoke* and spaghetti westerns? There's something mythic about the West, something heroic and solitary and innocent. Something *democratic*. So too, something radical, illicit, savage, *outlaw*. It's a moving target, fugitive in its wandering. Yet the ambiguities surrounding our definitions have shaped our national character, our sense of democracy and our institutions. In this course we will explore our various experiences and conceptions of the American West. We will do so by examining a range of sources and types of literature, from novels to histories to poetries to movies. We will also explore its material history—the horse, the pistol, water, barbed wire—the implements and elements by which its space was “won.”

**Possible Texts:** <sup>[SEP]</sup>Willa Cather, *Death Comes for the Archbishop*; Wallace Stegner, *Angle of Repose*; Cormac McCarthy, *Blood Meridian*; Terry Tempest Williams, *Refuge*; Leslie Marmon Silko, *Ceremony*; Gretel Ehrlich, *The Solace of Open Spaces*.

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

### **E451.001 Medieval Literature**

3 Credits

Lynn Shutter

11:00-11:50am MWF

The Crusades are often imagined as a simplistic ideological conflict between medieval Christians and Muslims centered on Jerusalem. The reality is much more complex: this series of wars spanning from the eleventh to the fifteenth centuries encompassed multiple peoples, places, and political and cultural

imperatives. In this class we'll examine medieval literary representations of the Crusades to consider the many ways in which medieval authors re-imagined these wars as well as their reasons for doing so. We'll also examine Western representations of Islamic cultures more generally to get a sense of the broader spectrum of European attitudes towards Muslims. Finally, we'll study some Islamic accounts of the Crusades and European Christians. While we'll mostly read literature in translation, we'll also study a few texts in Middle English. No prior experience with Middle English is required, but you should be ready and willing to work with it in this class.

*This course fulfills a Category 1 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

3:30-4:45pm TR

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.*

### **E458.001 Topics in Language - Language, Law, and Justice**

3 Credits

Gerald Delahunty

12:30-1:45pm TR

Societies are governed by laws and, ideally, justice is determined according to law. Laws are crafted in language, and, ideally, people should be able to read the laws they are subject to. However, the language of English law is very different from other uses of English. Few of us are skilled in reading legal texts because of the strangeness of their language. And we are only superficially knowledgeable about the laws that are most immediately relevant to us, e.g., those governing reasonable search and seizure, Miranda rights, and freedom of speech. We will investigate these and many other issues by studying the language in which laws are written, how laws govern language use and interpretation, and how legal actors have interpreted and manipulated those laws. We will examine an instance where law and justice have not aligned for linguistic reasons and examine the ideologies of language that affected the jury's decision in that case, as well as media reactions to the speech of the most important prosecution witness. We will also examine cases in which expert testimony by linguists has prevented injustice and cases where such testimony has led to the release of people unjustly convicted. Linguists' study of language in legal settings has a substantial research history which is growing in influence in legal settings. This course will explore the intersections of these two important disciplines and pay particular attention to

how laws about language, and the beliefs they are based on, affect access to justice by all, but especially by linguistically diverse populations.

*This course fulfills a Category 3 or 4 elective requirement for English majors and can count as an upper division Supporting Course for the Linguistics and Culture Interdisciplinary Minor and the Legal Studies Interdisciplinary Minor.*

### **E465.001 Topics in Literature and Language**

3 Credits

Cindy O'Donnell-Allen

1:00-1:50pm MWF

In case you haven't noticed, mindfulness has gone mainstream. A simple Google search promotes it as a quick fix that can reduce dental anxiety, calm children at bedtime, enhance athletic performance, and even increase one's enjoyment of chocolate! These contemporary renditions of mindfulness stand in sharp contrast to the enduring guidelines quoted above by the late Buddhist monk, poet, and peace activist Thich Nhat Hanh. They also ignore the fact that literacy practices, such as compassionate dialogue, courageous speech, deep listening, and critical self-reflection, have been (and continue to be) embedded in the diverse range of wisdom communities and contemplative traditions from which mindfulness principles and practices originate.

Thus, as a starting point in this course, we will do two things: 1) critique colonizing conceptions of mindfulness that center whiteness and focusing excessively on the individual and 2) explore the literacies, texts, and language practices through which mindfulness has been enacted over time and across cultures. You will also examine how science has recently "caught up" to these ancient traditions by exploring findings in the field of neuroscience that shed light on the impact of mindfulness practices for physical and emotional well-being.

In the process, you will develop a nuanced understanding of mindfulness that is rooted in compassion for self and others and geared toward shaping a more just and peaceful world. You will explore the principles associated with engaged mindfulness and use critical literacies, expressive discourse, teaching techniques, and embodiment practices to work toward intentional, compassion-based change within your personal and professional lives and communities. By engaging in signature mindfulness practices together, we will challenge injustice, forge interpersonal connections, and work toward individual and collective transformation.

The open-ended nature of the course will allow you to personalize your learning by engaging in the following activities:

- creating a Multimodal Lineage Project to trace the ancient influences and literacy practices related to mindfulness that have motivated a present-day mindfulness practitioner to disrupt racial injustice, other oppressive practices, or environmental abuses
- exploring diverse perspectives on mindfulness by participating in a Compassionate Dialogue Book Club that aligns with your interests and your program

- writing a Mindfulness Mini-Memoir to document your application of mindfulness practices and reflect on their holistic impact on your day-to-day experiences in personal, academic, and professional contexts
- synthesizing your learning for the course by designing an Engaged Mindfulness Project. This final project will allow you to carry out compassion-based mindfulness practices to bring about meaningful social change.

*This course fulfills the capstone requirement for all majors. For English Education 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 Circulating Equity: Critical Information Literacy, Social Justice, and the English Major**

3 Credits

Kelly Bradbury

9:30-10:45am TR

In an era of “fake news” and “post-truth politics,” we are taught to evaluate the reliability of the sources we use to participate actively in the world. Critical information literacy teaches us to go beyond our reliability rubrics, asking us to evaluate the social, political, and economic systems that influence how information is produced, circulated, accessed, and consumed (Gregory and Higgins). Such work asks questions like the following: How do online filter bubbles influence our understanding of the world and the ways we participate in it?, In what ways do biased search engines perpetuate problematic cultural narratives?, How is AI affecting how we circulate and digest knowledge?, and How might we present our ideas and research to a contemporary audience persuaded more by confirmation bias than by facts? In this course, English majors will study the significant ways in which the circulation of information can enable—or disable—social justice in our world. Students will also reflect on what tools they have available from their disciplinary focus to help disrupt unequal, exclusive, and oppressive methods for circulating knowledge.

*This course fulfills the capstone requirement for all majors. For English Education 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.*

### **E479.001 Recent Poetry of the United States**

3 Credits

Sasha Steensen

11:00-12:15pm TR

Over three decades ago, poet Dana Gioia published an essay in *The Atlantic* entitled “Can Poetry Matter?” This is not a new question (Edmund Wilson asked the same question in 1934). It is a perennial question. A quick internet search will turn up no less than a dozen articles, many written in the last five years or so, that attempt to answer this question. Some authors are ready to lower poetry’s coffin into the ground while others are rolling the stone away from the tomb, insisting on poetry’s resurrection. We cannot ignore the fact that poetry’s readership has declined, but how do we explain the incredible proliferation of poetry books, journals, online publications, readings, poetry slams, community workshops, and MFA programs? Obviously, poetry *can* matter, but how and to whom? We will explore these questions directly by reading and discussing several essays on the import of contemporary poetry in the larger American culture, but our deeper, more meaningful exploration will no doubt take place as we read each of the books assigned this semester.



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

## GRADUATE COURSES

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

3 Credits

Ricki Ginsberg

5:00-7:00pm M

How do we engage in equity-informed research of our classroom approaches? This course is open to students in all programs, and students will have a considerable amount of choice to meet their needs and interests. The course is designed for students to investigate equity-informed classroom literacies and learn about different ways they might engage in teacher action research. Our classroom community will explore various ways that educators are engaging in teacher action research grounded in justice-oriented instruction. Throughout the semester (in scaffolded sections), students will develop literacy topics they are interested in exploring and learn how to: conduct a mini literature review, write a research question, select a research method, collect and analyze a small amount of data, and produce preliminary findings and discussion sections. The goal of this course is to prepare educators (K-12 or college) with sound, ethical research knowledge to later engage in their own equity-informed research endeavors. All are welcome, and no prior experience with research is required.

### **E505B.001 Major Authors: American–Toni Morrison**

3 Credits

Leif Sorensen

2:00-3:15pm TR

In the aftermath of her passing in the summer of 2019 this course provides students with the opportunity to engage in an in-depth study of the work of one of the most important fiction writers of the contemporary US. Focusing on Morrison's work will allow students the opportunity to study the development of her remarkable career as a fiction writer and to contextualize her works of fiction alongside her scholarly non-fiction and her early career as an editor who nurtured the careers of other major African American women writers. Moreover, because Morrison's work spanned crucial years in the development of African American literary studies, ethnic studies, feminist and gender studies, and critical race studies, students will be able to trace the emergence of a scholarly field by studying Morrison's critical reception. Although our primary focus will be on Morrison's literary output we will also have the occasion to consider the way that her most celebrated novel, *Beloved*, has influenced popular culture both through its film adaptation and as a touchstone for other artists. Additionally we will consider how Morrison became a global public figure and discuss the role of literary prizes and other forms of cultural consecration in shaping her career and her reception in the US and around the world. We won't be able to cover the entirety of Morrison's corpus but our readings will definitely include: *The Bluest Eye* *Sula* *Song of Solomon* *Beloved* *Paradise* *Playing in the Dark* and selections from her essays, interviews, and printed speeches.

### **E507.001 Special Topics in Linguistics - Current Professional Concerns in TESOL/Applied Linguistics: Decolonization and related topics**

3 Credits

Fabiola Ehlers-Zavala

2:30-3:45pm MW

Central to current discussions among applied linguists and TESOL professionals is the need to decolonize our field. Indeed, our field and professional organizations have been heavily criticized for our complicity with colonialism and the empire, ignoring other ways of knowing. This course is intended to address these issues. It will offer participants the opportunity to build background knowledge on key topics/terms necessary to participate in this important project and, ideally, help advance this ongoing professional discussion. Therefore, the following will be at the center of our class discussions: decolonization, decoloniality, hegemonic epistemologies (i.e., epistemologies from the North), epistemologies from the South, positionality, etc. Together, we will tackle questions such as: Why does it matter that we work on decolonizing our field? What will it take? What role do we play in this process? What can we do to legitimize other ways of knowing? How do we go about decolonizing our own research and educational praxis? This course is intended to be a highly interactive and participatory one. We will engage in much critical reflexivity throughout the course. While it is intended for graduate students in the TEFL/TESL concentration, graduate students from other concentrations are also welcome.

### **E514.001 Phonology/Morphology: ESL/EFL**

3 Credits

Gerry Delahunty

4:00-6:30pm R

E514 introduces the descriptive study and linguistic analysis of English phonetics/phonology, morphology/word formation, and lexis/vocabulary, and their connections to language acquisition and teaching. This course is designed primarily for students in the English MA in TEFL/TESL, students in the Graduate Certificate in TESOL Education, though English Education students will find much of value to them in it, as will anyone interested in these fundamental aspects of language. The course will introduce 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 coursework, teaching, and other interests. While the course will focus primarily on English phonetics/phonology, morphology/word-formation, and vocabulary, comparative/contrastive data from other languages will be welcome, especially from those languages students know or are learning, 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 major pedagogical texts for ESL and native English-speaking students.

### **E526.001 Teaching English as a Foreign/Second Language**

3 Credits

Tatiana Nekrasova-Beker

2:00-3:15pm TR

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

### **E600A.001 Research Methods Literary Scholarship**

3 Credits

Aparna Gollapudi

3:00-4:15pm MW

In this class you will read and think about what graduate literary study entails in order to shape your identity as a scholar and a humanities professional. In addition, you will pursue a research project relevant to your individual interests -- whether Shakespeare, Medieval poetry, modern science fiction or contemporary graphic novels. You will approach this research project in two ways -- as a literary scholar and as a public humanities intellectual. In pursuit of the research project as a literary scholar, you will familiarize yourself with and practice writing genres common to the discipline of literary criticism, including footnotes, annotated bibliographies, book reviews, and conference abstracts. As a public humanist you will shape your research project into a community facing product of your choice; it could be a Wikipedia page on a literary topic, video essay, podcast, magazine article, etc.

### **E603.001 Critical Digital Rhetoric**

3 Credits

Tim Amidon

9:00-11:30am F

Critical Digital Rhetoric is a graduate level seminar that invites students to investigate how technologies, particularly digital technologies, influence the practice of literacy and communication in our world.

The seminar introduces learners to concepts, theories, pedagogies, and methodologies used in the fields of digital rhetoric, technical and professional communication, user experience design, computer mediated communication, and computers and writing. Learners in the course are encouraged to think about technologies as rich tapestries that include embodied, analog, and digital dimensions, which are mobilized in coordination between humans and non-humans to realize epistemic, communicative, computational, and mediational goals. Learners explore the nexus of technology, rhetoric, and literacy through a socio-cultural lens, asking how computer-mediated, digitally-networked, materially-emplaced technologies impact, displace, and/or enrich human activities. Over the course of the semester, students consider five key themes that have received critical attention within digital rhetoric:

- embodiment, materiality, and multimodality;

- infrastructure, interface, and interaction;
- access, usability, and design;
- ownership and authorship;
- digital, networked, participatory, and post-human rhetorics.

As we progress through the semester, learners explore these themes through critical theories of/and technology, including design justice (Costanza-Chock), universal design (Hamraie), algorithms of oppression (Noble). In turn, learners will explicate how these themes mean with/for contemporary and historical theories of writing, literacy, and communication, pedagogies for teaching and learning literacy, and methodologies for studying writing, literacy, and communication, as well as the practice of everyday literacy within civic, private, or workplace contexts. Students are responsible for presenting information to peers, actively participating and collaborating within discussions and in-class learning activities, offering generative, helpful peer-to-peer feedback, and completing major course assignments and projects. Students are encouraged to develop scholarly multimedia projects within this course.

**E607A.001 Teaching Writing: Composition and Rhetoric**

3 Credits

Genesea Carter

12:30-1:45pm TR

Addresses theoretical and applied understandings of reading and writing processes in the first-year college writing classroom; considers practical implications for professional practice in the teaching of writing; critically examines theory, disciplinary conventions, and policies in regard to writing pedagogy.

*For first-year GTAs teaching CO 150. Contact department for registration.*

**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.

*MFA Creative Writing students only. Contact department for registration.*

### **E630B.001 Special Topics in Literature: Genre Studies: Literary Mapping**

3 Credits

Camille Dungy

5:00-7:30pm W

A mixed-genre course exploring ways writers map the world around them. We'll experience writers as cartographers, transcribers, observers, interrogators, designers, and admirers of land, landscapes, and human-built environments. Reading and responding to novels, memoir, poetry, and other textual experiments, many set in Colorado and the American West, we will consider techniques for charting the landscapes and cultures we know and imagine. Authors include Paisley Rekdal, Tommy Orange, Pam Houston, Laura Pritchett, and Lorine Neidecker.

### **E633.001 Special Topics in Writing and Rhetoric: Graduate Seminar on Prison Writing and Rhetoric**

3 Credits

Tobi Jacobi

9:00-10:15am MW

"Language gave me a way to keep the chaos of prison at bay and prevent it from devouring me; it was a resource that allowed me to confront and understand my past, even to wring from it some compelling truths, and it opened the way toward a future that was based not on fear or bitterness or apathy but on compassionate involvement and a belief that I belonged" (5). So writes Jimmy Santiago Baca in his memoir, *A Place To Stand*, claiming his place in the landscape of contemporary American (prison) writers. This course is intended to introduce and strengthen understanding of selected historical and contemporary prison writings and contexts. As cultural and rhetorical critics, we will study works sanctioned by the academy (and other cultural arts bodies) as well as writings that depend upon less conventional means of circulation (local writing workshops, contests, and on-line publications). The following questions will guide our exploration: What is prison writing, and how does such writing circulate? Is prison writing spectacle, art, therapy, or rehabilitation? How might incarceration influence composing processes? How are prison writings received by 'free' audiences? Whose writings get published and why? In considering how a diverse set of incarcerated writers approach writing as a meaning making process and in reading texts across gender, ethnicity, race, ability, and time, this course aims to complicate and expand our disciplinary knowledge and the ways we make connections between texts and the material world.

### **E635.001 – Critical Studies in Literature and Culture Narrating Sexual Consent and Assault**

3 Credits

Lynn Shutters

1:00-3:30pm F

With the rise of the #MeToo movement, sexual consent and assault have become increasingly prominent in U.S. culture: think of the media coverage of criminal and civil cases involving Harvey Weinstein, Johnny Depp, and Donald Trump, or recent films and television shows like *I May Destroy You*, *Promising Young Woman*, and *Tár*. We often imagine that thoughtful accounts of sexual consent and

assault only emerged in the late twentieth century, when in fact there is a long history of narrating such events. This course will focus on fictional accounts of consent and assault in both early and modern literary works and will employ feminist theory and sociohistorical studies to examine and contextualize these accounts. Because we will be working with literary works and fictional characters, we will also face the challenges and intellectual pay-offs of examining consent and assault outside of juridical settings. For example, a fictional work can present a sexual encounter as simultaneously consensual and non-consensual. How do we, as readers, address such ambivalence? Authors and works we might consider include excerpts from Ovid's *Metamorphoses*, the Hebrew Bible/Christian Old Testament, and Augustine's *City of God*; Chaucer's *Wife of Bath's Prologue and Tale*; Shakespeare's *Rape of Lucrece*; Thomas Hardy's *Tess of the D'Urbervilles*; Djuna Barnes's *Ryder*; Toni Morrison's *The Bluest Eye*; and Teju Cole's *Open City*, as well as some of the films and television shows listed above. We will also study works of contemporary feminist theory including those by Sara Ahmed, Roxane Gay, Kate Manne, Catherine MacKinnon, and Amia Srinivasan.

*This course fulfills English graduate programs' pre-1900 requirement.*

### **E636.001 Environmental Literature & Criticism**

3 Credits

Lynn Badia

11:00-12:15pm TR

This course is a focused examination of environmental literature, film, and theory from the early twentieth century to the present day, and it serves as an introduction to the fields of Environmental and Energy Humanities. We will cover a range of literary genres and learn to think critically about how texts not only represent the natural world but also narrativize and shape our interactions with it. We will examine texts utilizing critical frameworks informed by environmental justice, feminism, (post)colonialism, and Indigenous perspectives. Authors may include Stacy Alaimo, Amitav Gosh, Helon Habila, Donna Haraway, Kyle Powys Whyte, and Jeff Vandermeer.

*This course fulfills the E635 requirement for the MA in Literature degree.*

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

3 Credits

Tony Becker

1:00-2:15pm 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 fair. Specifically, the course familiarizes students with the fundamental concepts and principles underlying the language assessment of second/foreign language learners (e.g., reliability, validity, authenticity, impact, interactiveness, practicality) and it engages students in the planning and construction of both traditional (e.g., tests, quizzes, essays, etc.) and alternative language assessments (e.g., portfolios, role plays, journals, etc.). Furthermore, the course develops students' ability to analyze and interpret assessment results (both quantitative and qualitative), 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. Any graduate student interested in language and assessment is invited to take this class.

## **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 \$116 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>.

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## **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 2024, courses must be added by Sunday, August 25, 2023. Beginning Monday, August 26th, courses can be added with an override from the instructor or Department through Census date (Wednesday, September 4<sup>th</sup>). with no charges

incurred. After September 4<sup>th</sup> a Late Registration Change Request form will be required, and a \$50 late registration fee will be added after this date.

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 2024 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 2023

Restrictions will be placed on registration for the following:

- **E240 & E270** – English Majors only until April 21 then open to all majors.
- **E276, E277**– English Majors and Teacher Licensure-Speech Concentrations only until April 21 then open to all majors.
- **E311A, B & C** – English Majors & Minors only until April 21 then open to all students except freshmen. Must also register for recitation.
- **E341, E344** – English Majors and Minors only until April 21 then open to all students except freshmen.
- **CO300** No freshmen or graduate students allowed.
- **CO301A**
  - 1) Seniors only until April 12.
  - 2) Juniors until April 26.
  - 3) Then open to Sophomores.
- **CO301B** – restricted to students with a Major or Double-Major in Science.
  - 1) Juniors & Seniors only until April 12
  - 2) Then open to Sophomores.
- **CO301C & CO302**



- 1) Seniors only until April 12.
  - 2) Juniors until April 26.
  - 3) Then open to Sophomores.
- **CO301D** – English Education & Teacher Licensure Speech Majors only.
  - No freshman or graduate students allowed.
  - **E401 & E402** – English or Education Majors and Teacher Licensure-Groups only. No freshmen.
  - **E405 (Adolescents’ Literature)**  
English Majors and Minors only until April 21, then open to all students except freshmen.
  - **E412A (Creative Writing Workshop)**  
English Majors & Minors, & CW Minors until April 21. Must also register for recitation.
    - 1) Then open to all students except freshmen.
  - **E465.1 & 2. Topics in Literature & Language** - English Majors only until April 21. 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 2024 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 email sheila.dargon@colostate.edu.

#### **E495 – Independent Study**

Students who plan to register for E 495 for Fall 2024 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 2024 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.**

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

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### 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 email Emily Dailey ([Emily.Dailey@colostate.edu](mailto:Emily.Dailey@colostate.edu)) to acquire the application form. 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. Email the completed form(s) to Emily for review by the Graduate Coordinator. Once the Graduate Coordinator signs your application, Emily will enter an override and e-mail you with the CRN so that you can register for the course.

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

As part of the All-University Core Curriculum program, you must take E465, E466. 001 & 002 to fulfill the AUCC Capstone requirement. You

may not use E505 to fulfill this requirement. In Fall 2024 the courses fulfilling the Capstone requirement are E465.001 & 002.

### FALL 2024

#### FALL 2024 Capstone and Category 1-4 Courses

**Capstone Courses:** **E465.001 – Topics in Literature and Language** – (1:00-1150pm MWW Cindy O'Donnell-Allen). **E465.002 – Circulating Equity: Critical Information Literacy, Social Justice, and the English Major** (9:30-10:45am Kelly Bradbury).

**Category 1:** **E344.001 – Shakespeare** (2:00-2:50 MWF Elizabeth Steinway), **E373.001 -The Afterlives of Literature** (3:00-3:50pm MWF Barbara Sebek)

**Category 2:** **E332.001- Modern Women Writers** (3:30-4:45am TR Lisa Langstraat), **E340.001 Literature and Film Studies: War and Peace and Film Adaptation** **E373.001 -The Afterlives of Literature** (10:00-10:50pm MWF Lynn Shutters) **E433.001 literature of the American West** (9:30-10:45am TR Philip Tsang).

**Category 3:** **E330.001 Gender in World Literature** (9:00-9:50am MWF Catherine Ratliff) **E340.001 Literature and Film Studies: War and Peace and Film Adaptation** (11:00-11:50am MWF Philip Tsang) **E428.001 Postcolonial Literature of India** (9:00-9:50am MWF Philip Tsang) **E456.001 Topics in Critical Theory – Literature and Philosophy of the Non-Human: Plants, Animals, Minerals** (3:30-4:45pm TR Lynn Badia) **E458.001 Topics in Language - Language, Law, and Justice** (12:30-1:45pm Gerald Delahunty) **E465.001 – Topics in Literature and Language** – (1:00-1150pm MWW Cindy O'Donnell-Allen). **E465.002 – Circulating Equity: Critical Information Literacy, Social Justice, and the English Major** (9:30-10:45am Kelly Bradbury).

#### Category 4: **E337.001 Western Mythology**

(12:00-12:50 MWF William Marvin)

**E344.001 – Shakespeare** (2:00-2:50pm MWF Elizabeth Steinway) **E373.001 -The Afterlives of Literature** (3:00-3:50pm MWF Barbara Sebek) **E479.001 Recent Poetry of the United States** (11:00-12:15pm TR Sasha Steensen).

**Upper-Division Word Literature Course– E337.001 Western Mythology** (1200-12:50 MWF William Marvin)

#### 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](mailto:karen.montgomery_moore@colostate.edu).

#### **E487B: *Greyrock Review***

Students can receive credit (one free elective credit per semester for up to four semesters) for an internship with *Greyrock Review*, CSU's annual, student-run, undergraduate literary magazine. During this year-long internship, students learn the intricacies of publishing, printing, and promoting a literary journal. As a

staff intern, you will be expected to attend weekly staff meetings to discuss promoting the call for submissions, reading submissions, copyediting, layout, proofreading, and publicity. Students must be Junior or Senior English majors or minors with a minimum GPA of 3.0 and should have taken E210. Qualified students must register for both Fall 2023 and Spring 2024—this is a one-year commitment. Interested students should contact Stephanie G'Schwind at [Stephanie.GSchwind@ColoState.EDU](mailto:Stephanie.GSchwind@ColoState.EDU).

Students may receive credit (one free elective c

### **E487C: Community Literacy Center**

Students may receive credit (up to 3 per semester for up to two semesters) for an internship with the Community Literacy Center, an outreach arm of the English Department, which coordinates creative writing workshops for confined populations in the community. In this internship, you will have opportunities to blend academic and experiential learning through three primary focus areas: program design and facilitation, administration and leadership, and public engagement and dissemination. An interest in literacy and confined communities is useful, though no experience is required. Training provided in facilitation methods and responses. Students must be Juniors or Seniors with a minimum GPA of 3.0. Qualified students must register for both Fall 2024 and Spring 2025 – This is a one-year commitment. Interested students should contact Tobi Jacobi at [tobi.jacobi@colostate.edu](mailto: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 English Department's Literature Program announces the 18<sup>th</sup> annual Outstanding Literary Essay Awards contest, which recognizes outstanding critical writing and interpretive work in literary studies. Applicants must be registered graduate or undergraduate English majors or minors. Awards of \$100 for first place, \$75 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 ceremony on Monday, April 15, 2024.

#### *Submission Guidelines:*

Students should submit an essay that represents their best critical 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.

Eligibility: (1) Essay should be written for a course taken in the CSU English Department  
(2) Writer should be an English major or English minor

**Submission deadline is Monday, March 18, 2024 by 11:59 p.m.**

Please submit:

- The paper as 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.

Address your submission email to:  
Lynn Shutters at  
[Lunn.Shutters@colostate.edu](mailto:Lunn.Shutters@colostate.edu)

### **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 Virtual Reception.

**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 1, 2024, at 5:00 p.m.** Submissions should be sent to [Tim.Amidon@colostate.edu](mailto:Tim.Amidon@colostate.edu).