

RAMBLER

The Newsletter for English Majors

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

English Department
ADVISING AND MENTORING
Spring 2016

Academic Support Coordinators (ASCs)

Pre-Registration Advising Information for Fall 2016

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 2016 advising.

Because we know you probably have questions, here are answers to some of the questions most frequently asked.

Who Does What?

The ASCs will help you stay on the path to graduation. They will be responsible for providing you with your advising code and reviewing your concentration checksheets and undergraduate degree plan during your advising sessions. Their goal is to help guide you through graduation and connect you with resources across campus—including your English Department faculty.

The English faculty mentors will complement the work of the ASCs and help you with major-specific advice about careers or graduate school, internships, co-curricular opportunities, and so forth. You can turn to them for advice about course selection, independent studies, and undergraduate research opportunities.

How Do I Arrange an Advising Meeting?

The ASCs for English are Joanna Doxey and Sarah Wernsing. Their offices are in Eddy 209 and 209A, respectively. They are available by appointment, and you must make an appointment through the College of Liberal Arts Academic Support Center 970-491-3117.

How do I arrange a meeting with my faculty mentor?

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

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

Advising Schedule

English Department advisors will be holding pre-registration conferences for the Summer and Fall 2016 semesters from **Thursday, March 31st, through Friday, April 8th**. Please email or respond to your Academic Support Coordinators for advising appointments. Faculty Mentors will have extended office hours so that you can be advised during this special period.

RAMweb Registration Access for Fall 2016

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

Graduates	April 4
Seniors	April 5
Juniors	April 8
Sophomores	April 15
Freshmen	April 22
New Students	(orientation required) May 2

IMPORTANT NOTICES

For Fall 2016 registration:

BE SURE TO SEE YOUR ADVISOR AND REGISTER AS SOON AS YOU ARE ABLE TO DO SO! Early registration greatly increases your chances of getting the classes you want or need.

ATTENTION GRADUATING SENIORS

If you plan to graduate in Fall 2016, 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 3-6
Fall on pages 6-18**

Additional registration details on pages 18-22

Awards information on page 23-25

Summer 2016

Courses

The following is a list of English and Composition courses only. For other undergraduate and graduate courses, see the online Summer 2016 Class Schedule through RAMweb.

First 4-week Term – 5/16/16-6/10/16

E320.001 –Introduction to the Study of Language

3 Credits

Tatiana Nekrasova-Beker

9:50-11:50am MTWRF

The course presents the basic concepts and theories that linguists/applied linguists adopt in trying to understand how language works and how language is used. In this course, you will learn how to analyze language from both a formal and a functional perspective. We will spend time investigating the various sub-disciplines of linguistics and examine the relationships between language forms and the systematic behavior of language.

This is a required core course in the Linguistics and Culture Interdisciplinary Minor and strongly advised for students with the Language concentration.

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.

Second 4-week Term – 6/13/16-7/8/16

E238.401 20th Century Fiction – Online Course – 6/13/16 – 8/05/16

3 Credits

Jeremy Proctor

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!

E332.001 –Modern Women Writers

3 Credits

Aparna Gollapudi

11:00am-1:00pm MTWRF

This course brings together twentieth- and twenty-first- century women writers from all over the world working in various literary forms. A Russian poet, novelists from Indian and Zimbabwe, Asian American playwrights, a graphic novelist: these are some of the figures you will meet in this course on modern women writers. Although the works we will study represent only a tiny fraction of literature produced by women today, we will hopefully get a good sense of the range and diversity of women's literary output during this time period. Along with literary works, we will also be exploring relevant theoretical perspectives from recent gender theory scholarship. Students will be assessed based upon formal literary interpretation assignments, presentations, class participation/ discussion leadership, daily reading responses, etc. At the end of the course you would have been introduced to a broad range of intersectional gender politics – including how gender identity is framed within issues of race, nation, class, sexual orientation, caste, colonization, etc. – and should achieve in depth knowledge of the literary texts studied in the course.

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

Third 4-week Term – 7/11/16-8/05/16

E340.001 – Literature and Film – The (Inter)National Stages of Irish Cinema

3 Credits

Kristina Quynn

12:10-2:10pm MTWRF

This course focuses on the representation of the Irish and Ireland in modern and contemporary Irish drama and film. We begin with early-twentieth-century films as well as with plays that promoted myths of romantic nationalism and launched Ireland's National Abbey Theatre. We spend time with popular—both sympathetic and “troubled”—representations of the Irish in American, British, and Irish cinematic traditions. We pay close attention to the intersecting concerns Irish writers, artists, and filmmakers take up in representing urban and rural interests, Irish national history, Northern Irish “Troubles,” “post-national” Irishness, diaspora and globalization, and shifting terrains of gender and sexuality in contemporary Ireland.

This course fulfills a Category 2, 3 or 4 elective requirement for English majors and world literature for English Education concentrators.

E343.001 –Shakespeare II

3 Credits

Roze Hentschell

9:50-11:50am MTWRF

2016 marks the 400th anniversary of William Shakespeare's death, an especially exciting time to reflect on his legacy and study his works. In this course, we will study five plays from the second half of Shakespeare's career, likely including *Hamlet*, *Macbeth*, and *The Tempest*. We will emphasize the plays' status as drama, paying attention to issues of scripts, theater, and performance. And while we will focus on Shakespeare's use of dramatic conventions and modes (e.g. “comedy,” “romance”), we will also place these texts in their social and historical context, giving us a more complete understanding of the circumstances in which they were written. For example, we will discuss the history of the London theater, the status of the author/playwright in late sixteenth-early seventeenth century England, and issues of class, politics, nationalism, race, gender, and sexuality. We will also discuss plays in performance, with an emphasis on recent film adaptations and an optional trip to Boulder to see one of the performances at the Colorado Shakespeare Festival.

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

Composition – 5/16/16-7/8/16

CO150- College Composition

001 11:00am-12:00pm MTWRF

James Roller

CO300- Writing Arguments

001 8:40 – 9:40am MTWRF

Christina Sutton

Composition – 6/13/16-8/07/16

CO150- College Composition
002 9:50-10:50am MTWRF
Ashley Davies

CO300- Writing Arguments
002 1:20-2:20pm MTWRF
Bev McQuinn

Online Composition Courses

5/16-7/10/16 – First Session

CO150.401 – Mary Hickey

CO300.401 – Ed Lessor

6/13-8/07/16– Second Session

CO150.402 – Nancy Wright

CO300.402 – Sharon Grindle

Fall 2016

Course Descriptions

The following is a list of new and special-topic courses only. For other undergraduate and graduate courses, see the online Fall 2016 Class Schedule through RAMweb.

Special Topic Courses

UNDERGRADUATE COURSES

E331.001 Early Women Writers

3 Credits

Aparna Gollapudi

12:30-1:45pm TR

In *A Room of One's Own*, Virginia Woolf says in rather memorable hyperbole: "All women together ought to let flowers fall upon the tomb of Aphra Behn.... It is she--shady and amorous as she was--who makes it not quite fantastic for me to say to you tonight: Earn five hundred a year by your wits." Aphra Behn, the first professional female writer who made her living primarily by her literary endeavors is at the head of a long line of eighteenth-century women writers who competed with male authors and amongst themselves in a burgeoning print market. This course studies British women writers of the long eighteenth century (1660-1800), tracing the emergence of professional women writers, the markets they came to dominate, the authorial personas they crafted, and the ideological contexts they negotiated in their writings. Poetry, fiction, drama, and feminist 'manifestoes' by eighteenth-century women writers will be contextualized within modern critical discourses that theorize and historicize women's writings from the period.

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

E338.001 Ethnic Literature in the United States

3 Credits

Leif Sorensen

1:00-1:50pm MWF

This course will focus on recent work (most if not all of our texts have been published since 2000) by a broad range of ethnic writers in the US. We will be reading a mixture of poetry, fiction, essays, memoir, drama, performance texts, and graphic narratives. 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 Díaz and Claudia Rankine, authors of genre fiction like Ted Chiang, and lesser-known figures like the graphic novelist Adrien Tomine and the experimental poet Cathy Park Hong. We will also examine initiatives that seek to promote diversity in literature and culture like We Need Diverse Books and look at how major forces in popular culture (comics publishers, film studios, awards ceremonies) respond to calls for diversity.

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

E339.001 Literature of the Earth

3 Credits

Camille Dungy

11:00-12:145pm TR

How are contemporary American writers writing about the land? In this class we will read essays, short stories, and poems that consider what it means to live in the world. Climate change, resource extraction, environmental stewardship, connections between human and nonhuman animals, the history of our place on the Earth, and the pleasure we take from the wild world: all these and more are topics we will consider. You'll be both reading and writing this semester, as we interrogate assumptions about who can write about the Earth and how and why. Look forward to opportunities to speak directly with practitioners of contemporary environmental writing as you learn more about what it means to construct literature of the Earth.

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

E370.001 American Literature in Cultural Contexts – “Growing Up Latino(a)”

3 Credits

Harrison Fletcher

9:00-9:50 MWF

From the streets of the barrio to the buckskin hills of the llano, this course will confront the myth of a singular Latino(a) experience in the United States. Reading a wide range of styles and forms, we will take into account the many different groups of Latino(a)s in the U.S. and examine how place, class, religion and education have had an impact on Latino(a) self-definition and community. We will draw from history and folklore as well as media and popular culture. Course objectives include developing familiarity with Latino(a) writing and improving critical awareness and sensitivity to an area of literature too often overlooked. Readings include: *Growing Up Latino* edited by Ilan Stavans, *House on Mango Street* by Sandra Cisneros, *Bless Me Ultima* by Rudolfo Anaya, *Drown* by Juno Diaz, *Down These*

Means Streets, by Piri Thomas, *Butterfly Boy* by Rigoberto Gonzalez, *Nobody's Son* by Luís Alberto Urrea, *Emplumada* by Lorna Dee Cervantes, *Hustle* by David T. Martinez, *We The Animals*, by Justin Torres.

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

E422.001 African American Literature

3 Credits

Camille Dungy

4:00-6:50pm T

From Phillis Wheatley—the first black person in the American colonies to publish a book—to 20th century greats like Zora Neale Hurston, Langston Hughes, Gwendolyn Brooks, Toni Morrison, Nikki Giovanni, and James Baldwin, we'll consider how African American writers of the past have influenced how Americans of all races write about the world today. Contemporary books will include Evie Shockley's *the new black*, Gregory Pardlo's *Digest* (winner of the 2015 Pulitzer Prize), and Tayari Jones's *Leaving Atlanta*.

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

E426.001 British Romanticism

3 Credits

Dan Beachy-Quick

12:30-1:45pm TR

Dismissing the ease with which Romanticism is too easily dismissed as being merely “romantic”—that is, filled with poesy and flowers, melancholy and fits of swooning—we'll spend the term examining the radical experiment in language and philosophy these diverse and great writers more truly represent. Focusing on major authors of the period (Wordsworth, Coleridge, Keats and the Shelleys), as well as the curious outliers (John Clare, Leigh Hunt, Charles Lamb), we'll seek ways to consider, though poetry and prose and letters, each author in his or her own light, as well as the broader vision that binds them together. A variety of secondary sources will help outline the historical and cultural milieu, and by semester's end, we'll look at some contemporary poets whose work rekindles the Romantic experiment—not, as we'll discover, that it has ever flickered out.

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

E433.001 Literatures of the American West

3 Credits

Matthew Cooperman

4:00-5:15pm TR

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

material history—the horse, the pistol, water, barbed wire—the implements and elements by which its space was “won.”

Possible Texts: Willa Cather, *Death Comes for the Archbishop*; Wallace Stegner, *Angle of Repose*; Ed Abbey, *The Monkeywrench Gang*; Terry Tempest Williams', *Refuge*; Leslie Marmon Silko, *Ceremony*; Ed Dorn, *Gunslinger*; Gretel Ehrlich, *The Solace of Open Spaces*.

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

E460.001 Chaucer

3 Credits

Lynn Shutters

12:30-1:45pm TR

In this course we'll be studying Geoffrey Chaucer's late fourteenth-century masterpiece, the *Canterbury Tales*. The premise of this work is simple enough: a group of English men and women from all walks of life are on their way from London to Canterbury on a pilgrimage. They travel together and relate tales to pass the time – thus the *Canterbury Tales*. Today the *Canterbury Tales* is by far Chaucer's most famous work, despite the fact that he was better known for other poems up until around the nineteenth century. And, it's partially based on the artistic merit and perceived “Englishness” of the *Canterbury Tales* that Chaucer came to be viewed as the alleged Father of English Poetry. As we study Chaucer and his tales, we'll also be studying these perceptions of Chaucer and this work. Why does the *Canterbury Tales* appeal to various audiences, including audiences today? Is Chaucer a quintessentially medieval poet, and does he therefore provide us a glimpse of a medieval past? Does he espouse universal themes, and if so how do we define those? Is he somehow modern *avant la lettre*, pointing a way forward to later developments in English literature and society? Chaucer has been subject to any number of theoretical approaches; consequently we now have deconstructionist Chaucer, feminist Chaucer, queer Chaucer, postcolonial Chaucer, animality studies Chaucer, and the list goes on. We'll examine what these various perspectives on Chaucer yield, and where their strengths or weaknesses may lie. Finally, in our pursuit of Chaucerian afterlives, we'll consider some popular culture takes on Chaucer, including the film *The Knight's Tale*, Baba Brinkman's *The Rap Canterbury Tales*, and *Geoffrey Chaucer Hath a Blog*. This class will provide the opportunity to enjoy a great poet from the past, as well as the opportunity to think about how we relate to the past and why the past matters.

To bear in mind:

This course will require you to read extensively in Middle English. Most students come to enjoy Middle English (really!), but it can be challenging, particularly at first. No prior experience with Middle English is required.

This course fulfills the capstone requirement for all majors. For English Education concentrators only, it fulfills both the capstone and a Category 1 or 4 upper-division English requirement. English majors who already have the capstone can count it as a Category 1 or 4 elective.

E465.001 – Topics in Literature and Language – The Sonnet

3 Credits

Roze Hentschell

4:00-5:15pm MW

This capstone will focus on the enduring poetic form of the sonnet. Marked by formal artifice and constraint, sonnets are also regarded as one of the more intimate and insular forms through which subjectivity and secular love is developed, the “pretty rooms” that John Donne hopes to build with his lover. Despite, or perhaps because of, the generic familiarity of the sonnet (the “sonnet craze” reaches its height in the 1590s), it is also an important site for thematic innovations. William Shakespeare, Lady Mary Wroth, John Donne, John Milton, and—later—Thomas Gray were among the writers that turned the conventional love sonnet on its head and found in the form a site for new voices, new themes, and new ways of working with language.

We will spend the first half of the course studying the European and early British development of the sonnet, beginning with an introduction to the Italian origins of the form. We will trace its formal and thematic conventions in the fifteenth and sixteenth centuries in France and England, paying attention to sonnet cycles as a particular type of courtly form of pleasure and play. We will look at the early modern innovations of the form and in so doing will also attend to a greater self-reflexivity on the part of the poet in the seventeenth and eighteenth centuries.

The second half of the course will take up the nineteenth through twenty-first century incarnations of the sonnet, both in England and America. While the sonnet would never regain the popularity it had in the late sixteenth century, we will investigate why and how the sonnet has endured as an important poetic form, and why it emerges as particularly prevalent in some periods in Britain (we’ll look at the Romantics and WWI poets to this end) and with particular authors in America, including Edna St. Vincent Millay, Robert Frost, e.e. cummings, and Claude Mackay. We will also look at contemporary writers of the sonnet, including experimental poetry where the sonnet is radically altered in form. Is it still a sonnet if it’s only a sonnet in name?

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.

GRADUATE COURSES

E501.001 – Theories of Writing

3 Credits

Sarah Sloane

2:00-3:15pm TR

E501 is a course that introduces you to primary theories of the composing process and the field of Writing Studies itself. Most graduate students enter a course like this one prepared to study composing processes, narrative theory, and contemporary theories of composition and rhetoric, and expecting to learn the hackneyed taxonomies of writing and writing instruction. You will get some of that. However, when we study expressivist, cognitivist, social constructionist, and new rhetorical approaches to writing, you might consider yourself outside of theory, standing in some abstract, neutral space where you can observe other people extrapolate from or embody their theories of writing. Too often we study theories, conceptions, principles, rules, and even techniques of writing only in the abstract. We often assume we ourselves exist outside of theoretical categories, when in fact our own unnoticed and unremarked status

within conceptual formations and taxonomies of writing may make our own theoretical stance the most blinkered and unyielding.

One goal of E501 is to make visible what is ordinarily invisible to us—to explore our own, implicit understandings of how writing works, how it is constructed as an act, an art, and a composing process that can be taught.

How we theorize writing, whether implicitly or explicitly, also inflects what we ourselves do when we compose. Beginning to see and understand our own implicit theories of writing is valuable because we can broaden those theories and try different ways to write, to teach writing, and to understand the relationship between rhetorics and reality. When we start to conceive of writing and writing instruction as processes whose definitions are malleable, indeterminate, and contingent, we can see the importance of acknowledging our own theories as we study others. What happens when we write? How can we understand writing? What theories do we hold fast?

E501 also forms the core of the discipline of rhetoric and composition. From the moment in the *Phaedrus* when the Egyptian god Theuth (or Thoth) suggests writing is a mere recipe for “remembering,” until today’s digital rhetorics’ reconsideration of genre, textual formations and conventions, and its new categories of delivery systems, our theories of composing processes shift accordingly.

Some of the questions that we might explore in this class include the following: How does context inform who gets to write, what gets said, and how that saying gets disseminated? What are the different materials with which we compose, and how does the materiality of writing (writing surface, writing tools, medium) matter? How do digital rhetorics confound current rhetorical models? In your independent projects towards the end of class, you might decide to explore anything from writing and the body, intellectual property rights and copyright, local landscapes and language, crimes of writing, politics and writing, gender and writing, and the teaching of writing as a civic responsibility, a matter of social justice, or even as a revolution. Readings will include Kenneth Burke, Morris Young, Anne Ruggles Gere, Peter Elbow, Andrea Lunsford, Lisa Ede, Jackie Jones Royster, Linda Flower, and selections from *College Composition and Communication*. Weekly discussion forum postings, three monthly writing assignments (literacy autobiography with a twist; analysis of competing taxonomies of writing; and multi-modal explorations of different contexts of writing), and one major independent writing project developed in consultation with the professor. Graduate students from any concentration are very welcome.

E507.001 Special Topics in Linguistics - Sociolinguistics

3 Credits

Gerald Delahunty

1:00-1:50pm MWF

Sociolinguistics is the study of the interactions between language variation and a very broad range of social factors. Regional dialects are probably the most familiar sociolinguistic phenomenon: linguistic variants correlate with geographically defined groups of people. But language variation correlates also with groups defined according to social class, ethnicity, race, gender, age—in fact, any group of people, however defined, will exhibit some linguistic idiosyncrasies.

In addition to investigating the associations between language variation and groups of people, we will investigate the ways in which linguistic variation is a resource for the construction, maintenance, and

evolution of personal, social, gendered, and cultural identities; of social networks; of power structures and relationships; and of the ideologies—especially those derived from language standardization—that underlie identities and power relations. And we will also investigate how language variation is a resource for challenges to all these.

Language varies also with factors deriving from its mode, medium, and context of use: whether it is spoken or written (or written as if spoken or spoken as if written); whether mediated electronically; whether formal or informal or anywhere in between; whether the interlocutors are related by (a) symmetries of power or solidarity; and whether they intend to be polite or impolite to each other. Sociolinguistics is concerned also with the distribution of, and interactions among, languages and their speakers. Most modern states include multiple languages, with consequent implications for social and educational policy; many, if not most, of the people in the world are bi- or multi-lingual, with implications for language choice, language change, language planning, pidginization and creolization, and language survival or death.

In this course we will critically assess the notions of “language,” “dialect,” “language variety,” “Standard English,” “computer mediated communication,” “style,” “(im)politeness,” “pidgin,” “creole,” “linguistic repertoire,” “register,” “linguistic accommodation,” “bi- and multi-lingualism,” “bi- and multi-dialectalism,” “language change,” “language beliefs,” “language attitudes,” “language choice,” “language deficit vs. language difference,” “language testing,” and many others, especially those of particular interest to the students in the course.

The presentation assumes no linguistics background and students from all programs are welcome, including advanced undergraduates in the Language concentration and in the Interdisciplinary Minor in Linguistics and Culture.

E513A.001 – Form and Technique in Fiction: Point of View and the Art of Structure

3 Credits

Andrew Altschul

4:00-6:50pm R

Point of view comes prior to all other aspects of storytelling – without establishing source and perspective there can be no story. Furthermore, by setting the mechanical and psychological terms of a reader’s interaction with the narrative, what Alyce Miller calls the “controlling framework,” point of view determines what stories are possible. In this course we will read novels and short stories with complex, unconventional points of view, and examine the interplay between perspective and structure. The reading list will include works by Henry James, Virginia Woolf, Vladimir Nabokov, Jorge Luis Borges, Alain Robbe-Grillet, Rivka Galchen, and others. We will also read Peter Brooks’ study of structure, *Reading for the Plot*, to inform our discussions of how narrative fiction can, and must, provide readers with an experience of complete, graspable meaning.

Students will examine the texts and explore various narrative strategies through pastiche assignments and critical responses shared on a course blog. As a final project, students will develop a longer, exploratory work of fiction that grapples with the issues raised; these will be discussed in brief workshops over the last several weeks of the semester.

E514.001 – Phonology/Morphology- ESL/EFL

3 Credits

Gerald Delahunty

3:00-3:50pm MWF

Teachers of English as a second or foreign language must be familiar with the major patterns of English phonology, morphology, word formation, and vocabulary and with their relevance to classroom materials. The course will introduce some basic assumptions about language and then focus on the primary topics of the course, English phonetics/phonology, morphology/word formation, and lexis and encourage you to explore these topics in ways that connect with EFL/ESL coursework and teaching. By semester's end, students will be able to recognize linguistic concepts in ESL/EFL pedagogical materials and in SLA research; they will be familiar with variant terminology; they will become proficient in basic linguistic analysis, and will begin to apply analytic techniques to learner data.

While this course is designed for students in the English MA in TEFL/TESL and students in the Joint MA programs in TEFL/TESL and Languages, Literatures, and Cultures, anyone interested in these topics is welcome to register, especially advanced undergraduates in the Language concentration and in the Interdisciplinary Minor in Linguistics and Culture.

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) 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. Student will read and discuss research articles in SLA and engage in the analysis of learner data.

E600A.001 Research Methods/Theory: Literary Scholarship

3 Credits

Zach Hutchins

11:00-12:15pm TR

Students in E600A will pursue research projects relevant to their individual interests, whether nineteenth-century American poetry, fourteenth-century morality plays, or twenty-first century graphic novels. In pursuit of those research projects, students will compile an annotated bibliography of relevant secondary sources and identify primary source archives pertinent to the chosen subject. Then, in the second half of the course, we will work towards writing for publication in one of the many genres and venues associated with literary studies. Bring your best ideas about Faulkner, Austen, and Rushdie to this course, and watch them come to life!

E600B.001 – Research Methods/Theory: Design

3 Credits

Doug Cloud

11:00-12:15pm TR

This course introduces research methods used in English studies, with particular emphasis on those methods used in qualitative research pertaining to the creation, circulation and reception of discourse, in both classroom and public spaces. The course builds on two assumptions:

1) Research is intimately related to theory and practice.

2) All research—introspective or empirical, quantitative, qualitative, or mixed—is an act of selecting and interpreting information.

Throughout the course, we will explore the implications of these assumptions and how they affect specific research methodologies. Further, we will look for ways in which these assumptions shape the work of researchers using different research methods and approaches.

The approach in this course will be to analyze selected examples for their use of research methods to answer specific research questions. Simultaneously, students will craft their own research questions and begin to collect sources and data to contextualize and answer those questions. Students will also have additional opportunities to develop their critical reading and analytic skills by commenting on manuscript submissions. Students will also try out varied research methodologies and consider how their studies would change based on the differing methods.

E603.001 Computers and Composition

3 Credits

Tim Amidon

7:00-9:50pm W

Increasingly pervasive in our lives, digitally networked technologies afford humans fresh ways composing relationships, textual performances, institutions, and social groups. In Computers and Composition (E603), we will critically explore how emergent forms of digital writing and reading challenge traditional notions of literacy and authorship. We'll investigate the ways that infrastructures and interfaces enable and constrain the ways we might interact, write, read, and communicate. We'll consider how human-centered design might be leveraged to improve the equity and accessibility of digital texts, spaces, and interfaces. We'll think about how ed-tech impacts learning, pedagogies, and

academic contexts. We'll interrogate how emerging digital literacies displace embodied and analogic literacies. We'll discuss the ways that the social and participatory web, certainly leveraged for democratic purposes (e.g., Arab Spring; Occupy Movement), also hides a darker side where user-authored content is appropriated by platform-providers.

To inform our inquiry, we'll read broadly across the fields of communications, rhetoric and composition, computers and writing, technical communication, and human-computer interaction to better understand how these disciplines theorize and enact the composition of digital texts and spaces. In order to orient ourselves on a common grounding, we'll borrow Stuart Selber's (2004) taxonomy for unpacking the differences between functional, critical, and rhetorical literacy. Students from all concentrations/programs are invited and encouraged to enroll. Students will be asked to compose/create three main projects in these course: (1) Student will compose informal weekly reading responses and participate within group discussions; (2) Students will each facilitate one of our course discussions by preparing questions that will guide our inquiry of one class reading on the day it is due; (3) Students will design a long-form project that is artistic, academic, or activist in aim. While a proposal will be required before long-form projects are approved, my hope is to support work that students are committed to performing and interested in creating. Projects will have connections to the digital dimensions of literacy, pedagogies, art, publishing, and/or communication, but students have wide leeway in how they articulate and envision those connections. I encourage projects that provide students the opportunity to engage with relevant ideas and forms of composing that they are interested in exploring.

E608: Integrating Writing into the Academic Core

8/23-9/22 (five weeks)

1 credit

Tobi Jacobi

3 sections offered

7:30-8:50am, T/TH

11:00am-12:20pm, T/TH

12:30-1:50pm, T/TH

E608 supports the development in writing competency among undergraduates. Integrating sound writing assignments and then evaluating and responding to student writing can accomplish two central goals—1) improving students' comprehension of course content and 2) improving students' proficiency in writing. E608 begins by considering the meaningful integration of both in-class and out-of-class writing tasks. We will discuss methods for supporting undergraduate efforts to write analytically and argumentatively as well as to synthesize textual sources, acknowledge outside sources, and integrate their own ideas.

Building on key theories in the teaching of writing, E608 covers the central role of audience and purpose to a writer's goals as well as the recursive nature of writing more generally and varying ways to support writers as they revise papers toward completion. This includes responding to student writing, holistic scoring, analytic rubrics and commentary, the place of grammar and mechanics in writing development and methods for detecting and preventing plagiarism.

E615.001 Reading Literature – Recent Theories

3 Credits

Paul Trembath

4:00-6:50pm R

This course is a graduate level introduction to literary and cultural theory since it has developed in the United States since the 1970s. We will be studying material roughly in the chronological order of its academic reception from semiotics and deconstruction (which displaced the hegemony of New Criticism with its formalist, aestheticist, and innovationist approach to literary texts) through various forms of cultural materialism, until finally we study recent developments in critical studies ranging from neo-psychoanalysis to speculative realism and object-oriented ontology. On the way to these latter forms of criticism we will cover feminisms, schizoanalysis, transcendental empiricism, lesbian and gay studies, gender and somatic criticism, postcolonialism, and cultural studies generally. The purpose of the course is to familiarize students with many of the critical rhetorics that inform research in specialized areas of study, and to explain the conceptual antagonisms that have emerged between various approaches to literature and culture since the end of the 20th century and into the millennium. Requirements: assigned readings, 1 or 2 critical papers (topics to be decided individually in conference), attendance.

E630A.001– Special Topics in Literature: Colonial and Postcolonial Literature (Special Focus: Environment Issues in Postcolonial Literature)

3 Credits

Ellen Brinks

9:30-10:45am TR

This class on colonial and postcolonial literatures will have a special focus on environmental issues in postcolonial literature from Africa, South Asia, Australia, and the Caribbean. How writers (and filmmakers) represent colonial and postcolonial environments, their exploitation, and offer alternative visions of community, justice, and sustainability – and how literary form, voice, point-of-view, and style foreground these subjects – are the guiding questions of this course. We will situate the literature in the contexts of colonization, decolonization, global tourism, biological citizenship, and environmental justice, since many global social and environmental crises are linked to capitalist expansion, colonialism, neocolonialism, and contemporary neoliberalism. Texts will be literary and theoretical. In addition to our weekly readings and discussions, one 20 pg. or two 10pg. critical research essay(s) comprise the primary workload for this course.

Sample Topics and Texts:

Pastorals and Counterpastorals: Conrad, *Heart of Darkness*; Habila, *Oil on Water*; *Ten Canoes* (film, dir. deHeer); Grenville, *The Secret River*; Ngugi w'a Thiong'o, *A Grain of Wheat*

Aesthetics and Activism: *Samson and Delilah* (film, dir. Thornton); Zakes Mda, *The Heart of Redness*; Kincaid, *A Small Place*; Walcott, selected poems

Species Boundaries and Biological Citizenship: Sinha, *Animal's People*; Roy, *The God of Small Things*; Ghosh, *The Hungry Tide*

Theoretical Texts: Guha, *The Unquiet Woods*; *Postcolonial Ecocriticism* (ed. Huggan and Tiffin); *Postcolonial Ecologies* (ed. DeLoughrey and Handley); Mukherjee, *Postcolonial Environments*; Bartosch,

Environmentality; Carrigan, Postcolonial Tourism; Ecoambiguity Community and Development (ed. Slovic, Sarveswaran)

E630B.001– Special Topics in Literature: Word & Image

3 credits

Aparna Gollapudi

7:00-9:50pm W

“What’s the use of a book...without pictures?” thinks Alice before she tumbles into her adventures in Wonderland. This course hopes to explore the multi-faceted implications of that indignant query. Pictures and words co-exist on the same page in works as different as medieval illuminated books, seventeenth-century emblem books, children’s picture books, and comics. The course will explore the boundaries between word and image in books of different genres and historical periods within the context of recent theory about text-image relations. We will not only study text-image interactions as they appear on the surface of the page, but consider the page itself, as well as the book it belongs to. Usually, when we pick up a book to read, its material existence becomes irrelevant for us; we care only for the abstract ideas, knowledge, pleasure, or absorption it offers us. The book as a physical object fades into the background. However, the book is not only to be read, but it is to be seen, felt, and touched. Its material dimensions determine and control ‘meaning’ or ‘understanding’ as much as the words or pictures printed in it. This semester, thus, we will explore new ways of thinking about books, as well as the words and pictures that inhabit their pages within a variety of theoretical contexts.

E631.001 Crossing Boundaries – Writing in the Immersive Field

3 Credits

Matthew Cooperman

6:00-8:50pm T

The occasion of the world, or a “topological wandering,” this course explores writing as a mobile artifact that always already occurs in the field. Where that field is, what it looks like, and how we are able or not able to enter it is the ostensible subject of the course. Yet how to define “field?” From Olson’s “projective verse” to Gloria Anzaldúa’s “borderlands,” phenomenology to bioregionalism, definitional questions abound. Gathering ecos (house) to poesis (making), we will purposefully cross disciplinary boundaries to write our way out of the classroom and into the world... Readings in ethnography, bioregionalism, radical cartography, and documentary poetry will provide methodological models for our inquiry. More specifically, we will explore creative, critical and immersive modalities through a series of juxtapositions: near/far, here/there, now/then, micro/macro, meditative/proprioceptive. Each of these explorations will produce a “writing” that charts the transformation of experience into aesthetic action. Semester-long journaling and mapping projects will produce a culminating final project driven by student interest. Service-learning may occur, as well as the development of future pedagogical practices..

Possible Texts:

Prose

Denis Wood, *Everything Sings*

Lucy Lippard, *The Lure of the Local*

Barry Lopez, *Crossing Open Ground*

Ed Dorn, *The Shoshoneans*

Poetry

Forest Gander & John Kinsella, *Redshift: An Ecological Poetics*

Kristin Prevallet, *Scratch Sides: Poetry, Documentation and Image-Text Projects*
Brenda Coultas, *A Handmade Museum*
C.S. Giscombe, *Giscombe's Road*
Harryette Mullen, *Urban Tumbleweed*

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

3 Credits

Anthony Becker

4:00-5:15pm MW

This course examines the role of technology in language learning through hands on materials development and evaluation. The use of technology in L2 learning will be evaluated in terms of research, accessibility, adaptability, and learning context. Topics to be covered include: a) software and online tools for reading, writing, listening, speaking, vocabulary, and grammar; b) approaches to teaching with corpora; c) synchronous and asynchronous computer-mediated communication; d) using web 2.0 tools to develop teaching tools and materials; e) teaching culture through CALL; f) evaluating online tools and resources; and g) online communities and gaming as educational tools for learning language.

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 2016, courses must be added by Sunday, August 26, 2016. Beginning with the Monday of the second week of classes, August 29th, courses can be added with an override from the instructor or Department through Census date (Wednesday, September 7th), 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 7th. Except for CO130 and CO150, students can withdraw from their classes through Monday, October 17th.

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 2016 Class Schedule and Registration

If you do not have a Faculty Mentor, please contact the English Office at 970-491-6428, so that we can assign you one. If you need to be reassigned, please contact the English Office, 970-491-6428.

Respond to your faculty mentor's email, so that you can consult with them before registering for classes.

Note: You **MUST** meet with your advisor or faculty mentor in order to get your advising code. The staff in the English Department office cannot and will not give undergraduate students advising codes. Only advisors can provide these.

To register: Go to <http://ramweb.colostate.edu> and enter your eName and ePassword. (If you do not have an eID or you have forgotten your password, go to <http://eid.colostate.edu/>.) Once in RamPoint, click on the RAMweb tab. Registration options are bulleted on the left.

You can access the University Class Schedule from RAMweb. Course offerings and seat information will be up-to-the-minute. Changes in instructor, location, days, or time will be updated daily after 5:00 p.m. The registration system operates 24 hours a day, 7 days a week.

Also from your personal homepage, you can print your weekly class schedule; access tuition, billing, and financial aid information; view your academic records, SAT/ACT scores, Composition Placement Challenge and Re-evaluation Essay Exam results, and student job listings; and use WebCT and WebMail. Other links allow you to make changes to your e-mail

address, phone, home address, etc. **Please update your contact information as changes occur, so that we have current contact information if we need to reach you.**

WAITLISTS IN ARIES

ARIES will 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 2016. Your Fall 2016 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 2016

Restrictions will be placed on registration for the following:

- **E240 & E270** – English Majors only until April 22 then open to all majors.

- **E276, E277**– English Majors and Teacher Licensure Speech Concentrations only until April 22 then open to all majors.
- **E311A, B & C** – English Majors only until April 22 then open to all students except freshman.
- **E337** – English Majors and Minors only until April 22 then open to all students except freshmen.
- **E322 (English Language for Teachers I)**
 - 1) Post-bachelor and senior English Majors only until April 15.
 - 2) Junior English Majors until April 22.
 - 3) Then open to all English Majors except freshman.
- **E341, E342, and E343** – English Majors and Minors only until April 22 then open to all students except freshmen.
- **CO300** No freshmen or graduate students allowed.
- **CO301A**
 - 1) Seniors only until April 15.
 - 2) Juniors until April 29.
 - 3) Then open to Sophomores.
- **CO301B** – restricted to students with a Major or Double-Major in Science.
 - 1) Seniors only until April 15.
 - 2) Then open to Juniors.
- **CO301C & CO302**
 - 1) Seniors only until April 15. Then open to Juniors.
 - 2) Sophomores cannot register for CO301B, CO301C & CO302.
- **CO301D** – English Education & Teacher Licensure Speech Majors only.
- No freshman or graduate students allowed.
- **E401 & E402** – Post-Bachelor and Senior English and Teacher Licensure Speech Majors only until April 15, then open to Junior English and Teacher Licensure Speech Majors until April 22, then open to all English and Teacher Licensure Speech Majors except freshman.
- **E405 (Adolescents' Literature)** English Majors and Minors only until April 22 then open to all students except freshmen and GUESTs.
- **E412A (Creative Writing Workshop)**

- 1) Senior English Majors until April 15.
- 2) Junior English Majors until April 22.
- 3) Then open to all students.

- **E465 (Topics in Literature & Language) The Sonnet**

English Majors only until April 22. Then open to all students except freshmen.

HAVING TROUBLE?

English majors who cannot get into a required course (E240, E270, E276, E277, E341, E342, E343, CO300, CO301A-D, CO302) should contact Professor Tobi Jacobi (Eddy Building, Room 349). **Please do not wait until the last minute.**

E384A – Supervised College Teaching

Students who plan to register for E 384A for Fall 2016 should make arrangements as soon as possible this semester. **You must be registered for this course by the time the semester begins.** An application form is available at the English Office, Eddy Building, Room 359.

E495 – Independent Study

Students who plan to register for E 495 for Fall 2016 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 2016 semester. Students registering for an Independent Study after census date will be required to pay a Late Registration fee.

Note: E384 A, E487A-D, and E495 cannot fulfill requirements listed in Column A of your checksheet.

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

GRADUATE STUDENTS

Qualifying exam for those in the English Education program: Students in the English Education MA program must take a qualifying exam in the early part of their

program. Please consult your advisor regarding the exam and how to proceed.

E694.001– Independent Study–Portfolio

E695.001– Independent Study

E698.001– Research – Project

E699.001– Thesis

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

Capstone Requirement for English Majors

As part of the All-University Core Curriculum program, you must take E460, E465, or E470 to fulfill the AUCC Capstone requirement. You may not use E505 to fulfill this requirement. In Fall 2016 the courses fulfilling the Capstone requirement are E460.001 and E465.001.

FALL 2016

Capstone Courses: E460.1 Chaucer

(TR 12:30-1:45pm in Engrg B3 with Lynn Shutters), and **E465.1 Topics in Literature and Language –The Sonnet** (MW 4:00-5:15pm in Eddy 1 with Roze Hentschell).

Category 1: E331.1 Early Women Writers

(TR 12:30-1:45pm in Eddy 10 with Aparna Gollapudi), **E342.1 Shakespeare I** (MWF 11:00-11:50am in Clark C364 with William Marvin), **E343.1 Shakespeare II** (TR 2:00-3:15pm in NATRS 109 with Lynn Shutters), **E426.1 British Romanticism** (TR 12:30-1:45pm in Wagar 132 with Dan Beachy-Quick),

and **E460.1 Chaucer** (TR 12:30-1:45pm in Engrg B3 with Lynn Shutters).

Category 2: E338.1 Ethnic Literature in the United States (MWF 1:00-1:50pm in Clark C146 with Leif Sorensen), **E339.001 Literature of the Earth** (TR 11:00-12:15 in Military Sciences 115 with Camille Dungy), **E370.001 American Literature in Cultural Contexts – “Growing Up Latino(a)”** (MWF 9:00-9:50am in Pathology 109 with Harrison Fletcher), **E422.1 African American Literature** (T 4:00-6:50pm in Eddy 106 with Camille Dungy), and **E433.1 Literatures of the American West** (TR 4:00-5:15pm in Clark C358 with Matthew Cooperman).

Category 3: E331.1 Early Women Writers (TR 12:30-1:45pm in Eddy 10 with Aparna Gollapudi), **E338.1 Ethnic Literature in the United States** (MWF 1:00-1:50pm in Clark C146 with Leif Sorensen), **E339.001 Literature of the Earth** (TR 11:00-12:15 in Military Sciences 115 with Camille Dungy), **E370.001 American Literature in Cultural Contexts – “Growing Up Latino(a)”** (MWF 9:00-9:50am in Pathology 109 with Harrison Fletcher) **E422.1 African American Literature** (T 4:00-6:50pm in Eddy 106 with Camille Dungy).

Category 4: E337.1 Western Mythology (MWF 9:00-9:50am in Military Sciences 105 with William Marvin), **E342.1 Shakespeare I** (MWF 11:00-11:50am in Clark C364 with William Marvin), **E343.1 Shakespeare II** (TR 2:00-3:15pm in NATRS 109 with Lynn Shutters), **E370.001 American Literature in Cultural Contexts – “Growing Up Latino(a)”** (MWF 9:00-9:50am in Pathology 109 with Harrison Fletcher), **E460.1 Chaucer** (TR 12:30-1:45pm in Engrg B3 with Lynn Shutters), and **E465.1 Topics in Literature and Language –The Sonnet** (MW 4:00-5:15pm in Eddy 1 with Roze Hentschell).

Upper-Division World Literature Courses:
E337.1 Western Mythology (MWF 9:00-9:50am in Military Sciences 105 with William Marvin).

Policy on Literature Survey Courses

English Department policy requires that all majors and minors take the literature survey courses as required by their concentration (E270, E276 and/or E277) before beginning their junior year. These sophomore-level survey courses lay the foundation for upper-division work, and students are best advised to take them and other English-core courses when they devise their class schedules in their first two years of study. Transfer students should take these courses in their first year of English study. Students are advised to take only one survey course at a time.

INTERNSHIPS

The English Department offers for-credit internships to both graduate and undergraduate students. Internships are available in several areas, including literary publishing, arts administration, and teaching. To see if you qualify, or for further referral, please contact Mary Hickey, Internship Coordinator, at 491-3438, or e-mail her at mary.hickey@colostate.edu

E487B: *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 2016 and Spring 2017 – This is a one-year commitment. Interested students should contact Sue Russell at sue.russell@colostate.edu or 491-1898.

E487C: Internship in the Community Literacy Center

E487C 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).

E487D: Internship in the Writing Center

E487D 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 2016-17 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 Procedures

Information on Composition Placement procedures can be found at <http://composition.colostate.edu/students/placement>.

Creative and Performing Arts Awards

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

Outstanding Literary Essay Awards

The Department's Literature Committee announces the Outstanding Literary Essay Awards, which recognize outstanding critical writing and interpretive work in literary studies. Applicants must be registered graduate students or undergraduate English majors or minors. Awards of \$100 for first place, \$70 for second place, and \$50 for third place will be offered at both the graduate and undergraduate level. Winners will be honored at the English Department Awards Reception on Monday, April 25th 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 at 5:00 p.m., Monday, April 4, 2016.

Please submit TWO clean copies, with no name, address, or instructor's comments. Only a title and page numbers should appear on the paper. Include with your essay a separate cover letter with your name, address, phone number, e-mail address, university ID number, and title of your essay. Also indicate the course for which the essay was written (if it was composed for a course) and the professor who taught the course. Indicate whether you are an undergraduate English major or minor or graduate student at CSU. Address your cover letter to: Professor Aparna Gollapudi, Department of English, Campus Delivery 1773, Colorado State University, Fort Collins, CO 80523-1773. Cover letter and submissions can be dropped off at the English Department Office in Eddy Building, Room 359.

Outstanding Writing Award in Composition, Rhetoric, & Literacy

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). Include with your submission a title page with your name, address, phone number, e-mail address, university ID number, and title of your project.

- ✓ Also indicate the course in which the work was completed (if it was composed for a course) and the professor who taught the course.

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 11, 2016 at 5:00pm. Submissions should be sent to Doug.Cloud@colostate.edu