

# RAMBLER

The Newsletter for English Majors

Volume 31, Number 2, October 10, 2014

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

## English Department ADVISING AND MENTORING Fall 2014

As you probably know, English department advising has changed over the last year or so. Basically, Academic Support Coordinators (ASCs) (Mandy Billings and Joanna Doxey) advise English majors who have completed up to 60 credits, and regular faculty advise students who have completed more than 60 credits and mentor students regardless of the number of credits they have completed. **Mandy and Joanna's office is Clark C-140.**

English freshmen and sophomores should meet with an ASC for pre-registration advising for spring semester 2015. If you are uncertain who your ASC is, you can check your assignment on your RAMweb account.

Juniors, seniors, and transfer students with 60 or more credits will be advised and given their advising codes by their English department faculty advisor/mentor. They have also been assigned an ASC and can schedule an appointment with Mandy or Joanna through Sheila Dargon.

You should receive or have received an email from your faculty advisor/mentor to arrange times and places to meet. This email will go to the email address that is on file with the university. Please make sure to check your mailbox for that account. (Please make sure that this email address is working and if it is not, replace it with one that is, *and contact your advisor/mentor to ensure that you receive their communications.*)

### Special Provisions

*Freshmen and sophomores in the **Language** concentration should first see their ASC but must also see Professor Gerry Delahunty (BSB A112) for program advising and mentoring, as must all other Language concentrators.*

*Freshmen and sophomores in **Honors** should first see their ASC but must also see Professor William Marvin for program advising. Honors juniors and seniors should also see Prof. Marvin.*

The Academic Support Coordinators will support you through your graduation. With the exceptions noted above, they will be responsible for providing you with your advising code and reviewing your concentration checklist 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 advisor/mentor—to help you succeed in your college career. **Once you have completed 60 credits**, you can continue to meet with an ASC if you choose, but you are required to meet

with your English department faculty advisor/mentor to plan your schedule. Your faculty advisor/mentor can give you your advising code.

### **Advising Schedule**

English department advisors/mentors will be holding pre-registration conferences for the Spring 2015 semester throughout **October**. They will email advisees/mentees early in October to tell them when they will be available and where. 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 2015**

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

Graduates	October 27
Seniors	October 28
Juniors	October 31
Sophomores	November 7
Freshmen	November 14

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### **ATTENTION GRADUATING SENIORS**

**If you plan to graduate in Spring 2015, you are required, as part of the University-mandated outcomes assessment program, to take a short SENIOR SURVEY (to be picked up in the English department office – temporarily located in the Behavioral Sciences Building, Room A105) and to submit a PORTFOLIO of your best work. Submit both the survey and your portfolio when you sign your Graduation Contract at the English department Office during the second week of your final semester. Education Concentrators can submit their portfolios the semester before they student teach. The survey and senior portfolio requirements are available online at <http://english.colostate.edu/undergrad/advising/survey>.**

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**Course offerings for Spring 2015 on pages 4-11**

**Guidelines and Policies for Registration on pages 11-17**

## **Linguistics and Culture Interdisciplinary Minor**

For advising, contact:

*Prof. Gerry Delahunty*

*English Department*

*BSB A112*

*Phone: (970) 491-1108*

*Gerald.Delahunty@colostate.edu*

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 2015 Course Descriptions

The following is a list of new and special topic courses only. For other undergraduate and graduate courses, see the online Spring 2015 Class Schedule through RAMweb.

#### Special Topic Courses

##### **E333.001 Critical Studies of Popular Texts – Children’s Literature**

3 Credits

Aparna Gollapudi

TR 8:00-9:15am

What was your favorite book as a child? Childhood memories of much-loved books often obscure the fact that works meant for children are ideological constructs just as any other form of literature. As a genre, children’s literature often greatly influences the early years of readers, but rarely do we turn a scholarly or critical eye on these old favorites. This course studies popular Anglo-American children’s texts from the seventeenth century to the present day. Beginning with Johann Comenius’s *Orbis Pictus* (Visible World in Pictures) written in 1658, and ending with modern favorites such as Maurice Sendak’s *Where the Wild Things Are* and J.K Rowling’s *Harry Potter*, the course will focus on selected books that were read widely in their time. Students will learn to employ rigorous critical, theoretical, aesthetic, and historical apparatuses to study these popular texts written by adults but meant for children.

*This course fulfills either Category 3 or Category 4 for all majors.*

##### **E326.001 Development of the English Language**

3 Credits

William Marvin

TR 12:30-1:45pm

Now the dominant language of global trade, education, and entertainment, “English” has a remote origin in the tongue of sea-raiders and migrant tribes who conquered part of Britain pursuant to its evacuation by the Roman army in the 6<sup>th</sup> century C.E. These people—barbarians in the eyes of the Romans and Celts who were displaced by invasion—spoke with a voice from the same matrix that gave speech to the

German, the Visi-Goth and Viking. This language was immemorially cognate with Latin and Greek, even Sanskrit, and other languages already long vanished before English established itself as dialectically distinct.

The Church made the English literate in Latin, but invasion and collapse almost wiped out literacy again. In the reconstruction, English soon stood forth as the first literary vernacular in Europe to be normed and cultivated on the scale of Latin literacy. Then another invasion—this time resulting in a regime change and purge—crowned French above English as the speech of power. So English lapsed from official discourse after the Norman Conquest while it nonetheless thrived and adapted under pressure of accommodating French, till English literacy was re-cultivated during the long coalescence of the British nation state. The shimmering grandiloquence attained in Elizabethan English remains still today of immense export value for placing English among arts-and-culture titans of far older civilizations—enabling a global peer identity that can't be bought with money. But nation building meant war with Europe, from which Great Britain's conquest of the oceanic seaways gave rise to a world-wide colonial empire of commerce and law. Therefore the basis for English to act as a global medium of exchange was well founded before it became magnified by the prestige and geopolitical power of Britain's erstwhile colonies and provinces, the United States foremost among them.

So much for why English is a big deal.

How we shall go about studying the development of the English language inside this seemingly triumphalist framework is another question altogether. Upon inspection we shall find that no such "triumph" of authority spares a language from change. Nor shall we find that English consists, nor has ever consisted, of "one" language exactly, because non-standard forms of speech and grammar have thrived alongside standard forms, and still do, with equal intelligibility. In any event, upon successful completion of this course, you should be able to (1) rehearse the main threads of English-language history in its linguistic, political, and cultural dimensions beginning with the prehistory of its Indo-European roots; (2) work with linguistic concepts to address trends and questions in historical phonology, morphology, syntax, and semantics; (3) and use historical pronunciation to read Shakespeare, Middle English, and Anglo-Saxon aloud.

### **E339.001 - Literatures of a Varied Earth.**

**3 Credits**

**Matthew Cooperman**

**TR 11:00-12:15pm**

Without getting too personal, where do you live? Right now, no doubt on a street in a town in the west of a country. And in your minds, the places they have been, and in your bodies too. This course will seek out the literatures of the earth by examining our various "places," and their times. We will read at least four distinct books of fiction, nonfiction and poetry that take place as a foundational fact. By comparing near and far, now and then, the familiar and the foreign, we will tune our senses to the interconnective body of earth, and the complexities of how we represent it. Issues to be explored include ecology, climate, watersheds, the local, memory, ethnography and ethics. Reading will be balanced with writing, classroom work with field work. Books under consideration include Ed Dorn's *The Shoshoneans*, Annie Dillard's *Pilgrim at Tinker Creek*, James Galvin's *The Meadow*, Barry Lopez's *Outside* and Tsering Dhompa's *My Rice Tastes Like the Lake*.

*This course fulfills a Category 3 for all majors.*

### **E403.001 – Writing the Environment**

3 Credits

John Calderazzo

MW 4:00-5:14pm

*Nature: It's Everywhere!*---I'd love to see this on a bumper sticker one of these days, because these three simple words describe a profound truth of the world that I believe not enough of us give our attention to. Nature is not just operating all around us, all the time, in myriad forms of trees and flowers, mountains and sky and animals. It is operating *inside of us* also. Our parents' bodies were built and nourished from elements of the natural world: air and water, as well as the earth and fire (that is, soil and sunlight and heat) that provide food for all living things. Thus, we have come from nature (a word whose Latin root is "to be born"). And back into nature surely we will eventually go, our bodies turning into heat and light.

But what an adventure we all take between those brackets of dust to dust! This class will allow you to explore as many of the implications of this truth as you wish to, in several genres. In this reading but mostly creative writing class, we will first look at a wide variety of contemporary nature writers and discuss how their shorter forms such as poems, essays and short stories explore the natural world of people and animals and the earth itself. Then we'll try our hand at writing. The exact topics and the approaches you try will always be up to you, but I'll offer plenty of prompts to get you going. And while I'll ask you to at least try different genres, you will be free to concentrate on any of them, if you wish. In other words, if you consider yourself a nonfiction writer already, don't be scared off by an exercise in poetry. And so forth.

I'll use my background as a writer for publications like Audubon, Orion, High Country News, Reader's Digest Books, Best American Nature Writing and so forth to help you along--and to push you, if you're willing, to send out your work to reasonably appropriate online and print journals. We'll have some exciting guests also. I'm still finalizing the book list, but it will be short and mostly consist of a paperback anthology or two, plus a packet of readings I'll make available.

This will be my second-to-last semester teaching at CSU. Any questions? Email me at [john.calderazzo@colostate.edu](mailto:john.calderazzo@colostate.edu)

### **E406.001 – Topics in Literacy – Literacy & Technology**

3 Credits

Carrie Lamanna

MW 4:00-5:15pm

This course takes a historical look at composing technologies in order to provide a framework for the course's focus on *digital* composing technologies. The historical look will begin with Plato's *Phaedrus*, in which he expresses anxieties regarding the written word, and his "Allegory of the Cave," which critiques humanity's reliance on sight to build knowledge and determine "truth." The course will continue to look at the ways composing technologies (e.g., the printing press, typewriter, home computer, World Wide Web, digital cameras and digital multimodal composing software) have shaped the textual relationship between words and images, which in turn shapes reading and writing practices.

Particular emphasis will be on defining what it means to be literate in today's world of digital, multimodal communication. How is the proliferation of digital composing technologies changing what students need to learn in order to be effective communicators and critical thinkers? How should teachers address these changing student needs in the classroom? If civic, social, and professional discourses are moving online, what should be done to assure that all have sufficient access to and instruction in computer technologies?

### **E422.001 – African American Literature**

3 Credits

Leif Sorensen

TR 9:30-10:45am

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

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

Texts studied will include works by Frederick Douglass, Harriet Jacobs, W.E.B. DuBois, Paul Lawrence Dunbar, James Weldon Johnson, Langston Hughes, Wallace Thurman, Gayle Jones, Ishmael Reed, Leroi Jones, Sonia Sanchez, Harryette Mullen, Colson Whitehead, and Percival Everett.

*This course fulfills either Category 2 or Category 3 for all majors.*

### **E465.001 – Topics in Literature and Language – Literacy, Resistance & Change**

3 Credits

Tobi Jacobi

TR 11:00-12:15pm

*...change itself is a story, and stories are acts of change. The stories we read, watch, hear, create, and enact are powerful, interpretive acts. They provide security and continuity. They create resistance, opposition, and conflict....Stories document our habits, successes, failures, and lessons learned (21).*

*~Brenton Faber, Community Action and Organizational Change*

What constitutes change? How does resistance fit in to literacy acquisition? Is human agency possible? What role does language play? These are some of the questions that planted the seeds for this course. There are more. Why seek change? Personal, local, or global? What drives our will to change, to make the world better? To live more satisfying lives? Is it faith or desire for comfort? Love? Control? What are the stories we tell about social justice? How do we frame change and resistance? How can texts

resist or promote change? What is technology's impact on the dissemination of (counter) discourse in the twenty-first century? This course will examine how individuals and groups use language and rhetoric to move toward individual and organizational goals.

We will move from an examination of counterdiscourse and counterpublics as agents of change to a series of case studies that examine the role of narrative in change (Faber). We'll then turn in more depth to three resistance/change campaigns that have captured the public imagination in the past fifty years: alternative education and the Highlander Folk School, the prison industrial complex and prison abolition movement, and the Writing Democracy project and digital change. We will consider voices of activism and dissent as we assess the outcomes and legacies of the rhetorical strategies employed by key figures in these debates. Students will have opportunities to explore local and global resistance/change campaigns as well as conduct research topics of their choosing.

*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 – Topics in Literature and Language –The Literature of Travel**

3 Credits

SueEllen Campbell

TR 2:00-3:15pm

What makes us want to leave home and see more of the world? What do we take with us when we go, and what do we (or can we) leave behind? What can happen to us as we expand our perceptions and experiences across different natural and cultural spaces? How much of the traveler's experience can we share as readers, using our imaginations as we follow these written maps? In this course we will travel through some time and more space, beginning with some glimpses into medieval and early modern travel (Marco Polo, Columbus) and a couple of 19th century travelers, and then we will focus on travel in the 20th and 21st centuries. We will visit Iran and the Amazon, Greenland and Guatemala, Africa and the Himalayas, Siberia, Japan, Britain, and elsewhere, looking for (and at) pink river dolphins and quetzals, un-modernized cultures and political upheavals, stories of extinction and pockets of wildness. We will read ten (or so) books and do weekly writings in formats to be negotiated individually.

*This course fulfills the capstone requirement for all majors. For English Education concentrators only, it fulfills both the capstone and a Category 4 upper-division English requirement. English majors who already have the capstone can count it as a Category 4 elective.*

### **E504.001 – Situating Composition Studies: Theories, Practice, and Disciplinary Politics**

3 Credits

Sarah Sloane

M 4:00-6:50pm

Prerequisite: E501

This course enhances graduate students' understanding of the contexts in which composition programs are themselves composed through administrative mandates and roles fulfilled by experts in composition and rhetoric. The administrative roles that composition specialists often assume, and the professional opportunities and communities available to composition teacher/scholars. These issues are often only



implicitly addressed, in what Henry Giroux calls the “hidden curriculum” of graduate study. To explicitly discuss the importance of institutional contexts in higher education, to address models of administration, to explore a repertoire of strategies for administrative work, and to demystify the process of publication and national participation in professional organizations—to address all these topics gives graduate students an opportunity to understand and enact the intellectual work of rhetoric and composition in exciting and important ways. The course is structured according to three, interrelated topics:

1. The institutional history of Rhetoric and Composition as a discipline, and the role of Rhetoric and Composition programs within departments of English, as an independent department or program, or across other disciplines. 2. The administrative theories and practices that inform much of the intellectual work of Rhetoric and Composition specialists. 3. The professional opportunities and communities available to Rhetoric and Composition specialists and others in writing programs. These three topics together also help students compose or construct their professional identities within the interdisciplinary fields of rhetorics and writing. Ultimately, the class best suits students in rhetoric and composition and those who are teaching writing in universities, although all graduate students are welcome.

### **E505A.001 – Major Authors – English – Charles Dickens**

3 Credits

Ellen Brinks

W 4:00-6:50pm

Charles Dickens was the best-selling author of nineteenth-century Victorian England, beloved by millions in Great Britain and the United States. His introduction of his fictional work in serialized format (with *Pickwick Papers*) revolutionized access to novels, and created a mass audience following and commenting on his fiction for months, indeed years and even decades, at a time. Dickens’ popularization of the novel form has permanently altered the way writers create and audiences receive and “read” fictional worlds presented over a long span of time (most obviously through television’s serial, expansive, and ongoing development of narrative).

Because of the size of his works (500-1000 pages), we will focus on novels that represent the diversity of style and substance belonging to the second half of Dickens’ creative career and that are understudied at universities due to their length. In this course, students will analyze in depth two of Charles Dickens’ most formally innovative and socially engaged novels – either *David Copperfield* or *Bleak House* (I’m still deciding) and *Our Mutual Friend* – and a very hefty offering of the rich scholarship that keeps redefining Dickens’ topicality, his generic creativity, his canny manipulation of the literary marketplace, and his linguistic and stylistic brilliance. Topics will include Dickens’ development of the Bildungsroman, the condition of England novel, and the novel of London; his representations of childhood, women, and sexuality; the question of Dickens’ sentimentalism (its nature, extent, and function); his grappling with England’s troubling imperial and colonial practices; his personal and aesthetic engagement with class and gender violence, with urban poverty, and with educational, legal, and penal reforms; and his development of the commercial potential of authorship and publishing, as reflected in the publishing and reception history of the works we’re reading.

The audience for this class is any graduate student in our master’s programs with a desire to read Dickens closely and carefully; who understands or possesses an open mind about the value of critical approaches to literature; who is committed to the idea of the classroom as an engaged, active community of thinkers; who is willing to share their scholarly work in progress on Dickens with their graduate

peers; and who has an ability to write argumentative essays based on substantial research into his or her chosen topics.

To promote students' understanding of scholarly approaches in general as well as specific debates about Dickens, we will draw on critical essays from a variety of theoretical frameworks as we read his novels, most especially historicist and new historicist, feminist and queer, postcolonial and cultural studies, and stylistic and new formalist approaches.

Two 12-page research essays will constitute the main writing component for the course.

### **E506A.001 – Literature Survey – English – Writing Women in the Middle Ages**

3 Credits

Lynn Shutters

R 4:00-6:50pm

In this course we'll examine a range of medieval texts written by women and/or depicting women. We'll mostly focus on literature from the high to late Middle Ages (twelfth to early fifteenth centuries). Authors and texts will probably include *Beowulf*, *Judith*, Chrétien de Troyes, Marie de France, Geoffrey Chaucer, John Gower, *Sir Gawain and the Green Knight*, various saints' lives, and Christine de Pizan. Thus, while the course will constitute a survey of medieval English literature, we'll explore what happens when such a survey is organized through a focus on femininity and women. We'll also consider how gender is crucial to medieval formulations of writing, authorship, and canon formation. Finally, we'll consider how a feminist approach to medieval literature intersects with other critical approaches (historicism, postcolonialism, queer studies), as well as the pay-offs and limitations of organizing a survey course through the lens of feminist studies. Note that we will study some primary works in the original Middle English, and the course will include extensive critical readings.

### **E507.001 – Special Topics in Linguistics – Corpus Linguistics**

3 Credits

Tony Becker

MWF 2:00-2:50pm

This course will focus on introducing students to corpus linguistics as a tool for conducting second-language research and augmenting teaching techniques in their classrooms. Specifically, this course will apply corpus methods to large databases of language used in natural communicative settings to supplement more traditional ways of linguistic analysis. Students will gain hands-on experience working with different types of commercially-available corpora and corpus software. Finally, the course will explore the potential of using corpus analysis techniques to drive language instruction and learning.

### **E507.001 – Special Topics in Linguistics - Language Across Cultures**

3 Credits

Tatiana Nekrasova-Beker

TR 2:15-2:15pm

The main goals of this course are: 1) to examine the ways in which language and culture interact and 2) to gain a greater understanding of how communication practices reflect cultural differences, including instances of both intercultural conflict and cooperation. The course will provide theoretical and

methodological insights into intercultural communication and will give you an opportunity to apply the knowledge through reflection and critical analysis of various manifestations of intercultural communication difference. On the practical side, this class will introduce you to the strategies and skills that you can use to communicate more effectively in a broad variety of interactional contexts. Some of the topics covered in this class include: linguistic relativity and the relationship between language and thought, linguistic differences, convergence, stereotyping, and diversity management in multicultural classrooms and workplaces.

### **E513A.001 – Form & Technique in Modern Literature - Fiction**

3 Credits

Leslee Becker

TR 2:00-3:15pm

Form and Technique, is designed to examine fiction through a writer's point of view. The course is required for MFA Fiction students, but non-MFA students are welcome to enroll. We'll read modern and contemporary fiction, along with essays and critical remarks on fiction. The business of examining how writers operate is a complicated, thrilling, and sometimes exasperating enterprise, one that asks us to study the choices writers make, their intentions, vision, narrative strategies, and the dynamic relationship between theory and practice. We'll discuss craft and the overall effect of specific elements, such as point of view, characterization, voice, tone, style, setting, scene, dialogue, details, etc. E513A isn't intended as a history of fiction or a survey of critical theory, but we will discuss literary trends, movements, influences, and matters relating to the nature and aim of fiction. The course will give you the fabulous opportunity to read a variety of works, and to apply what you've learned about form and technique to your own fiction and to the works you've read. You can expect extensive reading, short-response papers, 2 long papers, exercises, and oral presentations. MFA students' final project will be a paper addressing your own fiction. Non-MFA students will address particular works of fiction, synthesizing what you've learned in E513A, and applying it to specific novels and stories. As an added bonus, you'll practice writing fiction by coming up with your own stories, or by imitating a writer on our list.

### **E513C.001 – Form & Technique in Modern Literature - Essay**

3 Credits

SueEllen Campbell

T 4:00-6:50pm

In this course we will focus on books (rather than essays) by recent writers mostly from the US. We will, of course, look at what topics, approaches, forms, and techniques these writers have chosen and to what effects—and how they have gone about collecting and then putting together a book's worth of material into a book. These ten books are likely: Brian Castner's *The Long Walk*; Melanie Challenger's *On Extinction*; Amit Chaudhuri's *Calcutta*; Tracy Kidder's *Mountains beyond Mountains*; Sy Montgomery's *Journey of the Pink Dolphins*; Meghan O'Rourke's *The Long Goodbye*; Rebecca Skloot's *The Immortal Life of Henrietta Lacks*; Rebecca Solnit's *A Paradise Built in Hell*; Luis Alberto Urrea's *The Devil's Highway*; and Lawrence Weschler's *Mr. Wilson's Cabinet of Wonder*. Writing assignments will be short but frequent.

### **E630A.001 – Special Topics in Literature – Area Studies-Keats and Celan**

3 Credits

Dan Beachy-Quick

TR 11:00-12:15pm

This course will spend its 15 weeks examining the work of two poets: the Romantic John Keats, and the Modernist Paul Celan. The aim of the course is manifold. One aspect of our focus will be in re-examining Romanticism as a global phenomenon whose experiment wasn't repudiated by Modernism, but in exciting, unexpected ways, furthering of it. After spending much time with both poets, I've come to find ways in which their projects, so seemingly different, feel radically in tune with one another. Keats's witnessing of the death of his brother Tom, and the facing of his own mortality, impacts his poetic work in ways that—though not entirely the same—find mirror in how Paul Celan's poems are formed (and shattered) by the Holocaust. Both poets are deeply involved with the ambiguities of subjectivity, and much of the deepest concern with their poems lurks at a phenomenological level. As such, our readings will not only focus on poems, letters, and biography, but on certain philosophers treating of one or both of the poets. Celan in particular has been the concern of Levinas, Heidegger, Derridas, and we'll examine some of that material. Keats and Celan have both been linked by the Italian philosopher Giorgio Agamben, and his work, in particular as it treats of a "de-subjectified subjectivity," will be a major focus of our concern. We'll press hard toward some fundamental poetic questions: What is a self in a poem? What is imagination's relation to the world-as-such? How can poetry pay witness to atrocity? What constitutes a poetic epistemology? What is the ethical burden upon poetic expression? The largest hopes are to draw two major poets, never typically seen in the same light, into a connection that casts illumination not only onto the other's poetry, but begins to ask some fundamental questions about poetic endeavor. These questions are philosophical, ethical, mythological, psychological, and historic.

### **E633.001 – Special Topics in Discourse Studies - Feeling Things: Critical Emotion Studies and Material Culture Studies**

3 Credits

Lisa Langstraat

TR 9:30-10:45pm

"Feeling Things" merges two highly interdisciplinary areas of inquiry: critical emotion studies and material culture studies (often referred to as "thing theory"). These fields of investigation ask questions that challenge popular (and, for that matter, many scholarly) notions of feelings and things: Critical emotion studies asks not, "What *are* emotions?" but, "What do emotions *do* as they circulate through affective economies?" (Ahmed). And material culture studies asks not, "How do *people* make use of things?" but, "How do *things* make use of people in cultures where the boundaries between object and subject blur?" (Brown). Recent work by scholars and essayists has merged the two areas of study in provocative and creative ways. "Feeling Things" will provide graduate students with opportunities to understand contemporary critical affect- and thing theory, to explore a variety of genres (creative non-fiction; personal critical theory; visual arguments) through which we can explore feeling/thing relationships, and to position themselves and make sense of their own affective identifications with material culture.

Feeling Things” is divided into three interrelated sections: Section one of the course will focus on providing an overview of major theoretical approaches to critical emotion studies and material culture studies, and will examine intersections between these areas of inquiry. Texts in this section will also represent a variety of genres: traditional academic monographs, memoir, film, and performative research (e.g., Walker and Glenn’s “Significant Objects” project on eBay). Section two will investigate “thing-y” social movements, movements whose political and economic *raison d’etre* depends on constructing affective identifications with the *things* associated with each movement: e.g., the food of locavore culture; the pine-beetle-kill wood used to create furniture in up-scale, up-cycling ventures: the curated vintage and thrift store finds and crafts that shape Etsy’s small-community and anti-corporate (read: anti-Ebay) ethos, etc. Section three will focus on particular emotional economies and the “thing-y” practices associated with them, e.g., works that concentrate specifically on taste and curating, obsession and collecting, anxiety/fear and hoarding.

### **E635.001 – Critical Studies in Literature and Culture – Historicisms**

3 Credits

Barbara Sebek

TR 12:30-1:45

This course will explore recent varieties of historical criticism. Several questions will animate our study: How have different thinkers within literary studies and history conceptualized the relationship between text and context? How have they theorized continuity and change and the relations between past and present? Why is “literary” analysis essential to these enterprises? Why is historical criticism not necessarily “about” the past? To ground our study of the varieties of historical criticism, the course will begin with an introduction to the philosophy of history (and its history) that lies behind the term “historicism.” We will next read work by historians who draw on literary and rhetorical analysis, and then survey a few methodological or critical concepts that have informed historicist literary criticism, or that have informed the writing of history after what has been called “the literary turn” or “the linguistic turn,” such as structure of feeling, thick description, archaeology of knowledge/genealogy, transition and episteme, localism, globalism and world systems theory, microhistory, and post-coloniality. We might read about historiographical debates within Marxism, feminism, and postcolonial theory, or we might consider “history from below” and microhistory, with their emphasis on marginalized histories that eschew “great man” and “master narrative” as organizing principles.

The second half or so of the course will be a more “applied” unit treating some targeted literary works, contemporary “non-literary”/“historical” documents, as well as specific pieces of published criticism on these literary works from the last 20 years. We will read one play by William Shakespeare, a cluster of poems by Aemilia Lanyer, Ben Jonson, and Robert Herrick, and Virginia Woolf’s *Mrs. Dalloway*. Students will submit both informal and formal writings: short, frequent writings as well as a major critical paper.

While the course covers historians, critics and theorists who analyze twentieth- and twenty-first-century literature and culture, it includes a substantial body of pre-twentieth works and criticism, and thus fulfills the pre-twentieth century requirement for students in literature and creative writing. E615 is a pre-requisite for the course.

## **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 \$75 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/ASC's 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, Composition Placement/Challenge 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

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 2015**

Restrictions will be placed on registration for the following:

- **E 240, E 270, E 276, E 277**– English Majors only until Nov. 14. Then open to all majors.
- **E 311A, B** – English Majors only until Nov. 14. Then open to all students except Freshmen.
- **E 328** – Language concentrators and Linguistics and Culture Interdisciplinary Minors only.
- **E 341** – English Majors and Minors until Nov 14. Then open to all students except Freshmen.
- **E 342, E 343**—English Majors and Minors only until Nov 14. Then open to all majors. No Freshmen allowed.
- **CO 300**
  - 1) Seniors only until Nov. 7.

- 2) Then Juniors until Nov. 14.
- 3) Then open to Sophomores.
- **CO 301 A, & C**
  - 1) Seniors only until Nov. 7.
  - 2) Then open to Juniors.
  - 3) Not open to Sophomores or Freshman.
- **CO 301B**
  - 1) Science Majors Only.
  - 2) Seniors only until Nov. 7.
  - 3) Then open to Juniors.
  - 4) Not open to Sophomores or Freshman.
- **CO 301D** – Only English Education and Teacher Licensure Speech concentrations. **No Freshmen allowed.**
- **E 401 & E 402**
  - 1) Post Bachelor and Senior English Education and Teacher Licensure Speech concentration Majors only until Nov. 7.
  - 2) Then Junior English and Teacher Licensure concentration Majors until Nov. 14.
  - 3) Then open to all Teacher Licensure concentration students except Freshmen.
- **E 405 Adolescents' Literature**
  - English Majors and Minors only until November 14. Then open to all students except Freshmen.
- **E 412A, B, C Creative Writing Workshop**
  - 1) Senior English Majors until Nov. 7.
  - 2) Junior English Majors until Nov. 14.
  - 3) Then open to all students except Freshmen.
- **E 465.001 The Collective as Protagonist and E 465.002 The Marriage Plot**
  - 1) Senior English Majors until Nov. 7.
  - 2) Junior English Majors until Nov. 14.
  - 3) Then open to all students except Freshmen.

### HAVING TROUBLE?

English majors who cannot get into a required course (E 240, E 270, E 276, E 277, E 341, E 343, CO 300, CO 301A, C and D) should contact Professor Gerry Delahunty (BSB A112). **Please do not wait until the last minute.**

**E 384A – Supervised College Teaching**  
Students who plan to register for E 384A for Spring 2014 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, BSB A105.

• **E 495 – Independent Study**  
Students who plan to register for E 495 for Spring 2015 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 Fall 2014 semester.

**Note: E 384A, E 487 A&B, and E 495 cannot fulfill requirements listed in Column A of your checksheet.**

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### GRADUATE STUDENTS

#### Qualifying exams for those in the English Education program:

Please consult your advisor regarding the exam and when the exam is offered.

**E 694.001 – TEFL/TESL–Portfolio**

**E 695.001 - Independent Study**

**E 698.001 – Research Project**

**E 699 - Thesis**

**Plan ahead in order to register for these classes.** Please pick up the application form(s) from Marnie in BSB A106. 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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**PEACE CORPS MASTERS INTERNATIONAL  
(PCMI)**



All English MA programs are associated with the Peace Corps Masters International (PCMI) program. The PCMI integrates volunteering as a Peace Corps member with an MA. PCMI students typically complete required coursework—about three semesters—go on PC assignment—about 27 months—and return to complete their final projects (theses, final projects, or portfolios), which typically reflect their PC experience. See Prof. Gerry Delahunty, BSB A112, for more information.

### 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 Nancy Henke, Internship Coordinator, at 491-3438 or e-mail her at [nancy.henke@colostate.edu](mailto:nancy.henke@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 (E460, E465, or E470) to fulfill AUCC and English degree requirements. Ideally, students take their capstone course in their final year after having completed all prerequisites. In Spring 2015, the courses offered that fulfill the Capstone requirement are **E460.1**, **E465.001**, **E465.002**.

### SPRING 2015 Capstone and Category 1-4 Courses

**Capstone Courses:** **E460.001 Chaucer** (TR 9:30-10:45am William Marvin), **E465.001 Literacy, Resistance, and Change** (TR 11:00-12:15pm Tobi Jacobi), and **E465.002 The**

**Literature of Travel** (TR 2:00-3:15pm SueEllen Campbell).

**Category 1:** **E 342.001 Shakespeare I** (MWF 9:00-9:50am Judith Lane), **E343.001 Shakespeare II** (TR 3:30-4:45pm Barbara Sebek), **E460.001 Chaucer** (TR 9:30-10:45am William Marvin) and **E463.001 Milton** (MW 4:00-5:15pm Roze Hentschell).

**Category 2:** **E422.001 Africa American Literature** (TR 9:30-10:45am Leif Sorensen), **E445.001 Modern British and European Drama** (TR 12:30-1:45pm Deborah Thompson) and **E455 European Literature after 1900** (MWF 1:00-1:50pm Paul Trembath).

**Category 3:** **E333.001 Critical Studies of Popular Texts** (TR 8:00-9:15am Aparna Gollapudi, and **E339.001 Literature of the Earth** (TR 11:00-12:15pm Matthew Cooperman), **E422.001 Africa American Literature** (TR 9:30-10:45am Leif Sorensen), **E465.001 Literacy, Resistance, and Change** (TR 11:00-12:15pm Tobi Jacobi).

**Category 4:** **E333.001 Critical Studies of Popular Texts** (TR 8:00-9:15am Aparna Gollapudi) **E 342.001 Shakespeare I** (MWF 9:00-9:50am Judith Lane), **E343.001 Shakespeare II** (TR 3:30-4:45pm Barbara Sebek), **E403 Writing the Environment** (MW 4:00-5:15pm John Calderazzo), **E445.001 Modern British and European Drama** (TR 12:30-1:45pm Deborah Thompson), **E460.001 Chaucer** (TR 9:30-10:45am William Marvin), and **E463.001 Milton** (MW 4:00-5:15pm Roze Hentschell). **E465.002 The Literature of Travel** (TR 2:00-3:15pm SueEllen Campbell).

**Upper-Division Word Literature Course -** **E445.001 Modern British and European Drama** (TR 12:30-1:45pm Deborah Thompson) **E455 European Literature after 1900** (MWF 1:00-1:50pm Paul Trembath).

**Composition Placement/Challenge Exams**

Please check this website for information on CSU's English Composition Placement/Challenge Exam: <http://composition.colostate.edu/placement.html>

Students who scored 600 or higher on the SAT Verbal/Critical Reading of 26 or higher on the ACT English will be placed directly into CO150. The appropriate SAT/ACT scores will be acceptable no matter when the tests were taken. Students who have not submitted SAT or ACT scores to CSU, or whose scores are below 600 on the SAT Verbal/Critical Reading or 26 on the ACT English, must take the Composition Placement/Challenge Exam to be placed into a composition course. Registration holds will be placed on students' records if they have not satisfied the CO 150 requirement by the time they earn 60 credits.

**The CSU Composition Placement/Challenge Exam will resume on November 1, 2014.** You will have the opportunity to take the exam either in an on-campus, proctored setting or in an online format.

**If you choose to take the Placement/Challenge exam in an online format,** please go to <http://compexam.colostate.edu> and click on the online exam link. Note that there are two charges associated with the online placement exam: A \$22.00 charge will be billed to your student account for processing your exam essay, and a \$15.00 charge will be paid to a proctoring provider who ensures academic integrity for all who take the exam. Your total cost for the online exam will be \$37.00. You may take the online Placement exam at any time after November 1, 2014.

**If you choose to take the Placement/Challenge exam in an on-campus, proctored setting,** a \$22.00 charge will be billed to your student account. There are two dates when the on-campus exam will be offered:

1. Saturday, November 15, 2014: 10:00am in Clark A101

2. Saturday, April 18, 2015: 10:00am - Location TBA

### **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, BSB A105, in early September, with a submission deadline of usually the second week of October.

### **Outstanding Literary Essay Awards**

The department's Literature Committee announces the Outstanding Literary Essay Awards, which recognize outstanding critical writing and interpretive work in literary studies. Applicants must be registered graduate or undergraduate English majors. 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 27, 2015 from 4-6p.m. in the LSC North Ballroom.

*Submission Guidelines:* Students should submit an essay that represents their best critical or interpretive work in literary studies. Undergraduate essays should be no longer than 15 pages and graduate essays should be no longer than 20 pages. Shorter papers are welcome. Only one submission is allowed per student. Submission deadline is Monday, April 6th at 4:00 p.m.

Please submit TWO clean copies, with no name, address, or instructor's comments. Only a title and page numbers should appear. Include with your essay a separate cover letter with your name, address, phone number, e-mail address, university ID number, and title of your essay. Also indicate the course for which the essay was written (if it was composed for a course) and the Professor who taught the course. Indicate whether you are an undergraduate or graduate student at CSU. Address your cover letter to: Professor Aparna Gollapudi, Chair, Literature Committee, Department of English, A104

Behavioral Sciences Building, Campus Delivery  
1773, Colorado State University, Fort Collins,

CO 80523-1773.

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