

RAMBLER

The Newsletter for English Majors

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

Academic Support Coordinators (ASCs)

Pre-Registration Advising Information for Fall 2015

All English majors in all concentrations will be supported throughout your degree completion by two key resources: your Academic Support Coordinator (ASC) and your faculty mentor. You can rely on both to contribute to your success at CSU and beyond. All students will be assigned an ASC and a faculty mentor for Fall 2015 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 (with some exceptions this semester) 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.

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.

How Do I Arrange an Advising Meeting?

The ASCs for English are Joanna Doxey and Sarah Wernsing. Their offices are in Clark C140. They are available by appointment, and you must make an appointment through the College of Liberal Arts Academic Support Center 970-491-3117.

To be assigned to a faculty mentor, please either call or see Sheila Dargon in the English Office, A105 Behavioral Sciences Building, (970) 491-6428. You can check your faculty mentor assignment and your ASC assignment on your RAMWeb account. Your ASC will be listed as your “Primary Advising Contact.” Your faculty mentor will be listed as your “Faculty Mentor.” If you are still not certain who your ASC or faculty mentor is, please call the English Department at (970) 491-6428.

To meet with a faculty mentor for a pre-registration conference either respond to their email or email them to schedule an appointment. They are extending office hours for a special period from Thursday, April 2 through Friday, April 10th.

Do I Need an Advising Code?

All undergraduates will need an advising code to register for Fall 2015 classes. All freshmen and sophomores will receive codes from your ASC.

Juniors, seniors, and transfer students with 60 credits or more will receive advising and your advising code from your faculty mentor. He or she will contact you to schedule an appointment.

Whom Do I Meet With?

We would like you to meet with both your ASC and your faculty mentor.

All **freshman** and **sophomore** English majors, **including English Education, Language, and Honors students**, will meet with your previously assigned Academic Support Coordinator (either Joanna Doxey or Sarah Wernsing) for pre-registration advising. If you are in English Education, Language, or Honors and you met with a faculty advisor last semester, you are welcome to continue to meet with him or her also.

Junior English majors who met with an ASC last semester are welcome to choose to see either your ASC or your faculty mentor.

Language students, including freshmen and sophomores who will meet with your ASC for your advising code, must also meet with Dr. Gerry Delahunty for advice about the requirements of the concentration and the second field.

Advising Schedule

English Department advisors will be holding pre-registration conferences for the Summer and Fall 2015 semesters from **Thursday, April 2, through Friday, April 10th**. **Please email or respond to your Faculty Mentors** 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 2015

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

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

IMPORTANT NOTICES

For Fall 2015 registration:

- **Prof. Judy Doenges's advisees A-M are to see Prof. Leslee Becker and N-Z to see EJ Levy.**
- **Prof. Sue Doe's advisees are to see Prof. Carrie Lamanna.**
- **Prof. Sasha Steensen's advisees A-M are to see Prof. Dan Beachy-Quick and N-Z to see Prof. Camille Dungy.**

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 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) 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://www.colostate.edu/Depts/English/programs/undergrad.htm>.

**Course offerings for Summer on pages 4-7
Fall on pages 8-17**

Additional registration details on pages 18-23

Composition Placement/Challenge Exam Information on page 23

Awards information on page 23-24

Summer 2015

Courses

The following is a list of English and Composition courses only. For other undergraduate and graduate courses, see the online Summer 2015 Class Schedule through RAMweb.

First 4-week Term – 5/18/15-6/14/15

E 332.001 –Modern Women Writers

3 Credits

Sarah Sloane

11:00am-1:00pm MTWRF

Put your seat belts on and get ready for a high-octane reading and writing experience in Modern Women Writers. Our task is to study some of the best writers working since **1925 until 2015, reading their stories, poems, plays, or hybrid forms at the pace and intensity** that make summer courses noteworthy. What makes this section of E332 Modern Women Writers singular is its focus on *rhetorical storytelling*. We will pay attention to words as actions, or as implicit and explicit promptings to think, feel, understand, act, or see in new directions. We will think about how cultural stories inflect the stories we read—and inform our understanding of what is possible for ourselves and our world. We will tell each other parts of our own stories.

Taking a reader-response approach, we will also follow Louise Rosenblatt’s dictum that the act of reading can be seen “as an event in the life of the reader, as a doing, a making, a combustion fed by the coming together of a particular personality and a particular text at a particular time” (1938) Picking up on Rosenblatt’s metaphor of reading as combustion, 75 years later Adrienne Rich’s “Itinerary” tells us of a similar kind of burning: “Burnt by lightning nevertheless / she’ll walk this terra infinita / lashes singed on her third eye / searching definite shadows for an indefinite future . . .” We will study women writers publishing since May 14, 1925, the day that Hogarth Press published Virginia Woolf’s *Mrs. Dalloway* between the two world wars (and three years before women under the age of 30 were allowed to vote in England). (For a sample page of Virginia Woolf’s handwritten draft of *Mrs. Dalloway*, see www.bl.uk/onlinegallery/onlineex/englit/woolf/large17447.html)

We will pay attention to the contexts within which these women have written; we will look at their drafts as ways of composing themselves within very diverse life contexts; and we will talk about the relationships between where we live and what we write and read.

Don’t be intimidated; readers and writers of all levels are encouraged to attend. To help whet your appetite for a course that promises to be intellectually engaging, but also one that strongly invites humor, creativity, and collaboration in our discussions, we are likely to be studying Virginia Woolf (England), Dorothy Allison (Greenwood, South Carolina), Margaret Atwood (Canada), Arundhati Roy (India), Amma Darko (Ghana), and Adrienne Rich (Baltimore, Maryland). Our readings of these modern women authors will be informed by theories about gender, sexuality, identity, and performativity, from

Sedgwick to Butler to Mohanty. Daily journal entries, two take-home tests, online discussion forum participation, and two other short essays due. All students are warmly welcomed into this class, including men, women, those who identify with or are interested in other genders, LGBTQI students, and anyone else who has a genuine interest in women's writing and lives.

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

E 343.001 –Shakespeare II

3 Credits

Aparna Gollapudi

8:40-10:40am MTWRF

This course surveys Shakespeare's work after *Hamlet*. We will study tragedies such as *Othello* and *Macbeth*, problem plays such as *Measure for Measure*, and romances such as *The Tempest*. The class will consider the literature meant not only for the page but also for the stage, focusing not only on the poetry but also the performance of these works. We will also position the plays within their socio-historical contexts, focusing on their engagement with issues of class, politics, gender, and sexuality.

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

Second 4-week Term – 6/15/15-7/12/15

E238.401 20th Century Fiction – Online Course – 6/15/15 – 8/09/15

Jeremy Proctor

3 Credits

Offered Online

Looking for a change from the usual routine of course work? 20th Century Fiction is an exciting exploration of books from the last century. Students will study the convergence between literature and important events of the twentieth century such as the Russian communist revolution, the struggle for women's rights, the aftermath of the Reconstruction era, the colonization of Africa, the search for morality in turbulent postmodern times, and the reaction of fundamentalists in the Middle-East. Beyond the fascinating content of the texts, students will learn new theoretical approaches to studying literature which opens new doors to the way fiction can be read and understood.

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

E338.001 – Ethnic Literature in the United States – Ethnic Literature Now!

3 Credits

Leif Sorensen

9:50-11:50am MTWRF

For this summer course we will be reading and analyzing a wide range of writing (including poetry, film/drama, novels, short stories, comics, and essays) by ethnic writers who have been active since the year 2000. Focusing on contemporary writers will allow us to think about questions including the significance of ethnic identity and race in an era that is often proclaimed to be post racial, the role of the ethnic artist in contemporary society, and the future of both literature and ethnicity in the US. We will be reading works by celebrated stars of contemporary ethnic literature like Junot Diaz, authors of genre fiction like Ted Chiang and Stephen Graham Jones, and lesser-known figures like the graphic novelist Adrien Tomine and the experimental poet Cathy Park Hong.

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

E420.001 – Beat Generation Writing

3 Credits

Matthew Cooperman

12:10 – 2:10pm MTWRF

We'll explore canonical writers such as Kerouac and Ginsberg, but also more fringes figures such as Bob Kaufman and Joanne Kyger. We'll also scrutinize the Beats for some of their paradoxical blind spots, such as race and gender, and try to flesh out the period's "other(d)" activity. So too, we'll examine Beat writing in relationship to Buddhism, and to a general opening to the mind. Questions of genre will also animate our discussion, and we'll try and make some theoretical judgments about Beat aesthetics and its legacy. Finally, we'll pay attention to Beat culture across a range of arts, including painting, music and film. All of this will generate discussion and writing: critical themes, impressionistic riffs, quizzes, and a group project. As this is a summer course, we'll cover what we can.

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

Third 4-week Term – 7/13/15-8/09/15

E320.001– Introduction to the Study of Language

3 Credits

Tony Becker

12:10 – 2:10pm MTWRF

This course offers students an introduction to the descriptive study of language. 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 particularly recommended for, but not limited to, students planning to further their studies in TESOL (Teaching English to Speakers of Other Languages) and prospective teachers interested in meeting the needs of 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.

E337.001– Western Mythology

3 Credits

William Marvin

9:50 – 11:50am MTWRF

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.

Composition – 5/18/15-7/12/15

CO 150- College Composition

001 11:00am-12:00pm MTWRF Ashley Davies

CO 300- Writing Arguments

001 8:40 – 9:40am MTWRF Christina Sutton

CO 302 - Writing in Digital Environments

001 11:00am- 12:00pm MTWRF James Roller

Composition – 6/15/15-8/09/15

CO 150- College Composition

003 9:50-10:50am MTWRF Kathryn Hoffman

CO 300- Writing Arguments

002 9:50-10:50am MTWRF Kristina Quynn

CO300 – Writing Arguments

003 11:00am – 12:00pm MTWRF Sharon Grindle

Online Composition Courses

CO150.401 - Mary Hickey

CO150.402 - Nancy Wright

CO300.401 - Ed Lessor

Fall 2015

Course Descriptions

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

Special Topic Courses

UNDERGRADUATE COURSES

E334.1 Gay and Lesbian Literature

3 Credits

Catherine Ratliff

8:00-9:15am TR

This is an interdisciplinary course focused on the study of gay and lesbian literature through historical, socio-cultural, and theoretical contexts. We will investigate conceptions of queerness through the writings and cultural productions of those individuals who explore their non-hetero-conforming or oppositional status in the literary arts (including a variety of genres such as novels, documentary film, essays, short stories, popular film, and scholarly texts). In a process designed to substantively discuss what it means to be gay, lesbian, bisexual, transgendered, or intersexed (as well as what it means that our culture employs these monikers) we will also examine works by artists who embraced concepts of varying sexualities and queer subcultures and communities in their work. We will move chronologically in Euro-American culture from the late nineteenth century to the twenty-first century and contemporary texts set in the last ten years in order to situate historical conceptions and current attitudes regarding GLBTQI people and connected issues. By the end of the course, students will have a firm grounding in the crucial arguments, questions, and concerns that encompass and enliven contemporary queer literature and culture.

Possible authors and text may include: Adrienne Rich, Alan Hollinghurst, Alison Bechdel's *Fun Home*, Edmund White, Gertrude Stein, James Baldwin's *Giovanni's Room*, James O'Neil's *At Swim, Two Boys*, Jeanette Winterson's *Written on the Body*, Larry Kramer, Leslie Feinberg's *Stone Butch Blues*, Michael Cunningham's *The Hours*, Moises Kaufman's *The Laramie Project*, Monique Truong's *The Book of Salt*, Radclyffe Hall's *The Well of Loneliness*, Rita Mae Brown's *Rubyfruit Jungle*, Sarah Waters' *Tipping the Velvet*, Susan Sontag, Tony Kushner's *Angels in America*, and William Friedkin's *The Boys in the Band*.

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

E425.001 – Restoration and 18th Century Literature

3 Credits

Aparna Gollapudi

2:00-2:50pm MWF

The course surveys literature written between 1660 and 1800. We will study poetry, drama, fiction and non-fiction ranging from the shockingly bawdy to the deeply religious. The span of almost one and a half centuries that is the 'long eighteenth century' produced literature of amazing variety in both form and content. We will be tracing some of the most important literary strands that emerged, flourished and/or died during this time period. The readings will include some great satire, sentimental poems as well as highly sexual verses, rollicking comedy, and the first ever gothic novel.

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

E427.001 Victoria Age – The Quick, the Dead, and the Animate-Inanimate in Victorian Era Writing

3 Credits

Ellen Brinks

3:30-4:45pm TR

This upper-level survey course comprises nineteenth-century British literature. Our guiding topic for the semester will be Victorian visions of vital or moribund, productive or wasted lives.

How do literary works of the period answer the questions: what makes a life in the company of others worth living? What are the social and economic conditions for creating vital relations within a community, and what are the conditions that produce morbid ones? What makes one place alive and turns another into a dead zone?

We'll examine these questions as they are posed within a variety of natural and built environments – at home, at work, at leisure. We'll consider how human- and non-human animals, and even objects are defined as alive, dead, or in some third state that we can call "live death." We'll debate the extent to which we've reformulated these visions.

Our texts take us into worlds of depleted natural environments and vital built spaces (and vice versa); of cranky misers and giddily happy people; of art and books that "speak" as opposed to inert ones that "crush"; of mobility-enabling artificial limbs and prosthetic devices sutured to inert organic tissue; of ill persons and ghosts who have something vital to relate.

We'll read from all the genres; we'll approach these questions broadly and inquisitively; and we'll use a slew of literary critical concepts and approaches along the way. Our texts will take us from the beginning of the Victorian era to the end of the century. Students will do a variety of kinds of writing, including research papers, close readings, and creative exercises suitable for a 400-level English class.

Sample Authors (not all, but from this list):

Emily and Charlotte Bronte; Oscar Wilde; Christina Rossetti; Alfred Tennyson; H.G. Wells; Robert Browning; Bram Stoker; George Eliot; Thomas Hardy; Elizabeth Gaskell; John Ruskin; William Morris; Arthur Conan Doyle; Amy Levy; Charles Dickens; Thomas Carlyle

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

E432.001 Leslee Becker – 20th Century British Fiction

3 Credits

Leslee Becker
12:30-1:45pm TR

E432, 20th-Century British Fiction, is really Fiction of the British Isles After 1900.

"Things fall apart; the centre cannot hold," Yeats said early in the 20th century in "The Second Coming." Our goal is to examine how things fell apart and how things moved forward from Modernism to the present. We'll explore literary, social, cultural, and political movements by reading a broad range of writers, such as Woolf, Joyce, E.M. Forster, Graham Greene, Ian McEwan, William Trevor, Patrick McCabe, Zadie Smith, and others. As they say in the UK, "Mind the gap, and step aboard."

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

E438.001 Native American Literature

3 Credits

Leif Sorensen

2:00-2:50pm MWF

This class explores a broad range of writing by Native American authors from a diverse range of native nations. Our readings will include poetry, fiction, autobiography, and drama. We will read works by well-known writers like Leslie Marmon Silko, N. Scott Momaday, and Joy Harjo alongside of less commonly studied figures like the poet Ray Young Bear and the novelist Thomas King. The works that we study will present us with a complex range of perspectives on issues of crucial importance to Native writers and communities like hybridity, syncretism, sovereignty, and tribalism from different historical periods.

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

E441.001 American Prose Since 1900

3 Credits

Matthew Cooperman

2:00-3:15pmTR

From Modernism to Multiculturalism, the 20th c. exhibits an extremely wide range of activity in the arts. One pervasive feature is crisis. With the Great Depression and two World Wars the foundations by which western civilization steered a course from the Enlightenment forward are radically destabilized in the 20th century. As the century wears on, crisis accelerates as technology and war destabilize assumptions about everything from the long-term viability of the planet to what exactly a human being is. These changing assumptions are reflected in the transition from Modernism to Postmodernism. And yet these terms themselves are highly contestable, providing a signature indeterminacy to our age. Where are we now?

In fiction, the historical vortex of the 20th c. takes shape in everything from formal innovation and the incorporation of new media, to questions of identity and challenges to authority. While the period reflects many of the innovations wrought by Modernism it also introduces new thinking about the mode, subject and address of fiction; thus we are faced with continuity and rupture, consolidation and fragment. This paradox of crisis and florescence is one of the odd pleasures of the genre. So too, if it is a century of radical confrontations and formal changes, fiction exhibits an unprecedented conversation among cultures. It is a period when gender, religion, race, class, nationhood and sexuality become highlighted as categories of experience worthy of consideration in literature.

In this class we will study a range of American fictions from the early part of one century to the early part of the next. While it is not a survey of the "great books" of the century it is a consideration of some of

them, and how they function as emblems of larger historical movements. We'll also focus on the elements of fiction: how narrative works psychologically, how it is put together formally, what its terminology is, and how these elements function as a whole to present a more or less realistic (or not) vision of the world.

This course fulfills a Category 2 elective requirement for English majors

E456.001 – Special Topics in Critical Theory - Historicisms

3 Credits

Barbara Sebek

11:00-12:15pm TR

How have different literary critics and cultural historians understood the relationship between text and context? What kinds of sources and materials do historicist critics draw on in analyzing literary texts and other cultural phenomena? Why is historicist criticism not necessarily “about” the past? This course will explore these questions and will invite students to refine their research skills and expand their critical “toolbox” for offering more nuanced contextualization of literary and cultural texts. In the first third of the course, we will read a few critical overviews of historicist criticism, as well as landmark essays by Karl Marx, Friedrich Nietzsche, Joan Scott, Louis Montrose, and others. We will then read one play by Shakespeare and one novel by Virginia Woolf as “case studies” in the practice of historicist criticism.

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

E465.001 – Topics in Literature and Language – Stories of Success

3 Credits

Zach Hutchins

1:00-1:50pm MWF

Your Dad wants to know how you plan to get a job with an English degree. Your favorite aunt has made the dishwashing joke one too many times. This course will examine new research on what elements of a college education and other life experiences are correlated with economic success and enable you to answer the career-related inquiries of both relatives and future employers. Students will study famous literary success stories such as the *Autobiography* of Benjamin Franklin and Horatio Alger’s classic rags-to-riches novel *Ragged Dick* as well as the economic and existential musings of Shakespeare, Ayn Rand, and Henry David Thoreau. We’ll fuse discussions about résumés, cover letters, and job interviews into a broader discussion about the empathic benefits and aesthetic pleasures of literary study. This discussion-based class is the one course you can’t afford to miss before you leave CSU for the cold world of LinkedIn: enroll, and write your own success story.

This course fulfills the capstone requirement for all majors.

E465.002 – Topics in Literature and Language – Empathy, Literary Studies and Social Change

3 Credits

Lisa Langstraat

12:30-1:45pm TR

Can reading literature make us more empathetic? Can we cultivate specific interpretive strategies and writing practices to enhance our capacity for compassion? How can we translate personal feelings of compassion into social action? These questions have long preoccupied literary scholars and activists

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

This course fulfills the capstone requirement for all majors

GRADUATE COURSES

E501.001 – Theories of Writing

3 Credits

Sarah Sloane

2:00-3:15pm TR

Open to all graduate students in any concentration, this course introduces primary questions, practices, and theories relevant to writing studies today. It offers a site from which to consider what writing is and what it does; how scholars theorize composing processes; and what it means to understand this odd, encompassing practice called “writing,” which at base is about constructing relationship. Centered on four questions, this course is arranged in four units, each of which asks one of the following questions: *What does it mean to be writing in, writing down, writing up, or writing out?* There are many ways to interpret these four common expressions and their telling prepositions. One is to see them as a sequence in teaching writing, moving learners through a process of thinking, drafting, responding or assessing, and ultimately composing in extra-academic sites. Another way to understand these four units is to see them simply as a taxonomy of four types of writing, offering in the simplicity of their prepositions a functional description of four primary relationships between writing and its audiences. Another way to explore these four questions is to line each of them up with one of four different theoretical camps: expressivist, cognitivist, social-constructionist, or social-epistemic theories. Ultimately, each unit asks a question, describes a practice, and theorizes the ways in which symbolic communication functions in response to particular exigencies and contexts. Too often we forget that writers are not only thinkers and communicators; they are also embodied rhetors whose intentions to write are realized in part by what the body can say. Whether we are bodies that move our hands on keyboards or use pencils to cross paper, there is a physical aspect to composing texts, a physical presence that would change everything if it were gone. We will also study physical presence in writing. When we consider the motion and directionality that inhere in language, we can see that writing in, out, up, or down are not just actions in the mind; they are precise metaphors that derive from the body.

The theories of writing taught in this class also form the core of the discipline of rhetoric and composition, and knowledge of them helps graduate students enter an enduring conversation about how written texts construct meaning. To further complicate matters, those of us interested in writing studies, its teaching practices, and its wider understandings of how writing and literacies emerge in specific contexts, more and more find ourselves grounded in debates about how writing studies might intersect with issues of social justice, the environment, civic engagement, or other cultural or political contexts. A quick look at the categories and titles of presentations at the 2015 Conference on College Composition and Communication, e.g., demonstrates the range of writing studies, one that reaches from consideration

of historiographic research methodologies to reflections on advanced composition curriculum design; from place-based rhetorics to carceral democracies; from writing as resistance and activist spaces to community writing, memorial Facebook sites, and writing as public memory. In this class we will explore what writing is and what writing does by listening to theorists, scholars, and contemporary writers (including yourselves) talk about its theoretical depth and practical range. Students will keep a blog on Wordpress; develop a padlet to collect their evolving research directions; write three short papers (a literacy autobiography with a twist; an overview of composition theories presented as different lenses through which to view a common text; and a research proposal) as well as one longer paper on a topic of the student's own choosing; and participate in online discussion forums. We will read primary texts by Foucault, Butler, Elbow, Lunsford, Flower, Herrington, Moran, LeCourt, Rohman and Wlecke, Hesse, Welch, Glenn, Ratcliff, Lewis-Gaillet, and more.

E513B.001 – Form and Technique in Modern Literature - Poetry

3 Credits

Matthew Cooperman

7:00-9:50pm T

“As the greatest lessons of Nature through the universe are perhaps the lessons of variety and freedom, the same present the greatest lessons also in New World politics and progress.” So says Whitman at the beginning of his landmark essay “Democratic Vistas,” and so says poetry as a statement of possibility. For if it is the lessons of variety and freedom that Nature teaches us, it is also the discrimination of form where we find it. That our current concern is a contemporary American poetry two centuries removed from Whitman should make clear that there is no end to this New World, its politics, progress and poetics. Yet there is enormous responsibility in freedom, and one of the challenges of being a poet today, particularly in America, with its welter of influences and confluences, virtual events and real incredulities, is how to shape democratic possibility into a coherent and ethical form. Living, as we do, in the age of free verse (and beyond) this is doubly important. What verse is ever “free?” Where are we? In the absence of normative conventions, how do we proceed? While it is by now a truism that form is a reflection of content, the assumptions of free verse can make for a very shaggy poem. We want more. To make in words a sincere form of the details of our lives; this is our immediate task.

In this course we will examine our formal decisions, the techniques we use to execute them, and the theoretical underpinnings that give these decisions moral and aesthetic gravity. We will do this by reading widely in poetry and poetics, and applying our insights into actual poems and statements about poems. Specifically, we will trace the beginning of our modern poetic sensibility from the Romantics forward, hoping to glean, in the emergence of free verse, some sense of our current practice in the ‘open field’ of the 21st c. *Toward the Open Field* provides just such an historical narrative to our practice, with some of the most seminal essays ever written about modern poetry. These include forays into French and Spanish poetics, and so we will do some reading of the Symbolists. *An Exaltation of Forms* offers an excellent range of essays focused on traditional and experimental forms, alongside examples of poems that successfully embody these forms. We will use these two texts as a springboard for experiment. To take the spectral cue, the field is wide, and we are here to play it.

E514.001 – Phonology/Morphology- ESL/EFL

3 Credits

TBA

1:00-1:50pm MWF

This course will introduce you to the descriptive linguistic study of English pronunciation, vocabulary, and word-construction processes. Although it is primarily intended for students in the TEFL/TESL MA program, its

topics are of value to anyone interested in the study of English, and of particular value to people in Education, Foreign Languages, Rhetoric, and Writing (including Creative Writing). The course will begin by reviewing some basic assumptions about the linguistic study of language and then focus on its primary topics, English phonetics/phonology, morphology/word-formation, and lexis (vocabulary), and will encourage you to explore these topics in ways that connect with your other interests and activities.

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

3 credits

Tatiana Nekrasova-Beker

12:30-1:45pm TR

This course provides an overview of second language (L2) teaching 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.

E527.001 – Theories of Foreign/Second Language Learning

3 Credits

Tatiana Nekrasova-Beker

2:00-3:15pm TR

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

E601.001 Research Methods/Theory: Literary Scholarship

3 Credits

Anthony Becker

2:00-2:50pm MWF

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

E630B.001– Special Topics in Literature: Genre Studies – Archive Desire: Docupoetics

3 credits

Camille Dungy

7:00-9:50pm M

"...Archive desire is, in effect, the burning and generative desire to chase the boundaries of the archive itself — whether to catch them or to drive them off. And those boundaries are generic, as well as thematic. In other words, a self-consciously archival or documentary poetry might interrogate itself — cop to its own violence and bad faith — while at the same time owning and reveling in the imaginative desire that drives it."

These are the words of Joseph Harrington, whose book and critical work we will explore this semester along with work by such authors as M. Nourbse Philip, Adrian Matjeka, Eleni Sikelianos, Julie Carr, Tung Hui-Hui, Jena Osman, Craig Santos Perez, and C. D. Wright. We will explore some of the many engaging options available for writing and reading and teaching documentary poetics. Some of these texts use found materials and collage techniques, some employ prose, some use more traditional lyrics, but all investigate historical or current events. The texts align with a definition of docupoetics given by the poet/critic Phil Metres by inviting "the real life outside the poem" into it while also offering readers a journey into the poem." Through critical and creative responses, over the course of the semester we'll discuss the hows and whys of poetic archival desire.

E630D.001 – Special Topics in Literature: Gender Studies – Witchcraft

3 Credits

Zach Hutchins

7:00-9:50pm W

This course will examine gendered stereotypes undergirding the theorization and historical persecution of witches as well as the rich archive of artistic responses to these stereotypes, in works that perpetuated, complicated and, eventually, subverted conventions of the tradition. The figure of the witch is grounded in theological history, scientific discourse, and sexual politics, so students will approach the wide range of texts, images, and films we study from various disciplinary perspectives, including women's studies, psychology, sociology, queer studies, literature, and religious studies. This diversity of approaches and the class's sweeping chronological scope will require students to consider the synergies and discordances of works from radically different contexts in order to formulate persuasive arguments that explain how the idea of witchcraft has shaped and continues to influence Western understandings of gender and sexuality.

Among other works, we will read Shakespeare's Macbeth, Hawthorne's The Scarlet Letter, Charles Chesnutt's The Conjure Woman, and Deborah Harkness's A Discovery of Witches.

E632.001 – Professional Concerns in English – Teaching and Learning in a Digital Age

3 Credits

Cindy O'Donnell-Allen

4:00-6:50pm R

Today's digitally-savvy youth compose and connect effortlessly on Twitter, Instagram, Facebook, blogs, and fan fiction sites; 64% percent of them read on a mobile phone, 70% on a tablet, and 38% on a gaming console (Clark & Formby, 2013). Yet rhetoric in education continues to emphasize that students must be "prepared" for 21st-century learning when in fact, they already are. But how well? And to what end? Rather than focusing primarily on skills and content or teaching students how to use technologies that are likely to be outdated in a few years, teachers must leverage the digital literacies and participatory practices students routinely use outside of school for their learning inside of school.

Students need access and support to learn how to navigate information successfully, to analyze it critically, and to use digital and participatory practices purposefully in academic contexts as seamlessly as they do in their everyday lives. These skills and practices may not only increase their life chances for success beyond secondary school, but can also equip students to fluidly engage as civically active human beings who challenge inequities in today's society. In short, teachers must develop a set of critical literacy and teaching practices that is responsive to constant change in a technology-saturated, hyper-networked world.

This imperative raises pedagogical and ethical questions about how these practices get taught and methodological concerns regarding how literacy practices get studied. This course is thus designed to help you:

1. trace the impact and implications of the above shifts for students and teachers
2. examine scholarship that situates digital literacy practices in theories of critical literacy, civic identity, and "connected learning" (Ito et al, 2013)
3. explore ideological and ethical aspects of literacy teaching and learning in a digital age
4. explore and design instructional materials and connected learning opportunities that incorporate digital texts, tools, and participatory networks in order to amplify student learning
5. examine some of the methodological tools available for studying the production, reception, and use of digital and multimodal texts

E634.001 – Special Topics in TESL/TEFL – Computer Applications in Linguistics

3 Credits

Anthony Becker

4:00-5:15pm MW

This course narrows the focus of computers in linguistics to computer-assisted language learning (CALL). After situating CALL in the broader linguistic context, fundamental methodologies of computer-based instruction will be examined. Particular attention will be given to evaluating CALL for others, developing WEB materials, and developing CALL materials through other authoring tools.

E637.001 History of Writing

3 Credits

Tim Amidon

9:30-10:45am TR

Understanding *writing* as situated, E637 explores the ways that composers act rhetorically to mediate self-identities, social communities, and material worlds. The central question that will motivate our inquiry in E637 will be: How has/does/can writing impact the individuals, cultures, and material worlds we inhabit? To address this question, we will listen rhetorically to, and speak/recompose carefully with, a range of narratives, texts, artifacts, and theories related to the practice of language (e.g., genre theory; multimodal theory; public sphere theory; structuration theory). Broadly, we will consider how such practices mean with/for/across peoples, cultures, identities, nations, and historical eras where such practices might be located. In more narrow terms, we will study the ways that embodied, analog, and digital literacies are leveraged by specific individuals and social aggregates to realize epistemic and communicative aims. For example, we will explore topics that range from the role of social media/digital composing technologies within disasters (e.g., Superstorm Sandy; Indian Ocean Earth Quake), acts of terrorism (e.g., Boston Marathon Bombing; London Bombings), social movements (e.g., Occupy; Arab Spring) and body positive campaigns (e.g. Dove Evolution; Dove Real Beauty) to

corporeal writing practices such as tattooing, *écriture* feminine, and pit-sense. In sum, we trace the ways that writing allows us to trace our connections to ourselves, other humans, institutions, living beings, and the Earth. Assignments will include multi-modal writing projects, ethnographic projects, and research projects designed for presentation at national conferences and/or publication within disciplinary conferences.

E641.001– Nonfiction Workshop – History of Memoir

3 Credits

EJ Levy

4:00-6:50pm M

“All autobiographies are lies.” –George Bernard Shaw

Course Objective: This is an advanced course, in which we will consider the development of memoir, one of the oldest forms of literary nonfiction, which was born in the 4th century and continues to evolve into the 21st century. Students will closely read and discuss works by seminal practitioners of the memoir form (including St. Augustine, Jean-Jacques Rousseau, Olaudah Equiano, Henry David Thoreau, Mary McCarthy, James Baldwin, Audre Lorde, Maxine Hong Kingston, Lauren Slater, Dave Eggers, Leslie Marmon Silko, JM Coetzee, JoAnn Beard, James Frey, Ander Monson, among others.) The goal is to understand the genesis of and shifts in the form, as well as its defining elements (what distinguishes memoir from other creative nonfiction accounts? Given what we know of memory’s fallibility, what does it mean to speak of “truth” in memoir? How might new technologies transform memoir?); we will also consider the contributions that memoir makes to literature, how it informs our sense of ourselves, our place in the world, the historical record, and our notions of memory and truth.

Students will read and respond to memoirs by writers from the 4th through 21st centuries; prepare questions for and lead one class discussion; write a short critical essay (4-5 pages); develop creative writing skills through short exercises and assignments; and complete a final project (choosing either several chapters and annotated outline of your memoir or a substantial work of scholarship, such as an original critical essay); and participate in classroom discussions. The goals are to study the evolution of the memoir form and hone critical and creative writing skills.

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 are enrolled at a state or participating private institution of higher education. The college you are attending will only receive the funding if you authorize use of the stipend for a given term. You will see the stipend appear as a credit on your tuition bill.

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

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

It takes about one minute to apply for your stipend online at CSU's Web page:
<http://welcome.colostate.edu/index.asp?url=cof>.

Late Registration Fee Policy

Reasons to register early:

The course add/drop deadlines have been changed and will be strictly enforced each semester for **all** students. Any student who is administratively registered for a course after the deadline, regardless of who is at fault for the late registration, will be responsible for any additional charges for that course as well as a late registration fee. Beginning with registration for Spring 2012, **ALL** University courses must be added by the Sunday after the first week of classes. For Fall 2015, courses must be added by Sunday, August 30, 2015. Beginning with the Monday of the second week of classes, August 31st, courses can be added with an override from the instructor or Department through Census date (Wednesday, September 9th), with no charges incurred. CO130 and CO150 classes still have a RESTRICTED drop date that will now always be the Friday of the first week of classes (August 28th) Classes except CO130 and CO150 can be "free dropped" through Wednesday, September 9th. Except for CO130 and CO150, students can withdraw from their classes through Monday, October 19th.

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 2015 Class Schedule and Registration

If you do not have an advisor, 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 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 will now allow 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.

NOTE: As you are looking at the Class Schedule for classes each semester, remember that a seat that appears to be available may not be available if there is someone on the waitlist. Check whether there are students waitlisted for the class. The seat will only truly be available to you if there is no one on the waitlist.

Students can sign up for the Waitlist when they attempt to register for a section that has reached its capacity. Students can now add themselves to a waitlist for as many sections of a course as they'd like. You must attempt to register for the class through your registration link in RAMWeb. Under the **Registration** heading, students must select **Registration**. Then select Fall 2015. Your Fall 2015 schedule will appear. Scroll down to the bottom of the page and in the first of many rectangular boxes at the bottom of the page, enter the 5-digit CRN number for the course you'd like to add. A message will pop up saying “This Section is Full.” Click on the Action box and select Waitlist and then select Submit Changes. You will be added to the waitlist. Prerequisites and other restrictions are enforced for students signing up for the waitlist. The first student on the Waitlist is notified via their RAMmail account or via a text message when a space becomes available. (Under the heading **Records**, select *Change My Text Messaging Options*, if you can't remember the option you selected for how to be notified of an available seat.) The student then has **24 hours** to register for the class before being dropped from the Waitlist. The student is **NOT** automatically registered.

WAITLIST FOR MULTIPLE COMPONENT COURSES

For multi-component courses, the waitlist is only available on the component with the smaller number of seats. Usually this is the lab

or recitation component of the course. If there are three components to a course, like PH121, the waitlist is on the lab.

When a student is notified of a space available in one component of a course for which they are on the waitlist, there will be space available in all the components needed. The student may still be on the waitlist for more than one section of a component, multiple labs for instance. They can then register for all components when a space becomes available, and stay on the waitlist of their preferred component. If a space becomes available in their preferred component, they may 'swap' them by adding the preferred one at the same time they drop the non-preferred one. If the components they want to swap do not use the waitlist, the student will have to keep checking to see if a space becomes available and swap the sections then. Please contact Jamie Yarbrough (970) 491-7470 jamie.yarbrough@colostate.edu if you have questions.

NOTICE: ENROLLMENT RESTRICTIONS FOR FALL 2015

Restrictions will be placed on registration for the following:

- **E 240 & E 270** – English Majors only until April 24 then open to all majors.
- **E 276, E 277**– English Majors and Teacher Licensure-Speech Concentrations only until April 24 then open to all majors.
- **E311A, B & C** – English Majors only until April 24 then open to all students except freshman.
- **E 337** – English Majors and Minors only until April 24 then open to all students except freshmen.
- **E 322 (English Language for Teachers I)**
 - 1) Post-bachelor and senior English Majors only until April 17.
 - 2) Junior English Majors until April 24.
 - 3) Then open to all English Majors except freshman.

- **E 341, E 342, and E 343** – English Majors and Minors only until April 24 then open to all students except freshmen.
- **CO300** No freshmen or graduate students allowed.
- **CO301A**
 - 1) Seniors only until April 17.
 - 2) Juniors until May 1.
 - 3) Then open to Sophomores.
- **CO 301B** – restricted to students with a Major or Double-Major in Science.
 - 1) Seniors only until April 17.
 - 2) Then open to Juniors.
- **CO 301C & CO 302**
 - 1) Seniors only until April 17. Then open to Juniors.
 - 2) Sophomores cannot register for CO 301B, CO 301C & CO 302.
- **CO 301D** – English Education & Teacher Licensure Speech Majors only.
- No freshman or graduate students allowed.
- **E 401 & E 402** – Post-Bachelor and Senior English Education and Speech Education Majors only until April 17, then open to Junior English Education and Speech Education Majors until April 24, then open to all English Education and Speech Education Majors except freshman.
- **E 405 (Adolescents' Literature)**
English Majors and Minors only until April 24 then open to all students except freshmen and GUESTs.
- **E 412A (Creative Writing Workshop)**
 - 1) Senior English Majors until April 17.
 - 2) Junior English Majors until April 24.
 - 3) Then open to all students.
- **E 465 (Topics in Literature & Language)**
 - 1) Senior English Majors until April 17.
 - 2) Junior English Majors until April 24.
 - 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 342, E 343, CO 300, CO 301A-D, CO302) 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 Fall 2015 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 Fall 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 Spring 2015 semester. Students registering for an Independent Study after census date will be required to pay a Late Registration fee.

Note: E 384 A, E 487A-D, and E 495 cannot fulfill requirements listed in Column A of your checksheet.

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

GRADUATE STUDENTS

Qualifying exam for those in the English Education program:

The English Education MA program is transitioning from the comprehensive exam to a qualifying exam. Please consult your advisor regarding the exam and how to proceed.

E694.001– Independent Study–Portfolio

E695.001– Independent Study

E698.001– Research – Project

E699.001– Thesis

It is important to plan ahead in order to register for these classes. Please pick up the application form(s) from Marnie in A106 Behavioral Sciences Building. To complete the form, you must provide a description of the subject of the study/portfolio/project/thesis; a brief outline of

the work to be done; your signature, the signature(s) of your Instructor and/or Advisor, and note that the thesis application requires the signatures of all committee members. Return the completed form(s) to Marnie for review by the Graduate Coordinator. Once the Graduate Coordinator signs your application, Marnie will enter an override and e-mail you with the CRN so that you can register for the course.

Capstone Requirement for English Majors

As part of the All-University Core Curriculum program, you must take E 460, E 465, or E 470 to fulfill the AUCC Capstone requirement. You may not use E 505 to fulfill this requirement. In Fall 2015 the courses fulfilling the Capstone requirement are E465.001, E465.002.

FALL 2015

Capstone Courses: E465.1 Stories of Success

(MWF 1:00-1:50pm in Natural Resources 108 with Zach Hutchins), and **E465.2 Empathy, Literary Studies, and Social Change** (TR 12:30-1:45pm in Eddy 1 with Lisa Langstraat).

Category 1: E 342.1 Shakespeare I (TR 9:30-10:45am in Military Science 115 with Lynn Shutters), **E343.1 Shakespeare II** (MWF 10:00-10:50am in Clark C250 with William Marvin), **E425.1 Restoration and 18th Century Literature** (MWF 2:00-2:50pm in Clark C250 with Aparna Gollapudi). and **E428 Postcolonial Literature** (TR 3:30-4:45pm in Clark C358 with Barbara Sebek).

Category 2: E332.1 Modern Women Writers (MWF 12:00-12:50pm in Natural Resources 109 with Kristina Quynn), **E334.1 Gay and Lesbian Literature** (TR 8:00-9:15am in Eddy 1 with Catherine Ratliff) **E427.1 Victorian Age** (MWF 2:00-2:50pm in Clark C359 with Ellen Brinks), **E432.1 20th – Century British Fiction** (TR 12:30-1:45pm in Engineering B3 with Leslee Becker), **E438.1 Native American Literature** (MWF 2:00-2:50pm in Eddy 118 with Leif Sorensen), **E441.1 American Prose**

Since 1900 (TR 2:00-3:15pm in Education 13 with Matthew Cooperman), and **E478.1 Modern Poetry** (TR 9:30-10:45am in Aylesworth C108 with Sasha Steensen).

Category 3: E332.1 Modern Women Writers (MWF 12:00-12:50pm in Natural Resources 109 with Kristina Quynn), **E428.1 Postcolonial Literature** (TR 3:30-4:45pm in Clark C358 with Barbara Sebek), and **E438.1 Native American Literature** (MWF 2:00-2:50pm in Eddy 118 with Leif Sorensen). **E456.1 Topics in Critical Theory – Historicisms** (TR 11:00-12:15pm in Gifford 332 with Barbara Sebek), and **E465.2 Empathy, Literary Studies, and Social Change** (TR 12:30-1:45pm in Eddy 1 with Lisa Langstraat).

Category 4: E337.1 Western Mythology (MWF 1:00-1:50pm in Eddy 7 with William Marvin), **E 342.1 Shakespeare I** (TR 9:30-10:45am in Military Science 115 with Lynn Shutters), **E343.1 Shakespeare II** (MWF 10:00-10:50am in Clark C250 with William Marvin), **E432.1 20th – Century British Fiction** (TR 12:30-1:45pm in Engineering B3 with Leslee Becker), and **E478.1 Modern Poetry** (TR 9:30-10:45am in Aylesworth C108 with Sasha Steensen).

Upper-Division World Literature Courses:
E332.1 Modern Women Writers (MWF 12:00-12:50pm in Natural Resources 109 with Kristina Quynn), **E337.1 Western Mythology** (MWF 1:00-1:50pm in Eddy 7 with William Marvin), and **E428.1 Postcolonial Literature** (TR 3:30-4:45pm in Clark C358 with Barbara Sebek).

Policy on Literature Survey Courses

English Department policy requires that all majors and minors take the literature survey courses as required by their concentration (E 270, E 276 and/or E 277) 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 Mary Hickey, Internship Coordinator, at 491-3438, or e-mail her at mary.hickey@colostate.edu

E 487B: *Greyrock Review*

Students may receive credit (one free elective credit per semester for up to four semesters) for an internship with *Greyrock Review*, CSU's undergraduate student-run literary magazine. During this year-long internship, students learn the intricacies of publishing, promoting, and printing a literary journal. As a staff intern, you will be expected to attend weekly staff meetings to discuss advertising, reading and promoting submissions, copyediting, and all aspects of production. Backgrounds in editing and/or creative writing are preferable, though not necessary. Students must be Juniors or Seniors with a 3.0 GPA in English and Composition classes. Qualified students must register for both Fall 2015 and Spring 2016 – This is a one-year commitment. Interested students should contact Sue Russell at sue.russell@colostate.edu or 491-1898.

E 487C: Internship in the Community Literacy Center

E 487C provides students with opportunities to blend academic and experiential learning through community-based research, program design and facilitation, and professional development in the English Department's Community Literacy Center. Interns may elect to concurrently earn upper-division English credit and enroll in the AmeriCorps Program (if chosen for the AmeriCorps program). For more

information about our 2010-2011 internships, contact Tobi Jacobi at tobi.jacobi@colostate.edu.

Note: contrary to the catalogue listing, E 487 C may be taken only for 3 credit hours (i.e., not for variable credit).

E 487D: Internship in the Writing Center

E 487D provides students with opportunities to blend academic and experiential learning. As they perform Writing Program activities (such as tutoring, curriculum development, research in best practice, etc., for the CSU Writing Center), students will gain opportunities to connect writing theory and practice, to work and write with and for genuine audiences, and to gain practical experience under the close supervision of an experienced faculty member. For more information or to apply for a 2015-16 internship, contact the Director of the Writing Center (Professor Lisa Langstraat at lisa.langstraat@colostate.edu

Note: contrary to the catalog listing, E 487D may be taken only for 3 credit hours (i.e., not for variable credit).

Composition Placement/Challenge Exam

Information on Composition Placement and the exam can be found at <http://composition.colostate.edu/placement.html>

Students who scored 600 or higher on the SAT critical reading or 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 critical reading or 26 on the ACT English, must take the Composition Placement Exam to be placed into a composition course. Registration holds will be placed on students' records if they have not satisfied the CO150 requirement by the time they earn 60 credits.

To take the proctored online Composition Placement Exam go to <http://compexam.colostate.edu> – the exam is available 24/7 but is graded only on the first and third Thursdays of each month. Students can check their placement by checking their homepage on RAMweb. Students can take the test **ONLY ONCE**. If a student questions their placement, they can email the Composition Placement Director – Lisa.Langstraat@colostate.edu.

Creative and Performing Arts Awards

Undergraduate students currently enrolled in courses at CSU are eligible to submit a nonfiction, fiction, or poetry entry for the Creative and Performing Arts Award. Entry guidelines will be available at the English Office, 359 Eddy, in early September, with a submission deadline during the first week of October.

Outstanding Literary Essay Awards

The Department's Literature Committee announces the Outstanding Literary Essay Awards, which recognize outstanding critical writing and interpretive work in literary studies. Applicants must be registered graduate students or undergraduate English majors. Awards of \$100 for first place, \$70 for second place, and \$50 for third place will be offered at both the graduate and undergraduate level. Winners will be honored at the English Department Awards Reception on Monday, April 27th 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 also welcome. Only one submission is allowed per student. Submission deadline is Monday, April 6, 2015 at 5:00 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:

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

- ✓ Essays should be no longer than 20 pages (or equivalent). Shorter projects are also welcome.
- ✓ Only one submission is allowed per student.
- ✓ Please submit an electronic copy (only) with no name, address, or instructor's comments visible on the pages.
- ✓ Include with your submission a separate cover letter 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.

Professor Aparna Gollapudi, Department of English, Campus Delivery 1773, Colorado State University, Fort Collins, CO 80523-1773. Submissions can be dropped off at the Behavioral Sciences Building, Room A104.

Outstanding Writing Award in Composition, Rhetoric, & Literacy

Submissions Due: April 13, 2015

Undergraduate Submission Guidelines:

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

- ✓ Essays should be no longer than 15 pages (or equivalent). Shorter projects are also welcome.
- ✓ Only one submission is allowed per student.
- ✓ Please submit an electronic copy (only) with no name, address, or instructor's comments visible on the pages. The title should appear at the top of the submission.
- ✓ Include with your submission a separate cover letter 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.

Submission deadline: Monday, April 13, 2015, at 4:00 p.m. Submissions should be sent to Doug.Cloud@colostate.edu.

