

RAMBLER

The Newsletter for English Majors

Volume 34, Number 1, March 31, 2017

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

English Department
ADVISING AND MENTORING
Spring 2017

Pre-Registration Advising Information for Fall 2017

All English majors in all concentrations will be supported throughout your degree completion by two key resources: your **Academic Support Coordinator (ASC)** and your faculty mentor. You can rely on both to contribute to your success at CSU and beyond. All undergraduate students will be assigned an ASC and a faculty mentor for Fall 2017 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 2017 semesters from **Thursday, March 30th, through Friday, April 7th**. 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 2017

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

Graduates	April 3
Seniors	April 4
Juniors	April 7
Sophomores	April 14
Freshmen	April 21
New Students	(orientation required) May 1

IMPORTANT NOTICES

For Fall 2017 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 2017, you are required, as part of the University-mandated outcomes assessment program, to take a short SENIOR SURVEY link:
<https://docs.google.com/forms/d/e/1FAIpQLScg9BJevYjpXh2unWA2qIFsCpp4RDskUITHn6nSibSwQ0-iNw/viewform> **You should sign your Graduation Contract at the English Department Office during the second week of your final semester.**

**Course offerings for Summer on pages 3-7
Fall on pages 7-19**

Additional registration details on pages 19-24

Awards information on page 25-26

Summer 2017

Courses

The following is a list of English and Composition courses only. For other undergraduate and graduate courses, see the online Summer 2017 Class Schedule through RAMweb.

First 4-week Term – 5/15/17-6/11/17

E339.001 Literature of the Earth

3 Credits

Matthew Cooperman

12:10–2:10pm MTWRF

Literature and Earth, text and soil, literary gardens and textual ecologies. How might we thread these "things" together? For that matter, how might all writing necessarily be "of the earth?" This course will seek out the literatures of the earth by examining, on the one hand different ways of defining the term, and on the other, various places where that writing occurs. By pairing mode and place, attention and environment, we'll see that all writing occurs in situ, in the field, and we'll practice some of that for our summer session.

More specifically, we'll read four distinct books of fiction, nonfiction, history and poetry—as well as various reserve materials. All of these writers are highly accomplished, and yet their “profile,” academic or otherwise, is quite varied. My hope is to suggest that there are many ways to write the “literatures of the earth.” By comparing near and far, now and then, the familiar and the foreign, we will tune our senses to the inter-connective body of earth, and the complexities of how we represent it. Issues to be explored include ecology, climate, watersheds, the local, memory, humans and more-than-humans, activism and ethics. You'll learn the critical vocabulary of environmental writing, and take some quizzes. You'll go on some hikes and keep a field journal. You'll compose a culminating personal and/or critical essay.

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

E370.001 American Literature in Cultural Contexts – Prison Writing

3 Credits

Tobi Jacobi

9:50–11:50am MTWRF

What is prison writing, and when does such writing become literature? Is prison writing spectacle, art, therapy, or rehabilitation? How might incarceration influence composing processes? How do gender, racial, and cultural identity affect prison writing? How are prison writings received by ‘free’ audiences? Whose writings get published and why? What are the relationships between writing and freedom? This course aims to make connections between literature and the material world as we read texts in historical and sociocultural contexts and consider how a diverse set of American incarcerated writers approach writing as a meaning making process. In this way, our primary goal is to consider the role of language in constructing identities within discourse communities beyond the academy and often the conventional literary canon. Our examination will include memoir (Jimmy Santiago Baca/Smedley), drama (Miguel Piñero), poetry (drawn from multiple sources), film, and critical writing (Angela Davis/Ted Conover) as well as sample texts from a local prison writing project. Course assignments will include two response projects, online discussion forums, and a final exam.

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

Second 4-week Term – 6/12/17-7/9/17

E238.401 20th Century Fiction – Online Course – 6/12/17 – 8/06/17

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!

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.

Third 4-week Term – 7/10/17-8/06/17

E332.001 –Modern Women Writers

3 Credits

Kristina Quynn

12:10–2:10pm MTWRF

This course includes a range of literary (and no-so-literary) texts by twentieth- and twenty-first-century women writers through which we will explore both literary trends and formal experimentations of “women’s writing” and the images, figurations, and meanings of “woman” itself. Working primarily with “experimental” literature written in English, we will focus on the various means and methods by which women literary artists and critics have taken up revising, mobilizing, and theorizing “woman.” Rather than approaching women’s writing chronologically, we will engage the language and narratives that construct and/or perform *woman* as well as a plethora of related terms: “other,” “feminist,” “bitch,” “lesbian,” “nomad,” “hologram,” and more.

We will work with a variety of genres, including fairytales, novels, films, poetry, personal-essays, and literary theory/criticism. As you might have gathered, this summer course is organized so that we might also self-reflexively consider and analyze what shapes the version(s) of *woman* that allow for a course like E332: *Modern Women Writers* to exist at all and to what extent such courses have intellectual,

academic, and political value. We will read key texts by Virginia Woolf, Nella Larsen, Ntozake Shange, Emma Donoghue, Anne Carson, Eimear McBride, and excerpted texts from Shelley Jackson, Hélène Cixous, Audrey Lorde, Ali Smith, Rosi Braidotti, and other women writers, theorists, and critics.

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

E342.001 –Shakespeare I

3 Credits

Zach Hutchins

9:50-11:50am MTWRF

Shakespeare Goes to the Movies

The early plays of Shakespeare—*Romeo and Juliet*, *Much Ado About Nothing*, *Richard III*, and *Hamlet*, among others—have been made and re-made for the big screen, repeatedly. While you're planning for a blockbuster summer at the cinema, save time for screening adaptations of the Bard's best plays in E342. Featuring the work of Benedict Cumberbatch, Mel Gibson, Baz Luhrman, and Joss Whedon, this course will teach students to think and write critically about both Shakespeare and film.

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

Composition – 5/15/17-7/9/17

CO150.001- College Composition

11:00am-12:00pm MTWRF

Catherine Ratliff

CO300.001- Writing Arguments

9:50 – 10:50am MTWRF

James Roller

Composition – 6/12/17-8/06/17

CO130.001 – Academic Writing

9:50-10:50am MTWRF

Cassie Eddington

CO150.002- College Composition

9:50-10:50am MTWRF

Ashley Davies

CO300.002- Writing Arguments

12:10-1:10pm MTWRF

Christina Sutton

CO150.003 – College Composition

8:40-9:40am MTWRF

Hannah Caballero Bonilla

CO150.004 – College Composition

1:20-2:20pm MTWRF

Kristina Yelinek

CO300.003 - Writing Arguments

1:20-2:20pm MTWRF

Kristie Yelinek

SoGES – GES180.a3

In this unique course we are combining two composition courses along with a global environmental sustainability course. Students will be working on skills from composition/writing at the same time learn about sustainability in the Fort Collins community. A combination of assignments will be integrated in order to fulfill the course objectives. Students must register for this special section of CO150/CO300 concurrently with the GES180.a3 course. Please contact the English department for a registration override into the composition courses. For an override into SoGES – GES180.a3, please contact Dale Lockwood.

Online Composition Courses**5/15-7/9/17 – First Session****CO150.401**–Mary Hickey**CO300.401**– Ed Lessor**CO300.404** –Jamie Jordan**6/12-8/06/16– Second Session****CO150.402** – Joelle Paulson**CO300.402** – Sharon Grindle**CO150.403** – Nancy Wright**CO300.403** – Alyson Welker**Fall 2017****Course Descriptions**

The following is a list of new and special-topic courses only. For other undergraduate and graduate courses, see the online Fall 2017 Class Schedule through RAMweb.

Special Topic Courses**UNDERGRADUATE COURSES****E320.001– Introduction to the Study of Language**

3 Credits

Cory Holland

11:00–12:15pm TR

In this class students will be introduced to the analysis of the structure and function of language. Students will learn to view language systematically and make comparisons across languages. The class

will focus on the structure of English, using examples from a variety of languages as a basis for comparison. Students should leave this class with a broad understanding of the discrete parts of language and an ability to analyze language for rules and patterns.

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

E331.001 Early Women Writers

3 Credits

Lynn Shutters

11:00–12:15pm TR

Who: Christina of Markyate, Clemence of Barking, Marie de France, Heloise, Geoffrey Chaucer, Christine de Pizan, Joan of Arc, Julian of Norwich, Margery Kempe, and Margaret Paston. No, you probably haven't heard of most of these writers, and yes, there is a man in the mix – for more on these points, see “why” below.

What: A range of texts including lais (short, fantastic verse narratives), hagiography (stories about saints), religious writings, allegory, biography of sorts, and lots of letters. Notice that there are no novels, short stories, or plays – if that's your thing, then this class isn't. Another question this class will pose is what types of texts we consider to be “literature” and how we might usefully expand the category of the literary.

When: Texts for this course were written between 1100 and 1450 CE, with a few modern works of literature and criticism thrown in

Where: England and France

Why: I view the lack of familiarity which I expect most of you will have with these authors and texts as an advantage: the class will give you the opportunity to delve back into the past and consider what effects reading and writing had on women (that is, how women were represented and what stories were available to them). We'll contemplate how reading and writing were themselves imagined as gendered activities in the Middle Ages; this is why we're not just reading texts by women authors but also Geoffrey Chaucer's *Wife of Bath's Prologue and Tale*. We'll also examine how women writers creatively adapted and altered their culture's gender constructions and literary traditions. Another purpose of this class is to think about how we use terms like “author” or “literature” and how we might usefully expand our understanding of writing and literary production. In thinking about authorship, for example, we will often abandon the idea of the author as a singular creative genius (an anachronistic concept of authorship in the Middle Ages). Instead we'll locate textual production and dissemination in wider networks and communities that include sources, patrons, and audiences. Throughout the course, we'll want to avoid constructing a simplistic history of progress that advances from a “bad” Middle Ages to a “good” modern era to instead ponder how medieval texts and lives might be relevant to our thinking about the world today.

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

E337.001 Western Mythology

3 Credits

William Marvin

9:00–9:50am MWF

The gods who emerged from the timelessness of pre-creation, the cannibal gods and the cosmic gods who with war shaped the order of existence, and the gods who loved sacrifice, ruled in discord, and had

ado with mortals in the guises of human-and-animal-kind: These are the personified inscrutables that “western myth” built a coherent core of narration around, and to this narration attached plots and characters in endless variety. Even the story-telling itself, like creation, began in time immemorial. Its main cycles coalesced in spite of migrations and the wrack of civilizations, long even before the advent of writing and literature. But literature, when it came, changed everything. No longer was hieratic myth, the mythology of priests, to be solely the property of cult. This course is about how poets in the age of writing reshaped the potential of the gods. We will track the gods’ wanderings from their cultic origins in magic and hymn to their fluorescence in Sumerian and Greek creation myth, Indic and Germanic dragon slaying, Greek siege epic around the war for Helen of Troy, up to the point of the Roman desacralization 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.

E339.001 Literature of the Earth

Lynn Badia

3 Credits

12:30–1:45pm TR

In this course we will explore how literary narratives shape our knowledge and experience of the natural world. Covering several literary genres over the twentieth and twenty-first centuries, we will gain critical perspective on how literature informs our planetary and environmental consciousness. Over the course of the semester, we will develop a critical vocabulary for thinking about environmental issues while examining the history of concepts such as “nature” and “wilderness” and their entanglements with national and cultural projects. Readings will include the work of authors such as Thomas King, Lydia Millet, Kim Stanley Robinson, and Leslie Marmon Silko.

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

E340.001 Literature and Film Studies-(Inter)National Stages of Irish Cinema

Kristina Quynn

3 Credits

1:00–1:50pm MWF

The (Inter)National Stages of Irish Cinema focuses on the representation of Ireland and the Irish in modern and contemporary drama and film. We consider the staging of Irishness from the later-nineteenth-century to the contemporary moment alongside popular—both sympathetic and “troubled”—representations of the Irish within American, British, and Irish cinematic traditions. Ireland’s cinematic history replicates much of its theatrical history, in part, because the Irish Revolution, Civil War, and the establishment of an independent Irish nation (Republic of Ireland) coincides with the rise of filmmaking in the twentieth century. We pay close attention to the intersecting concerns Irish writers, artists, and filmmakers take up in representing urban/rural interests, Irish national history, the “Troubles” in Northern Ireland, “post-national” Irishness, diaspora and globalization, and shifting terrains of gender and sexuality in contemporary Ireland. Plays and movies include: W. B. Yeats and Lady Gregory’s *Cathleen ni Houlihan*, Sean O’Casey’s *Juno & the Paycock*, Robert Flaherty’s *Man of Aran*, John Ford’s

The Quiet Man, Marina Carr's *By the Bog of Cats*, Martin McDonough's *In Bruges*, and key works by J.M. Synge, Brian Friel, Brendan Behan, Jim Sheridan, Neil Jordan, Samuel Beckett, and other influential figures in Irish literature and cinema.

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

E370.001 American Literature in Cultural Contexts –Next American Essay

Harrison Candelaria Fletcher

3 Credits

2:00–3:15pm TR

At its French root, *essai* means to attempt, to try, to endeavor. This course will do just that by removing the essay from its academic confines to examine its ancient beginnings and shape-shifting possibilities. Drawing from such sources as *Lost Origins of the Essay* and *The Next American Essay*, edited by John D'Agata, we will explore what makes an essay an essay and how events, places, memories, politics, culture and other genres influence form and narrative. In addition to class discussion and critical work we will write our own essays to experiment with approach and audience.

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

E431.001 19th Century English Fiction

3 Credits

Ellen Brinks

9:30–10.45am TR

Nineteenth-century Britain: the great migration from rural to urban areas; the scandal of women attending university and riding public transportation; evolutionary science challenging religious beliefs with a new construction of deep time; laborers fighting for their right to fair wages and safe conditions; the troubling expansion of a vast empire; the rise of a consumer society overly preoccupied with material possessions. These new social realities are reflected in the nineteenth-century British novel, a deeply entertaining form that includes realist, gothic, sensational, and satirical elements. Students in this course will gain an in-depth understanding of the formal and thematic variety encompassed by the novel during the period. Critical approaches to the novels will constitute a central part of the course. Approximately 5-7 novels will be selected.

6-8 primary texts to be chosen from this list: Mary Shelley, *Frankenstein*; Jane Austen, *Pride and Prejudice*; Charlotte Brontë, *Jane Eyre*; Emily Brontë, *Wuthering Heights*; Anne Brontë, *The Tenant of Wildfell Hall*; Elizabeth Gaskell, *North and South*; Charles Dickens, *Great Expectations*; George Eliot, *Silas Marner*; Wilkie Collins, *The Moonstone*; R. L. Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*; Arthur Conan Doyle, *The Sign of Four*; Thomas Hardy, *Tess of the D'Urbervilles*; H.G. Wells, *The Island of Dr. Moreau*; Amy Levy, *The Romance of a Shop*; M.M. Saunders, *Beautiful Joe*.

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

E456.001 Topics in Critical Theory –Theory & Literature of the Non-Human: Plants, Animals, Minerals

3 Credits

Lynn Badia

9:30–10:45am TR

Over the last fifty years, experiments in narrative form have created new ways of seeing and thinking through the perspectives of the animal, vegetal, and mineral. This course examines the theoretical and narrative project of understanding deep ecology, non-human agencies, and, as Donna Haraway has described, “multispecies becoming-with.” In the process of taking on the perspective of the animal, vegetal, and mineral, these texts necessarily reconsider what it means to be human. Readings will include texts by theorists and novelists such as Anna Tsing, Timothy Morton, Karen Barad, Karen Tei Yamashita, and J.M. Coetzee.

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

E465.001 – Topics in Literature and Language – Writing Democracy in a Digital Age

3 Credits

Tim Amidon

4:00–5:15pm MW

In a digital age, citizenship is enacted within material and digital spaces. From Tunisia and #arabspring to Ferguson and #blacklivesmatter, citizens have not only taken to the streets to call for democratic change, but they have also turned to social media platforms such as YouTube, Twitter, Facebook, Instagram, Snapchat, 4chan, and Reddit to organize and hold governments, corporations, and fellow citizens accountable. Controversial global hacktivist collectives like Anonymous and LulzSec, as well as and whistleblowers like Edward Snowden, Chelsea Manning, and Aaron Swartz have disclosed or leaked information to platforms like Wikileaks with the hope that such knowledge would empower citizens to respond to the shrouded practices of governments. During the Ferguson protests, citizen-journalist-activists such as Tim Pool, Antonio French, and Deray McKesson demonstrated that citizens can produce critically valuable counter-perspectives to the coverage of democratic uprising offered in mainstream media. During their net neutrality classification, the FCC received 3.7 million open-internet comments, and commenting frequency was so rich at one point it brought down FCC servers (NPR, 2014, no pag.). During the 2008 Presidential election, Barack Obama reached 13 million voters by email. 3 million supporters donated to his campaign online. He made over 5 million friends on 15 different social networking sites, and his website MyBarackObama.com averaged 8.5 million hits a month, where 2 million American’s created profiles on the site and collectively wrote 400,000 blog posts. 200,000 offline events were organized on his behalf by 35,000 different volunteer organizations: events that raised his campaign 30 million dollars. While his staff created almost 2,000 official videos for dissemination on YouTube, 442,000 users created their own (Edelman DPA, 2009, p. 5). Put simply, people are increasingly utilizing digital spaces to fundamentally revolutionize the notion of engaged citizenship, political speech, and action.

In this capstone, we will intercede into a sphere where writing and literacy, digital technologies, and democracy overlap. We will investigate how writing can and has been mobilized within public, digital, and networked spaces to argue for social and environmental justice within our own communities. For the duration of the term, students will curate a blog and collect, analyze, and respond to discourse that surrounds a topic that has political, economic, and/or social consequence with/for a community you are a member of (e.g., CSU; Denver; LGBTQ). Students will not only synthesize the ways that different groups and individuals do rhetoric by constructing exigencies, pursuing aims, envisioning audiences, and enacting stances toward social and environmental justice issues, but will also construct a sense of the key stakeholders, perspectives, Flashpoints, commonplaces, and arguments surrounding the topics they have selected. We will read and discuss texts that explore concepts such as access/ability, the digital divide, bullying, doxing, flaming, hacktivism, clicktivism, open government, open source, open

education, digital literacy, privacy/surveillance, copyright, and monopoly capitalism in order to better understand how they impact citizenship in a digital age. We will investigate how citizens are making use of genres and platforms on the participatory and social web such as blogs, microblogs, social networks, metatags, comment features, discussion forums, and listservs in order to organize, debate, plan, educate, criticize, and coordinate public writing. We will also, explore the contested ways that theorists such as Plato, Aristotle, John Dewey, Jurgen Habermas, Iris Marion Young, Paulo Freire, and bell hooks have conceptualized the role of public writing within democratic society. Ultimately, our aim will be to enact the types of social, economic, and political change that we believe in and hope for through public writing projects of our own.

This course fulfills the capstone requirement for all majors. For English Education concentrators only, it fulfills both the capstone and a Category 3 or 4 upper-division English requirement. English majors who already have the capstone can count it as a Category 3 or 4 elective.

E465.002 – Topics in Literature and Language – Getting Medieval: Imagining the Middle Ages in Literature, Politics, and Popular Culture, 1800 to the present

3 Credits

Lynn Shutters

2:00–3:15pm TR

Medievalism: Beliefs and practices **regarded as** characteristic of the Middle Ages; medieval thought, religion, art, etc.

- *Oxford English Dictionary*, my emphasis

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

Questions we’ll pursue include the following: Why, after the terrorist attacks of September 11, 2001, did U.S. elected officials and media representatives refer to the terrorists as “medieval,” even though the attacks were carried out using airplanes and off-shore bank accounts? In the work of H. E. Marshall, a popular Edwardian author of children’s literature, how do we contextualize the chilling similarities between depictions of monsters in her children’s version of *Beowulf* and descriptions of Indian colonial subjects in her *Empire Story*? In the blockbuster romantic comedy *Pretty Woman*, Vivian, the prostitute with a heart of gold, longs for a knight in shining armor; is this an empty cliché, or, as historian of emotion William Reddy argues, can it be directly linked to medieval developments in romantic love, as exemplified in the romances of twelfth-century author Chrétien de Troyes? Finally, how can George R. R. Martin, creator of the astoundingly popular *Game of Thrones* fantasy world, justify his inclusion of vividly horrific rape scenes by making sweeping, in many cases inaccurate claims about the historical reality of the Middle Ages? On the one hand, these questions may seem to have easy or obvious answers; however, as I hope students will see, medievalism often serves as a dodge for some of the most difficult, challenging aspects of U.S. and British cultures.

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

E475.001 American Poetry Before 1900

3 Credits

Zach Hutchins

12:30–1:45 TR

The American War of Independence was spurred on by popular songs and poems celebrating ideals such as freedom, patriotism, and courage. This course will examine the verse that motivated citizens to become soldiers, as well as poems written in anticipation or (later) celebration of the Revolutionary War. Students will read the work of Phillis Wheatley, Annis Boudinot Stockton, Ralph Waldo Emerson, and Henry Wadsworth Longfellow, then conclude the semester with a reading/listening of Lin Manuel Miranda's smash Broadway hit, *Hamilton*. Learn about the most important event in American history in the same way that colonists-turned-citizens did: through broadsides and ballads.

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

E479.001 Recent Poetry of the United States

3 Credits

Sasha Steensen

11:00–12:15pm TR

In E479: Recent U. S. Poetry, we will focus on the work of ten contemporary American poets, several of whom you will meet in person. Most of the books we will read this semester have been published within the last five years. Despite this relatively short-time frame (literary periods often span decades or even centuries!), we will see that if recent American poetry is characterized by anything, it is variety. Contemporary American poets are indebted to their modern and post-modern predecessors, but the ways in which those debts are expressed are manifold. We will begin the semester with a brief review of modern and post-modern American poetry, and then we will turn our attention to the work of ten contemporary American poets. The books I have chosen are not meant to be exhaustive of the current poetry landscape. Rather, they are meant to give us a taste of the diversity that characterizes that landscape while also providing us with an opportunity to read closely and carefully. As we discuss the books assigned for class, we will come to a better understanding of what poetry can do, as well as what it is doing right now. Assignments will include a presentation, a short paper on an assigned text, attendance and response to a CSU-sponsored poetry reading, and a final paper.

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

GRADUATE COURSES

E501.001 – Theories of Writing

3 Credits

Lisa Langstraat

9:30–10:45am TR

Theories of Composition provides an introduction to and survey of contemporary theories of composition. Intended for future writing teachers, writers, and editors, the course prepares students to apply theoretical principles to the practical concerns of writing pedagogy, the act of writing, or editorial work. E501 offers brief historical overview of the rhetorical tradition out of which contemporary composition theory emerges; a survey of the major theoretical approaches of composing (e.g., expressive, socio-cognitive, social epistemic, genre-focused, feminist, critical, cultural studies, post-process, etc.); and case studies, topics to be determined collectively by our class members, scrutinizing writing practices and processes in specific contexts (e.g., writing for the workplace; writing in community settings; writing for academic publication; etc.).

E506A.001 – Literature Survey: 19 Century British

3 Credits

Ellen Brinks

2:00–3:15pm TR

This course will focus on close reading two monumental novels that define the social, political, and cultural worlds of nineteenth century Britain: Charles Dickens' *Our Mutual Friend* and George Eliot's *Middlemarch*. Formally innovative and socially engaged, each of these blockbusters (900+ pages each) will be analyzed in depth, with the help of a hefty offering of the rich scholarship that keeps redefining these authors' topicality, their generic creativity and linguistic brilliance, as well as their command of the literary marketplace. We will consider both Eliot and Dickens as "counterpoints" on topics as diverse as the urban environment and rural provincial ones; the male and female Bildungsroman; education; religion and science; the gothic and realist modes; Britain's imperial and colonial practices; class and gender violence; disability; political economies; and legal and penal reforms. We'll also look at how both bestselling writers develop the commercial potential of authorship, as reflected in the publishing and reception history of the works we're reading.

The audience for this class are graduate students in any of our master's programs with a desire to read Dickens and Eliot closely and carefully; who understand or possess an open mind about the value of critical approaches to literature; who are committed to the idea of the classroom as an engaged, active community of thinkers; who are willing to share their scholarly work in progress on Eliot and Dickens with their graduate peers; and who have an ability to write argumentative essays based on substantial research into his or her chosen topics.

To promote students' understanding of scholarly approaches in general as well as specific debates about Eliot and Dickens, we will learn from critical essays from a variety of theoretical frameworks as we read these two novels, most especially historicist and materialist, gender studies and queer, postcolonial and cultural studies, environmental, and new formalist approaches.

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

E507.001 Special Topics in Linguistics - World English(es)

3 Credits

Gerald Delahunty

1:00–1:50pm MWF

English is currently the world's most used language. It is written and spoken across the globe as a first language, a second language, a foreign language, and as a lingua franca, especially for such special purposes as diplomacy, education, science, and business. This course will trace the history of English from its Indo-European origins, through its establishment as a West Germanic language in England, its near-death experience and subsequent transubstantiation as a result of the Norman Conquest, its efflorescence during the Renaissance, its travels and travails as it spread beyond Britain to the rest of the British Isles and thence to worlds new and not so new as Pilgrim warriors and the Honorable East India Company gave it precarious perches west and east, which the engorgement of empire congealed into solid footings, establishing its now undisputed position as the language-to-know for world travelers, diplomats, entrepreneurs, and scholars. Along its way, English has butted up against all of the world's major language and many of its minor ones, borrowing from most, destroying some, lending to others, so that it now has unprecedented expressive resources and influence, but also so much internal variation that native speakers can find it hard to understand each other and it seems to be coming apart at its dialectal seams. Is it still a single language? Has it already divided into several languages, as Latin did into the Romance languages? (How can we tell??) How is it responding to the competition from Mandarin, Hindi/Urdu, and Spanish, the world's next most-used languages? All are welcome; no linguistics background needed. (261)

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

3 Credits

Camille Dungy

4:00–6:50pm M

This course will examine individual poems and critical writings by major modern poets in an effort to establish relationships between theory and practice, between poetics and poetry. It will trace some sources of modern and contemporary trends. Major precursors may be included for the backgrounds they provide in understanding contemporary poetry. Technical and formal issues such as the use of persona, imagery, rhythm, rhyme, stanzaic form, poetic line, diction, and figurative language will provide continuity as the course moves through literary history toward the contemporary period.

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.

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 texts, 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.

E601.001 Research in Teaching English as a Second Language

3 Credits

Anthony Becker

4:00–5:15pm MW

This course introduces students to classroom-based research (CBR) as a method of improving teaching and learning in TEFL/TESL classrooms. Specifically, this course focuses on conducting CBR as an important activity for refining teaching techniques and methods. Students will gain hands-on experience with conducting both quantitative- and qualitative-oriented 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 CBR, as well as how these pieces of information can contribute to gaining expertise in TEFL/TESL teaching.

E607A.001 Teaching Writing: Composition and Rhetoric

3 Credits

Sue Doe

4:00–6:50pm W

E607A is a graduate-level pedagogy course directed toward incoming GTAs to the English Department who are teaching first-year composition (CO150) for the first time. It serves as follow-on, continuous professional development for GTAs who will have recently completed a pre-service orientation just prior to the start of classes. Through this class, GTAs, who teach as stand-alone instructors in the first-year composition course, obtain current pedagogical theory and teaching practice in the development and delivery of writing instruction. The course focuses on readings, in-class practice teaching, development of reflective practices, and discussion of classroom challenges and opportunities in the teaching of writing in higher education settings. This course is a 3-credit course and will newly count as graded graduate course credit as opposed to internship credit beginning in Fall 2017.

E607B.001 Teaching Writing: Creative Writing

3 Credits

Todd Mitchell

2:00–3:15pm TR

E607B is designed to help graduate students in the MFA program become confident, competent teachers of Beginning College Creative Writing (E210). In this class, students will explore various teaching philosophies, techniques, materials, and the basic elements of craft for writing poetry and fiction. Students will also get to explore writing exercises and practice teaching. Upon successful completion of the course, MFA students will become eligible to teach E210, Beginning Creative Writing, for compensation.

E608: Integrating Writing into the Academic Core

8/21–9/24 (five weeks)

1 credit

Tobi Jacobi

3 sections offered

8:00–9:20am, TR

11:00am–12:20pm, TR

12:30–1:50pm, TR

E608 introduces theoretical and practical ways of understanding how to integrate writing into university courses. Integrating dynamic writing assignments and then evaluating/responding to student writing can accomplish two central goals—1) improving students' comprehension of course content and 2) improving students' proficiency in writing. E608 considers the meaningful integration of both in-class and out-of-class writing. We 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, we explore the central role of audience, purpose and revision as well as the recursive nature of writing more generally.

E615.001 Reading Literature – Recent Theories

3 Credits

Paul Trembath

1:00–1:50pm MWF

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.

E630B.001– Special Topics in Literature: Genre Studies

3 Credits

Dan Beachy-Quick

12:30–1:45pm TR

Over the course of the semester we'll slowly read the book of our major concern: Homer's *Iliad*. Supplementing that patient work of attuning our attention and conversation to the epic poem, will be a wide and various reading that expands and complicates our sense of the book. These other sources range from the ancient (Homeric apocrypha, Aeschylus, Sophocles, Eurpides) to the modern (Simone Weil, HD, Allen Grossman). The hope is to not only enter into the Homeric world of bronze age Mycenae and its environs, but to explore the reasons why this heroic myth has persisted through time in drawing the attention of philosophers and poets.

E630C.001– Special Topics in Literature: Theory and Technique Studies

3 credits

Leif Sorensen

4:00–6:50pm W

Although the academic study of literature is often organized around national traditions, contemporary culture tends not to fit neatly into such categories. This course explores two related phenomena: the rise of competing theoretical movements that seek to understand transnational cultural exchange and the proliferation of art and culture concerned with transnational geographies, economies, routes of migration, and ecologies. We will pair exemplary readings in important contemporary theoretical movements with literary and popular cultural texts produced in a variety of locations around the Anglophone world. We will move through units focused on representations of diaspora, international borders, global economic circuits, and transnational ecologies. Authors and artists studied might include M.I.A., Derek Walcott, Viet Than Nguyen, Ocean Vuong, and Chimimanda Adichie.

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

3 Credits

Tatiana Nekrasova-Beker

2:00–3:15pm TR

This course provides an overview of important aspects of the ESP curriculum and syllabus design, development, and evaluation as well as an examination of current research topics in ESP. The course familiarizes students with theoretical and practical issues related to the various stages of a language course design, including the needs analysis, selection of course content, and the development of corresponding instructional materials for ESP instruction. The course provides students with an opportunity to engage in two course projects that are tailored to meet their individual interests in ESP course design and/or research.

This course is primarily intended for graduate students in the TEFL/TESL program who are training to become teachers of English to the speakers of other languages. In their future careers, they are likely to initiate, participate in and supervise the development of new language courses, including the courses which will target discipline-specific content and language (e.g., engineering, business, agriculture).

E637.001 – History of Writing

3 Credits

Tim Amidon

2:00–3:15pm MW

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.

**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 2017, courses must be added by Sunday, August 27, 2017. Beginning with the Monday of the second week of classes, August 28th, courses can be added with an override from the instructor or Department through Census date (Wednesday, September 6th), 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 25th). Classes except CO130 and CO150 can be "free dropped" through Wednesday, September 6th. Except for CO130 and CO150, students can withdraw from their classes through Monday, October 16th.

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 2017 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 2017. Your Fall 2017 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 2017

Restrictions will be placed on registration for the following:

- **E240 & E270** – English Majors only until April 21 then open to all majors.
- **E276, E277**– English Majors and Teacher Licensure Speech Concentrations only until April 21 then open to all majors.
- **E311A, B & C** – English Majors only until April 21 then open to all students except freshman.
- **E337** – English Majors and Minors only until April 21 then open to all students except freshmen.
- **E322 (English Language for Teachers I)**
 - 1) Post-bachelor and senior English Majors only until April 14.
 - 2) Junior English Majors until April 21.
 - 3) Then open to all English Majors except freshman.
- **E341, E342, and E343** – English Majors and Minors only until April 21 then open to all students except freshmen.
- **CO300** No freshmen or graduate students allowed.
- **CO301A**
 - 1) Seniors only until April 14.
 - 2) Juniors until April 28.
 - 3) Then open to Sophomores.
- **CO301B** – restricted to students with a Major or Double-Major in Science.
 - 1) Seniors only until April 14.
 - 2) Then open to Juniors.
- **CO301C & CO302**
 - 1) Seniors only until April 14. 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 14, then open to Junior English and Teacher Licensure Speech Majors until April 21, then open to all English and Teacher Licensure Speech Majors except freshman.
- **E405 (Adolescents' Literature)**
English Majors and Minors only until April 21 then open to all students except freshmen and GUESTs.
- **E412A (Creative Writing Workshop)**
 - 1) Senior English Majors until April 14.
 - 2) Junior English Majors until April 21.
 - 3) Then open to all students.

- **E465.001 Topics in Literature and Language - Writing Democracy in the Digital Age & E465.002 Topics in Literature and Language: Getting Medieval**

English Majors only until April 21. Then open to all students except freshmen.

HAVING TROUBLE?

English majors who cannot get into a required course (E240, E270, E276, E277, E341, E342, E343, CO300, CO301A-D, CO302) should contact Professor 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 2017 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 2017 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 2017 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 2017 the courses fulfilling the Capstone requirement are E465.001 and E465.002.

FALL 2017

FALL 2017 Capstone and Category 1-4 Courses

Capstone Courses: E465.001 – Topics in Literature and Language – Writing Democracy in a Digital Age (MW 4:00-5:15pm Tim Amidon) and E465.002 Topics in Literature and Language – Getting Medieval: Imagining the Middle Ages in Literature, Politics, and Popular Culture, 1800 to the present (TR 2:00-3:15pm Lynn Shutters).

Category 1: E331.001– Early Women Writers (TR 11:00-12:15pm Lynn Shutters), **E342.001 – Shakespeare I** (MWF 11:00-11:50am Barbara Sebek), **E343.001– Shakespeare II** (MWF 1:00-1:50pm William Marvin) and **E475.001– American Poetry before 1900** (TR 12:30-1:45pm Zach Hutchins).

Category 2: E339.001 Literature of the Earth (12:30-1:45pm Lynn Badia), **E340.001– Literature and Film Studies-(Inter)National Stages of Irish Cinema** (MWF 1:00-1:50pm Kristina Quynn), **E370.001–American Literature in Cultural Contexts - Next American Essay** (TR 2:00-3:15pm Harrison Candelaria Fletcher), **E431.001– 19th Century English Fiction** (TR 9:30-10:45am Ellen Brinks), **E456.001 Topics in Critical Theory- Theory & Literature of the Non-Human: Plants, Animals, Minerals** (TR 9:30-10:45am, Lynn Badia), **E465.002 Topics in Literature and Language – Getting Medieval: Imagining the Middle Ages in Literature, Politics, and Popular Culture, 1800 to the present** (TR 2:00-3:15pm Lynn Shutters) and **E479.001 – Recent Poetry of the United States** (TR 11:00-12:15 pm Sasha Steensen).

Category 3: E331.001– Early Women Writers (TR 11:00-12:15pm Lynn Shutters), **E339.001 Literature of the Earth** (TR 12:30-1:45pm Lynn Badia), **E340.001– Literature and Film Studies-(Inter)National Stages of Irish Cinema** (MWF 1:00-1:50pm Kristina Quynn), **E456.001 Topics in Critical Theory- Theory & Literature of the Non-Human: Plants, Animals, Minerals** (TR 9:30-10:45am Lynn Badia), **E465.001 – Topics in Literature and Language – Writing Democracy in a Digital Age** (MW 4:00-5:15pm Tim Amidon) and **E465.002 Topics in Literature and Language – Getting Medieval: Imagining the Middle Ages in Literature, Politics, and Popular**

Culture, 1800 to the present (TR 2:00-3:15pm Lynn Shutters).

Category 4: E337.001– Western Mythology (MWF 9:00-9:50am William Marvin) **E340.001– Literature and Film Studies-- (Inter)National Stages of Irish Cinema** (MWF 1:00-1:50pm Kristina Quynn), **E342.001 – Shakespeare I** (MWF 11:00-11:50am Barbara Sebek), **E343.001– Shakespeare II** (MWF 1:00-1:50pm William Marvin) , **E370.001– American Literature in Cultural Contexts - Next American Essay** (TR 2:00-3:15pm Harrison Candelaria Fletcher), **E431.001– 19th Century English Fiction** (TR 9:30-10:45am Ellen Brinks), **E465.001 – Topics in Literature and Language – Writing Democracy in a Digital Age** (MW 4:00-5:15pm Tim Amidon), **E475.001– American Poetry before 1900** (TR 12:30-1:45pm Zach Hutchins) and **E479.001 – Recent Poetry of the United States** (TR 11:00-12:15pm Sasha Steensen).

Upper-Division Word Literature Course: **E337.001– Western Mythology** (MWF 9:00-9:50am William Marvin) and **E340.001– Literature and Film Studies-(Inter)National Stages of Irish Cinema** (MWF 1:00-1:50pm Kristina Quynn).

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 minimum GPA of 3.0. Qualified students must register for both Fall 2017 and Spring 2018 – 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 2017-18 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 24th 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 3, 2017.

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 Zach Hutchins, 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 10, 2017 at 5:00pm. Submissions should be sent to Doug.Cloud@colostate.edu

