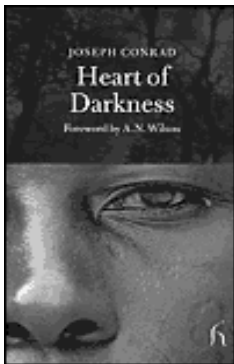
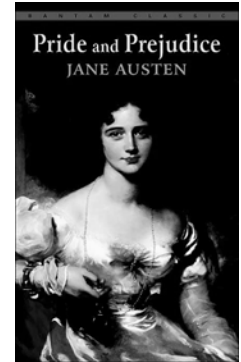
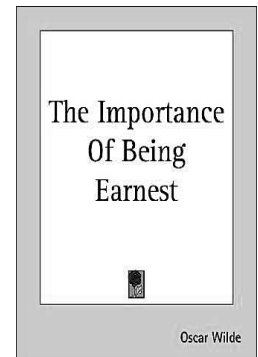
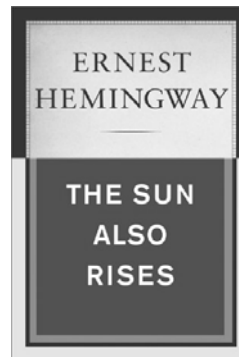
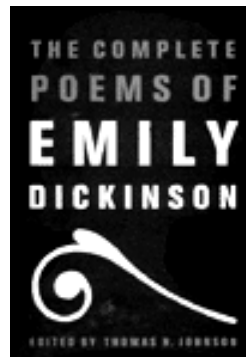
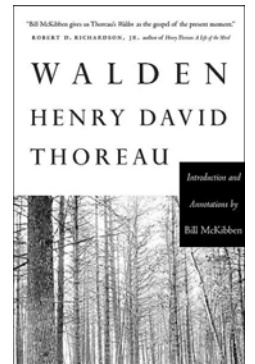


CSUS English Department

***COURSE
DESCRIPTION
BOOKLET***



Spring 2005



WELCOME TO ENGLISH STUDIES

**Department of English, CSUS
Spring 2005**



CONTENTS

<i>Faculty—Full Time/Lecturers</i>	<i>iii</i>
<i>Areas of Advising</i>	<i>iii</i>
<i>Undergraduate Advising Facts</i>	<i>iv</i>
<i>Casper and Attendance Policy</i>	<i>v</i>
<i>English Careers Information</i>	<i>v</i>
<i>Undergraduate English Major Requirements</i>	<i>vi-vii</i>
<i>Study Abroad</i>	<i>vii</i>
<i>Minor Requirements</i>	<i>vii</i>
<i>Winter Intersession 2005</i>	<i>viii</i>
<i>English Subject Matter Program</i>	<i>ix</i>
<i>The Graduate English Major (M.A.)</i>	<i>x</i>
<i>General Information for Graduate Students</i>	<i>xi</i>
<i>Certificate in Teaching Composition</i>	<i>xii</i>
<i>TESOL Certificate</i>	<i>xiii</i>
<i>Master of Arts, TESOL</i>	<i>xiv</i>
<i>English-L</i>	<i>xiv</i>

COURSES

<i>Lower-Division (English 1-99)</i>	<i>1-3</i>
<i>Upper-Division (English 100-199)</i>	<i>4-10</i>
<i>Graduate (English 200-299)</i>	<i>10-13</i>
<i>Internships and Tutoring</i>	<i>9 & 13</i>
<i>Master's Thesis, Project, Directed Study</i>	<i>13-14</i>

ENGLISH DEPARTMENT FACULTY



Full-Time Faculty

Richard Adams, Lucien Agosta, Stephanie Antalocy, Joan Bauerly, David Bell, Bradley Buchanan, Linda Buckley, John Clark, Angus Dunstan, Dana Ferris, Catherine Gabor, Jason Gieger, Fiona Glade, Supriya Goswami, Julian Heather, Amy Heckathorn, Marie Helt, Mark Hennelly, John F. Jamieson, Mary Mackey, David Madden, Fred Marshall, Wendy Matlock, Joshua McKinney, Robert Meindl, Dan Melzer, Sheree Meyer, Robert Olmstead, Linda Palmer, Johnathan Price, Douglas Rice, Chauncey Ridley, Ronald Santora, Hortense Simmons, Cherryl Smith, Ronald P. Tanaka, David Toise, Stephanie Tucker, Susan Wanlass, Julie Yen.

Lecturers

Amy Anderson-Powell, Shelley Blanton-Stroud, Stephanie Braunstein, Judy Brodeur, Stephen Cook, Kirsten Corbin, Teresa Cordova, Matthew Davis, Mona Dobson, Kristine Dudley, Jerry Enroth, Michael Espinoza, Catherine N. Fraga, Elishah Franckiewicz, Jeanne Guerin, Patricia Hake, Hiliry Harvey, Catherine A. Hatzakos (ESL only), Diana Hicks, Bernita Howton, Tina Jordan, Debora Kearney, Paula Kitching, Lynne Klyse, Noie Koehler, Michael Koontz, Carrie LaPorte-Magill (ESL only), Karen Levy, Cynthia Linville, Joanne Magruder, Kristin Meyer, Thoeung Mim-Montgomery (ESL only), Rebecca Mitchell, Sujatha Moni, William Moriarity, Lori Neuffer, Gabriella Nuttall, Barbara O'Donnell, Darlene Ott, Kerry Phillips, Lynda Radican, Mandy Real, Jeanne Rodgers, Katherine Rodgers, Annie Scharf, Stuart Schulz, Jenna Seehafer, Melvin Stagnaro, Denise Wunibald

AREAS OF ADVISING

LITERATURE

American: Bauerly, Jamieson, Madden, Olmstead, Palmer, Price, Ridley, Tucker, Wanlass.
British: Adams, Agosta, Bell, Buchanan, Gieger, Hennelly, Matlock, Meindl, Meyer, Toise, Tucker, Yen.
Irish: Madden.
Medieval: Matlock, Meindl
Post-Colonial: Buchanan, Goswami, Madden, Wanlass.
Shakespeare: Adams, Antalocy, Meyer, Yen.
Black American: Ridley, Simmons.
Children's: Agosta, Dunstan, Goswami, Wanlass.
Literary Theory: Gieger, Jamieson, Meyer, Tanaka, Toise, Yen.
Literary Criticism: Bell, Jamieson, Meyer, Tanaka.
Literary Pedagogy: Agosta, Dunstan, Santora, Wanlass.
Drama: Adams, Gieger, Santora, Tucker.
History of Ideas: Hennelly.
Fiction: Bauerly, Hennelly, Mackey, Madden, Price, Toise, Tucker, Wanlass.
Poetry: McKinney, Smith, Wanlass.

FILM: Gieger, Hennelly, Mackey, Price, Rice.

WOMEN'S STUDIES: Antalocy, Bauerly, Meyer, Simmons.

ETHNIC STUDIES: Buckley, Simmons, Tanaka.

CREATIVE WRITING

Poetry: Mackey, McKinney, Smith, Tanaka.
Fiction: Buchanan, Mackey, Rice.
Non-Fiction: Mackey, Rice.
Television, Film & Professional: Antalocy

TEACHING CREDENTIALS: Agosta, Dunstan (**Single Subject Advisor**) Goswami, Helt, Wanlass.

RHETORIC AND COMPOSITION

Rhetoric: Bell, Gabor, Glade, Heckathorn, Smith.
Composition: Bauerly, Bell, Gabor, Glade, Heckathorn, McKee, Melzer, Olmstead, Palmer, Price, Smith, Toise.

TESOL PROGRAM: Buckley, Ching, Clark (**TESOL minor**), Ferris, Heather, Helt (**Coordinator**), Marshall, McKee.

LINGUISTICS

General: Buckley, Clark, Helt, Marshall, Tanaka.
Gender and Language: Buckley, Clark.
Black English: Buckley, Clark, Helt.
Applied: Buckley, Ching, Clark, Heather, Helt, Marshall, Ferris.
Corpus Linguistics: Helt.
Language Assessment: Heather.
Technology Assisted Language Learning: Heather.

ESL: Ching, Clark, Ferris, McKee.

CAREER ADVISING: Antalocy (Internships); Agosta (Teaching Credentials - - Liberal Studies).

ENGLISH PLACEMENT TEST AND E0665: Heckathorn, Klyse.

UNDERGRADUATE PROGRAMS COORDINATOR: Gieger.

ENGLISH MINOR ADVISOR: Toise

GRADUATE COORDINATOR: Madden.

OVERSEAS STUDIES: Buckley, Simmons, Dunstan.



ADVISING A B C's



Although it's not required, all English majors should see their advisor at least once a year for general advising and also for special needs (evaluation of transfer credit, graduation petitions, career planning, etc.). **NOTE:** Faculty offices are located in CLV unless otherwise noted.

1. How do I find out who my advisor is?

All English majors are assigned their own faculty advisor: Check in CLV 103.

2. Where do I go for: (Names in bold are COORDINATORS)

Single-Subject Credential Advising? Agosta (157D), **Dunstan** (145A), Goswami (145A), Santora (DH 203).

TESOL Advising? Buckley (DH 107A), Ferris (138), **Helt** (138), Marshall (138)

Graduate Advising? **Madden** (156)

Minor Advising? English **Toise** (117), TESOL, **Clark** (DH 202), Creative Writing **McKinney** (DH 201)

Internship/Career Opportunities? **Antalocy** (165)

3. How do I change my advisor?

Get a "Change of Advisor" Form in CLV 103, have your new adviser sign, and return form to 103.

4. How do I meet with my advisor?

- Check on your Advisor's name and office hours in CLV 103.
- Pick up your personal Advising Folder to store your paperwork in CLV 103.
- Call your advisor for an appointment or drop in at office hours.
- Bring your questions and Advising Folder.
- Return Folder to CLV 103 after meeting.

SEE YOUR ADVISOR BEFORE CASPER! (November 22 – December 15)

ENGLISH ADVISING FOR SPRING 2005: November 15 – December 10

When does the Senior Seminar Requirement Start?

- The senior seminar is a new requirement starting 2002-2004. Prior to 2004, the senior seminar overlapped with other requirements. Now, it is its own course, English 198T. If your catalog of record is 2002-2004 or later, you **MUST** complete the senior seminar requirement. See the description of the Undergraduate English Major requirements for more information.

How do I:

- **declare a major in English, or change my major?** File "Change of Major" form, available in Admissions and Records.
- **know which catalog I should follow to determine my major and G.E. requirements?** The student can use the catalog in effect when he/she (1) started the B.A., **IF** he/she has been continuously enrolled or on leave one semester; (2) transferred to CSUS; (3) is graduating.
- **have English courses taken elsewhere counted as part of my CSUS major?** Go to Calaveras Hall 103.

How many units do I need:

- **to complete the English major?** 2004-2006, 2002-2004, 2000-2002, 1998-2000, 1996-1998: **45**. 1994-1996, 1992-1994: **51**.
- **to graduate?** 120: Consists of G.E., major, and minor/elective courses.
**NOTE: Since B.A. units have decreased, you may be eligible to graduate sooner.
- **in residence, after transferring to CSUS, to complete the English major, and the B.A.?** 18, of which at least 15 must be upper-division, for the major; 30, of which at least 24 must be upper-division, for the B.A.

Do any English courses not count towards the major, minor, or Credential? Yes: English 1, 1A/B/C, 2, 20, 109E/W. English 20 is not required for English majors.

May I count any courses from other departments toward the English major? Yes: 3 units of upper-division literature in any other field may also be included.

May I count any English courses toward my G.E. requirement? Yes, up to 6 units of lower-division units may count for both.

May I take my Writing Intensive course in either English or another department? 1996-1998 through present catalogs: May take Writing Intensive course inside/outside the major; If Writing Intensive course is in your major, be sure to complete 9 upper division G.E. units besides; For earlier years, see catalogs.

When do I file my Graduation Petition? Graduation petition due dates may be found under Graduation Information in the current class schedule, or by going online at <http://webapps1.csus.edu/admr/content/evaluation/default.asp>. Petitions must be filed one year in advance – November 1st for Fall, and May 1st for Spring.

How does a student designate a series course in progress on his/her graduation petition? By indicating only the course number; letter designation not necessary (e.g. 150, not 150A).

CASPER



“CASPER,” Computer Access to Student Personal and Enrollment Records, is the system which allows you to register for classes by phone or on the web. The Admissions and Records Office will mail out your Invitation to Register on approximately November 11, 2004 for the Spring 2005 semester. This invitation will contain your registration date and time. For instructions on using CASPER, please see the CASPER Worksheet inserted into the center of the class schedule.

BEFORE REGISTERING ON CASPER:

ADDRESS – Make sure the Admissions office has your correct and current address.

ADVISING – The English Department Advising Period is *November 15 – December 10*.

HOLDS – CASPER will NOT allow you to register if there are any “holds” on your record. Make sure any obligations are cleared up **BEFORE** you phone to register.

FEES – Be prepared to pay your fees at least five business days before your assigned Registration Day. CASPER will **NOT** allow you to register unless these fees are paid in advance.

ATTENDANCE POLICY

According to the University Class Schedule, Page 12, the CSUS attendance policy is as follows: “Instructors have the right to administratively remove any student who, **during the first two weeks of instruction**, fails to attend **any two class meetings** (for courses that meet two or more times a week), **or one class meeting** (for courses that meet once a week). It is therefore especially important that students **contact instructors in advance** regarding absences during the add/drop period. However, **do not assume instructors will turn in official drops**. It is the responsibility of each student to officially drop any scheduled courses he or she is not attending. Failure to do so will result in penalty grades (“WU” or “F”).” Your instructor may have his/her own attendance policy for the remainder of the semester. Students are obligated to abide by attendance policies that are specifically stated in the course syllabus.

ENGLISH CAREERS INFORMATION



English majors often follow one of three career paths:

- 1 – Teaching Preparation
- 2 – Graduate Study
- 3 – Writing and other careers



RESOURCES AND TRAINING OPPORTUNITIES

(1) For Teacher Preparation:

Single Subject Credential Advisor
Prof. Dunstan
Liberal Studies Advisor
Prof. Agosta
TESOL Advising
Prof. Helt
English 195A/410A: Internship – Tutoring
Prof. Smith
English 410B: Internships – ESL Teaching
Prof. McKee
English 410E: Internships – Teaching Basic Writing
Prof. Heckathorn

(2) For Graduate Study

Prof. Madden, Graduate Coordinator

(3) For Writing and Other Careers

Prof. Antalocy, Career Advisor
English 195C/410C Internships - Careers

Online Career Resources:

Paid Internships: www.theinternsource.org
Jobs: www.dice.com; www.hotjobs.com

The CSUS Career Center (LSN 2000) also offers frequent workshops on Résumés, Interview Techniques, and more (278-6231).

THE UNDERGRADUATE ENGLISH MAJOR

NEW REQUIREMENTS: Students who will graduate under the 2004-2006 Catalog must complete 45 units of English, including a senior seminar (English 198T) and a 12 unit concentration. At least 27 units must be in upper division (100 – 199) courses. Up to 18 units may be in lower-division (0-99 level) courses. English 1, 1A, 1B, 1C, 2, 20, 109E, and 109W may not be counted toward the major.

A. Required Lower Division Courses (12 units)

Choose 4 of the following:

- (3 units) **English 40A** Introduction to British Literature I
- (3 units) **English 40B** Introduction to British Literature II
- (3 units) **English 50A** Introduction to American Literature I
- (3 units) **English 50B** Introduction to American Literature II
- (3 units) **English 65** Introduction to World Literature



B. Required Upper Division Courses (9 units)

- (3 units) **English 120A** Advanced Composition
- (3 units) **English 145B** Shakespeare – Early Plays OR
- English 145C** Shakespeare – Later Plays
- (3 units) **English 198T** Senior Seminar

C. Concentration (12 units)

Choose 4 courses from one of the eleven following categories of concentration.

Note: Courses in concentration may not overlap with required courses.

American Literature:

- English 50A (if not taken as requirement)
- English 50B (if not taken as requirement)
- Any course from English 150 series
- Any course from English 155 series
- Any course from English 180 series
- English 185D, 185E, 185I, 197L, 197M

British Literature:

- English 40A (if not taken as requirement)
- English 40B (if not taken as requirement)
- Any course from English 140 series
- Any course from English 145 series (if not taken as requirement)
- English 185C

English Language

- English 16
- Any course from English 110 series
- English 116A, 125B, 195A

Creative and Professional Writing

- Any course from English 30 series
- Any course from English 130 series
- English 118T, 195C

Poetry

- English 30C, 130B, 130C, 140D, 145A, 145I, 150E, 150G, 170G, 180A

Fiction

- English 30B, 130A, 116B, 140G, 140H, 140L, 150C, 150D, 150F, 150H, 150I, 150L, 150M, 150N, 155E, 155F, 170E, 170K, 170Z, 180B, 185B, 185C, 185I, 197K

Drama

- English 145B (if not taken as requirement)
- English 145C (if not taken as requirement)
- English 141A, 140E, 140M, 150J, 170D, 170H, 170I, 170L, 190L, 190V

Race, Nation, and Ethnicity

- English 65 (if not taken as requirement)
- English 165A, 165D, 165E, 165F, 180A, 180B, 180F, 180H, 180L, 180M, 180K, 180W, 185K

Gender and Sexuality

- English 110M, 130E, 170M, 185B, 185C, 185D, 185E, 185H, 185I, 185J, 185K

Literary Theory and Cultural Studies

- English 100A, 100B, 116B, 150K, 150M, 150N, 180H, 185H, 190C, 190D, 190H, 191A
- Any course from English 197 series

English Education

- English 110A, 110J, 110P, 110Q, 116A, 116B, 125A, 125B, 195

D. Electives (12 units): A minimum of 12 additional units must be taken.

I. Students who will graduate under the 2002-2004 Catalog must complete 45 units of English. This includes the new *senior seminar* requirement (see below). At least 27 units must be in upper-division (100-199 level) courses. Up to 18 may be in lower-division (0-99 level) courses. English 1, 1A, 1B, 1C, 2, 20, 109E, and 109W may not be counted toward the major.

Required Lower Division Courses (12 units):

- (3 units) English 40A. Introduction to British Literature I
- (3 units) English 40B. Introduction to British Literature II
- (3 units) English 50A. Introduction to American Literature I
- (3 units) English 50B. Introduction to American Literature II

Note: *We recommend that lower-division requirements be completed no later than the first semester in which the student begins taking required upper-division courses.*

Required Upper Division Courses (18 units):

- (3 units) English 120A. Advanced Composition (Requires a Passing Score on WPE. Should be taken in Junior Year)
- (3 units) English 145B. Shakespeare, Early Plays **OR**
English 145C. Shakespeare, Later Plays
- (3 units) **Select one course from the following two categories:**
English 140 series: Studies in British Literature **OR**
English 145 series: Major Figures in British Literature (*Exclusive of 145B/C*)
- (3 units) **Select one course from the following two categories:**
English 150 series: Studies in American Literature **OR**
English 155 series: Major Figures in American Literature
- (3 units) **Select on course from the following category:**
English 170 series: Studies in Literary Genres & Modes
- (3 units) **Select one course from the following three categories:**
English 165 series: Literature of the English Speaking World **OR**
English 180 series: Studies in the Literature of Minority Groups **OR**
English 185 series: Studies in Women's Literature

Electives (15 units): A minimum of **15** additional units must be taken, of which at least **9** must be upper division.

Senior Seminar Requirement: *The Senior Seminar is now its own course, English 198T, and does not overlap with any of the required Upper Division Courses. If you have not yet fulfilled the Senior Seminar requirement, you will have to take English 198T. This course can count as one of your electives, keeping your total number of units at 45.*

ADDITIONAL INFORMATION ON THE MAJOR

Language Requirement: Students must meet the CSUS Foreign Language Requirement (see page 23 of the Class Schedule). Additional units of a foreign language are recommended, especially for students wishing to enter Ph.D. programs.

Independent Study, Internships, and Interdisciplinary Units: Up to six units of English 199 and of English 195 may be included in the 30 upper-division units. Three units in an upper-division literature class in humanities or a foreign language may also be included.

STUDY ABROAD

Undergraduates and graduate students in English at CSUS may wish to spend a school year abroad. The CSU offers excellent literature programs in Australia (The University of Western Sydney, Macarthur), Canada, (Concordia University, McGill University), and the United Kingdom (University of Wales Swansea, University of Sheffield, Kingston University). Students may choose to participate in one-to-one exchange programs in the United Kingdom—a semester program at Middlesex University or a year program at Oxford Brookes University. The required cumulative GPA at the time of the application deadline is 3.00, but students with a GPA below this level will be considered when special circumstances exist. Information about these programs is available from the Office of International Programs, Lassen Hall 2304, or from Professor Simmons (278-5780), Calaveras Hall (English Bldg.) Room 154.

MINOR REQUIREMENTS

English Minor

The English Minor requires 21 units, all of which must be taken in English. At least 12 units must be in upper-division (100-level) courses. English 1, 1A, 1C, 2, 20, and the 109's may not be counted toward the minor. Grades of C- or better are required in all courses. 9 of the units for the minor, including 6 upper division units, must be taken in residence at CSUS.

Specific Requirements:

- English 40A Introduction to British Literature, I
- English 50A Introduction to American Literature, I
- English 145B Shakespeare, Early Plays **OR**
- English 145C Shakespeare, Later Plays

Creative Writing Minor

The Creative Writing Minor requires 18 units (6 required; 12 elective), all of which must be taken in English through the Creative Writing Program. At least 9 units must be upper-division (100-level) courses. English 1, 1A, 1B, 2, 20, the 109s, and 120A may not be counted toward the minor. Grades of C- or better are required in all courses. 9 of the units for the minor, including at least 6 upper-division units, must be taken in residence at CSUS.

Specific Requirements:

- English 30A Introduction to Creative Writing
- English 30B Introduction to Writing Fiction **OR**
- English 30C Introduction to Poetry Writing

NOTE: Courses taken by English majors for the Creative Writing Minor may not be counted towards any requirements for the major.

TESOL Minor

The TESOL Minor requires 18 units. Six courses are required and must be taken at California State University, Sacramento.

Specific Requirements:

- ENG 110A Linguistics and the English Language
- ENG 110P Second Language Learning and Teaching
- ENG 110Q English Grammar for ESL Teachers
- ENG 195A Field Study – Tutoring
- ENG 125E Reading and Writing for Second Language Students
- ENG 110 One Elective course to be chosen from the ENG 110 series.

Substitution of another course for an ENG 110 Elective course may be possible with the prior approval of the TESOL Coordinator or the TESOL Minor Advisor.

NOTE: Courses being applied to other degree programs (e.g., to the English major) cannot also be applied to the TESOL Minor. See the TESOL Coordinator or the TESOL Minor Advisor for prior approval of substitute courses.

WINTER INTERSESSION 2005

PLEASE NOTE:

The English Department will not be offering any courses during Winter Intersession 2005.



ENGLISH SUBJECT MATTER PROGRAM

(for a Teaching Credential)

The English Subject Matter Program is designed for students planning to teach English at the secondary school level. Completion of this program also satisfies the requirements for a degree in English – this applies to the pre-2004 major and the current major. Both new and continuing students in this program must establish a file with an English Education Adviser (ideally in their first semester at CSUS) and see the adviser at least once a semester to keep their files current. The adviser will inform them of other steps they must take to prepare themselves for admission to the Teacher Preparation Program in the College of Education. Appointments may be made by e-mailing angusd@saclink.csus.edu.

Total number of units required: 45 units distributed as follows:

Required Literature Courses (27 units):

Required Lower Division (12 units):

English 40A. Introduction to British Literature, I	(3 units)
English 40B. Introduction to British Literature, II	(3 units)
English 50A. Introduction to American Literature, I	(3 units)
English 50B. Introduction to American Literature, II	(3 units)

Note: We recommend that lower-division requirements be completed no later than the first semester in which the student begins taking required upper-division courses.

Required Upper-Division (15 units):

Select one of the following two courses: (3 units)

English 145B or 145C . Shakespeare, Early or Later Plays

Select one course from the following two categories: (3 units)

English 140 series: Studies in British Literature or

English 145 series: Major Figures in British Literature (Exclusive of 145B/C)

Select one course from the following two categories: (3 units)

English 150 series: Studies in American Literature or

English 155 series: Major Figures in American Literature

Select one course from among the following three categories: (3 units)

English 165 series: Literature of the English Speaking World or

English 180 series: Studies in the Literature of Minority Groups or

English 185 series: Studies in Women’s Literature

Select one course from the following series: (3 units)

English 170 series: Studies in Literary Genres and Modes

Required Core Language Courses (18 units)

English 110A	Linguistics and the English Language	(3 units)
English 110J	Traditional Grammar/Standard Usage (or English 16 or English 110Q)	(3 units)
English 110P	Second Language Teaching and Learning	(3 units)
English 120A	Advanced Composition	(3 units)
English 125A	Literature and Film for Adolescents	(3 units)
English 125B	Writing and the Young Writer	(3 units)

Senior Seminar (3 units)

English 198T	Senior Seminar	(3 units)
--------------	----------------	-----------

*Students following the 2002 and subsequent catalogs must complete a senior seminar. With your adviser’s permission, however, you can “double count” your senior seminar class so that it also satisfies one of the required upper division requirements, keeping your total major units to 45. Another reason to see your adviser!!

Candidates for the credential must achieve a minimum grade of “B-“ in the Core Language Courses to demonstrate competency in these areas, with an average of “B” or above for all six courses. Applicants to the Teacher Preparation Program will have to demonstrate that they have relevant experience working with adolescents. An English/Humanities subject matter program and an English/Drama subject matter program are now in effect. Interested students should not attempt to follow these programs without consulting and adviser in Humanities or Drama, as well as an English Education Adviser.



THE GRADUATE ENGLISH MAJOR



The following courses (or their equivalent) are required for admission: English 40A (British Literature I), English 50A (American Literature I), English 120A (Advanced Composition), one course from the English 140 series (British Literature), English 145B or C (Shakespeare, Early or Later Plays), one course from the English 150 series (American Literature), and four additional upper-division English courses. None of these prerequisite units can be applied toward the graduate degree. A grade of B or better in 120A is required for admission, as is a 3.0 GPA in all upper-division English courses.

An MA candidate in English must complete at least 30 units in English of which a minimum of 18 units must be taken in regularly scheduled 200-level courses (English 200-297). (Up to 6 units of 299 course work may be taken as electives, but English 299, 400, 410, and 500 may not be applied toward the 200-level course requirement.) Students may substitute up to 6 units in closely related fields with the permission of the graduate coordinator (Professor David Madden).

NOTE: The English Department welcomes unclassified students and graduating seniors in its graduate courses. However, in the event that classified students are waiting for admission to courses, priority will be given to their placement over ALL other students regardless of pre-enrollment.

The Department of English offers three distinct plans for the MA English: **Plan A, The Thesis Program**, especially recommended for prospective Ph.D. candidates, or for those wishing to teach at the community college level; **Plan B, The Master's Project**, specifically designed for creative writers; **Plan C, The Comprehensive Examination**, designed to test the range of subject matter covered in the student's graduate program; applicable as well for those pursuing a Ph.D.

PLAN A and C. Literature - Thesis or Comprehensive Exam

1. English 200A. Methods and Materials of Literary Research.
2. Three units are required in an English 240 (British Literature) and three units are required in an English 250 (American Literature).
3. Electives: 9 units (3 courses) of 200-level literature courses (**not to include film courses or 299s**); 9 units (3 courses) of "open" English electives (100 or 200-level, 410, 299).
4. English 500 (Culminating Experience: thesis or Exam). Only those students who earn a 3.7 GPA in 21 units of graduate study can elect the thesis option.

PLAN A. Composition

The MA emphasis in Composition is recommended for students preparing to teach writing at the community college level, for those whose objective is to pursue a Ph.D. in composition, or for high school teachers seeking to update their knowledge of composition theory and practice. The course of study leads to an MA thesis in composition in which the student undertakes original research in composition under the supervision of a two-person faculty committee.

1. English 200A. Methods and Materials of Literary Research **or** 200D. Methods and Materials in TESOL.
2. English 195A/410A. Field Study—Tutoring.
3. English 220A. Teaching Composition in College.
4. English 220C. Teaching Basic Writing in College.
5. 3 units are required in both English 240 (British Literature) and English 250 (American Literature).
6. 9 units of electives—At least 6 units must be in 200-level literature courses.
7. English 500. (Culminating Experience: thesis)

PLAN B. Creative Writing Project

Additional Admission Requirements: In addition to meeting the normal admission requirements for the MA in English, candidates for the Creative Writing Option **must submit a small but representative sample of their creative work to the Graduate Coordinator.** He or she will send it directly to the Creative Writing faculty for examination and approval. This work must be supplied at the time of application to the University.

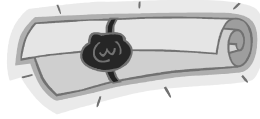
Degree Requirements

1. English 200A. Methods and Materials of Literary Research.
2. English 230 (X or Y).
3. Three units are required in an English 240 (British Literature) and three units are required in an English 250 (American Literature).
4. Electives: 9 units (3 courses) of Creative Writing (100 or 200-level); 6 units (2 courses) of Literature (100 or 200-level). You must have at least 18 units of 200-level work; this does not include 410 courses or 299s.
5. English 500 (Culminating Experience: project).

PLAN B. Pedagogy Project (Students graduating under a catalog BEFORE 2004 – 2006 may follow these requirements).

1. English 200A. Methods and Materials of Literary Research **or** 200D. Methods and Materials in TESOL.
2. English 220A. Teaching Composition in College.
3. Three units are required in an English 240 (British Literature) and three units are required in an English 250 (American Literature).
4. English 410 Internship (A Teaching Associateship can be substituted; those three units then become additional elective units).
5. Electives: 6 units (2 courses) of 200-level literature electives; 6 units (2 courses) of open electives (100 or 200-level, 410, 299, etc), composition or pedagogy courses recommended.
6. English 500 (Culminating Experience: project).

GENERAL INFORMATION FOR GRADUATE STUDENTS



ADVANCEMENT TO CANDIDACY:

A classified graduate must be advanced to candidacy before enrolling in English 500. Students are advised to file advancements the semester before taking English 500. Advancement to Candidacy Petitions are available from the Graduate Studies Office (RFC 215). Advancement to Candidacy Petitions for students in Creative Writing and Pedagogy must be signed by their Faculty Adviser before it is signed by the Graduate Coordinator. When submitting petitions to the Graduate Coordinator, be sure to include photocopies of the G.A.R. (Graduate Admission Recommendation), a current CSUS transcript (CasperWeb versions acceptable), and photocopies of any reclassification petitions.

ASSISTANTSHIPS/ ASSOCIATESHIPS:

Students who have been accepted as classified graduate students in English may apply for Graduate Assistantships or Teaching Associateships in the department provided they meet the appropriate course requirements (i.e. English 220A or 410A). Those wishing to apply should consult the Department Personnel Coordinator. For TESOL assistantships, consult the ESL Coordinator or the Learning Skills Center.

WRITING PROFICIENCY EXAM:

The university requires that all Master's candidates pass the Writing Proficiency Exam. Any new graduate student who has not already passed the exam or received a waiver should take it as soon as possible; test dates and information on how to sign up are given in the colored center pages in the Class Schedule under "Graduation Requirements in English." See the Graduate Coordinator if you have any questions about the requirement itself.

STUDY ABROAD: If you're interested in study abroad, see page vi.

IMPORTANT NOTICE REGARDING CULMINATING REQUIREMENTS:

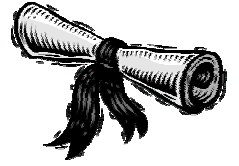
Students completing Plan A (Literature or Composition) must complete a prospectus before being permitted to enroll in English 500. For details, see the course description for English 500. Students doing theses are strongly encouraged to submit a draft of their prospectus to their readers towards the end of the semester before enrolling in 500. Final drafts must be approved by both readers and the Graduate Coordinator in the first two weeks of the semester in which you will be enrolled in 500. Complete the "Prospectus Sign-Off Sheet" and return it to the English Department secretary in order to be enrolled in English 500.

Candidates completing culminating requirements for creative writing or literature comprehensive exam programs do not have to complete a prospectus. However, all students must submit a form allowing them to enroll in English 500. Students taking the English Comprehensive Exam should complete a "Comprehensive Exam Sign-Off Sheet." Students in Creative Writing should complete a petition for "Permission to Enroll in English 500." These forms are available in the English Department Office, and must be completed and turned in to the English Department secretary no later than the first two weeks of the semester in which you plan to enroll in 500.

TESOL students should see the TESOL Coordinator for appropriate forms.



CERTIFICATE PROGRAMS



The English Department offers two certificate programs—Teaching Composition and TESOL. As the CSUS Catalogue describes, “These are designed for individuals who seek formal recognition for completing an organized, integrated, specialized program of study. Upon successful completion of the designated course of study, a certificate is awarded.” Students should understand, however, that a certificate is not a second degree or the equivalent of a Masters degree. All certificate programs have a total of 18 units of coursework.

TEACHING OF COMPOSITION

The certificate in the teaching of composition will be awarded for completion of the following courses with an overall GPA of 3.0 or better. All 18 units must be taken in residence at CSU Sacramento. On petition, it may be possible to substitute a course taken elsewhere for one of these requirements; however, such a substitution will increase the electives but will not reduce the 18 units in residence.

**Employment as a Teaching Associate in the English Department or Learning Skills Department at CSUS may be substituted for 410E, thus reducing the total number of units to 15.

- | | |
|--|---|
| English 195A or 410A | Field Study—Tutoring |
| English 220A | Teaching College Composition
<i>(Pre-requisite: Completion of 120A with a grade of B or better).</i> |
| English 220C | Teaching Basic Writing at the College Level
<i>(Pre-requisite: Completion of English 220A with a grade of B or better.)</i> |
| Teaching Associate <u>or</u>
410E | Internship at Community College |
| Elective | Two courses from the following:
English 110J, 110Q
English 120 series <i>(in addition to 120A)</i>
English 125B, 125E
English 215A, 215B, 215C
English 220B
English 410 series <i>(in addition to 410A)</i> |

NOTE: Students intending to take the *literature option* for the MA and who wish also to work on a certificate must take at least **15 units of literature coursework**.

For more information, please see Professor Amy Heckathorn, Writing Programs Coordinator.



CERTIFICATE OF ADVANCED STUDY IN TEACHING ENGLISH TO SPEAKERS OF OTHER LANGUAGES (TESOL)

Admission to TESOL Certificate Program: Students must be in a degree program at CSUS or must apply for graduate admission to the university. Once admitted to CSUS, prospective TESOL Certificate students must apply to the TESOL Coordinator for admission to the program.

Admission Requirements:

Undergraduates must be within 45 units of completing a bachelor's degree (in any field) with a 3.0 overall GPA.

Graduate students must have a completed bachelor's degree (in any field) with a 3.0 overall GPA.

All applicants must complete one year of college-level foreign language study (or equivalent).

All applicants must satisfy the university's Writing Proficiency Examination (WPE) requirement.

International students must have a TOEFL score of 600 or higher (250 or higher on a computerized TOEFL) and a score of 5 on the Test of Written English.

Requirements for both options:

- 18 units (six courses), with grades of B or better.
- Completion of English 110A and 110P before attempting any 215s.
- Completion of English 110Q before attempting English 215C (elective).

TESOL CERTIFICATE PROGRAM—OPTION A: This option is intended for undergraduates who want preparation for teaching ESL students (in the U.S. or abroad).

Required core courses (12 units):

English 110A: Linguistics & the English Language

English 110P: Second Language Learning

English 110Q: English Grammar for ESL Teachers

English 195A/410A: Internship in Writing Center

Electives (6 units)—two of the following:

English 210B: Sociolinguistics & TESOL

English 215A: Reading & Vocabulary Acquisition

English 215C: Pedagogical Grammar for TESOL

English 215D: Pedagogy of Spoken English

TESOL CERTIFICATE PROGRAM—OPTION B: This option is intended primarily for graduate students who want to get an MA in English or another field, but who want to be prepared to teach ESL writing at the college level.

Required Courses (15 units):

English 110A: Linguistics & the English Language

English 110P: Second Language Learning

English 110Q: English Grammar for ESL Teachers

English 215B: Teaching ESL Writing

English 410B: ESL Internship

Electives (3 units)—one of the following:

English 200D: Research in TESOL

English 215A: Reading & Vocabulary Acquisition

English 215C: Pedagogical Grammar for TESOL

English 220A: Teaching College Composition

English 220C: Teaching Basic Writing



NOTE: *The certificate in TESOL is not a teaching credential. It is recognized abroad as advanced training in language teaching. In conjunction with a bachelor's or master's degree or a state teaching credential, it may also be helpful in obtaining employment as an ESL teacher in the United States.*

Because of budget constraints, undergraduates and unclassified graduate students can be admitted to TESOL graduate courses on a space-available basis only.

MASTER OF ARTS in Teaching English to Speakers of Other Languages (TESOL)

The MA TESOL is recommended for candidates wishing to teach ESL in community college or in university programs overseas.

Admission to the Program: Students applying for the Master of Arts in TESOL must meet the following admissions requirements:

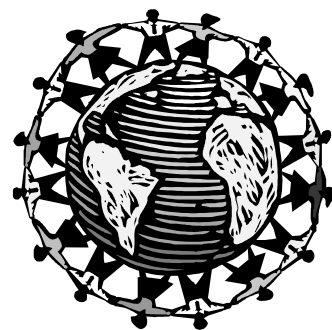
- Completed Bachelor's Degree (including demonstration of writing proficiency).
- **1.)** A minimum GPA of 3.0 in the Bachelor's degree;
- **2.)** 3.0 in the last 60 units;
- **3.)** 3.0 in upper division courses.

Additional Admission Requirements: In addition, candidates must complete the following prerequisites before beginning the program:

- English 110A, 110P, 110Q, 120A (each with a grade of B or better).
- Native speakers of English: one year college study of a foreign language.
- Non-native speakers: 600 TOEFL (including the Test of Written English with a score of 5 or better) or a score of 250 or better on the Computerized TOEFL.
- Six units of 100-level courses in cultural anthropology or other cross-cultural studies; courses in American culture and literature to be approved by TESOL Coordinator.

Degree Requirements (33 units):

English 200D Research in TESOL
English 210B Sociolinguistics
English 210G Second Language Acquisition
English 215A Reading & Vocabulary Acquisition
English 215B ESL Writing/Composition
English 215C Pedagogical Grammar for TESOL
English 215D Pedagogy of Spoken English
English 410B Internship: Tutoring ESL
Six units of approved 100-level or 200-level electives.
English 598T, Directed Study for Comprehensive Examination, or English 500: MA thesis/project.



The MA TESOL includes the Certificate of Advanced Study in TESOL.

Advising: Before entering the program, students should contact the TESOL Coordinator to establish an advising file. Students in the program should meet with the adviser at least once per semester. The TESOL Coordinator maintains a Job File with current addresses of career opportunities both overseas and in this country. Help is also available with resume writing and job applications.

- MA candidates are eligible for Fulbright opportunities overseas.
- The CSUS TESOL program also offers an MA in conjunction with the Peace Corps. See the Coordinator for more information.

FOR MORE INFORMATION, CONTACT THE TESOL PROGRAM COORDINATOR:

Professor Marie Helt
[CLV 138]
CSU Sacramento
6000 J Street
Sacramento, CA 95819-6075

To request information call (916) 278-6587 or E-mail Marie.Helt@csus.edu.

Subscribe to English-L

The English Department Listproc

ENGLISH-L is a *moderated* e-mail discussion list designed to facilitate communication between English Department faculty, staff and students regarding important departmental policies, upcoming events and deadlines, and other pertinent information.

Subscribers will be able to:

- **Receive weekly email updates** regarding English Department events and deadlines.
- **Post questions to the list** which will be answered quickly. No more being put on hold! No more waiting in long lines!
- **Answer questions** posted to the list, and help out fellow English students.
- **Post announcements and advertise events** of interest to English students.
- **Keep in touch** with the English Department's large student and faculty population.

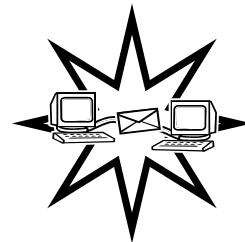
All English Department faculty and staff, graduate and undergraduate students in English or TESOL, and those simply interested in the English Department, are welcome to subscribe.

To subscribe to this list, send an e-mail message *in plain text* (not HTML or Rich Text) to:

LISTPROC@CSUS.EDU

with the two line message:

SUBSCRIBE ENGLISH-L *firstname lastname*
END



***Note:** If you are an AOL user, it can be difficult to send messages in plain text (especially if you use a version prior to AOL 9.0. If you are an AOL user, and cannot figure out how to send in plain text, please email the listowner with your first name, last name, and email address, and you will be added to the list manually.

If you have questions about the listproc, or if you have difficulty subscribing, please contact the listowner, Laurel Sunderman, at sunderman@csus.edu.

TAKE ADVANTAGE OF THIS FREE SERVICE.
JOIN TODAY!!!

Department of English

Spring 2005 Course Descriptions

Please note that the courses outlined in this booklet are subject to change. Refer to the class schedule online at <http://www.csus.edu/schedule/acadyear/20042005/spring//ENGL.htm> for the most up-to-date list of classes, days, times, sections and rooms.

*Note: English 1, 1A, 1C, 2, 20, 109E, 109W cannot be counted toward the English Major, English Minor, or the English Single-Subject Waiver.

1*. Basic Writing Skills *MW 300-415, 430-545p* **Rice**

Prepares students for the challenging thinking, reading, and writing required in academic discourse. Uses writing as a means for discovery and reflection as well as reading as a source for ideas, discussion, and writing. Concentrates on developing expository essays that communicate clearly, provide adequate levels of detail, maintain overall coherence and focus, and demonstrate awareness of audience and purpose.

Prerequisites: EPT score of 142-150, or successful completion LS 015.

Requirements: Minimum of 3500 words. Graded Credit/no credit.

Note: May be taken for workload credit toward establishing full-time enrollment status, but is not applicable to the baccalaureate degree.

1*. Basic Writing Skills *TR 300-415* **Heckathorn**

Prepares students for the challenging thinking, reading, and writing required in academic discourse. Uses writing as a means for discovery and reflection as well as reading as a source for ideas, discussion, and writing. Concentrates on developing expository essays that communicate clearly, provide adequate levels of detail, maintain overall coherence and focus, and demonstrate awareness of audience and purpose.

Prerequisites: EPT score of 142-150, or successful completion LS 015.

Requirements: Minimum of 3500 words. Graded Credit/no credit.

Note: May be taken for workload credit toward establishing full-time enrollment status, but is not applicable to the baccalaureate degree.

1*. Basic Writing Skills *TR 730-845a* **Simmons**

Prepares students for the challenging thinking, reading, and writing required in academic discourse. Uses writing as a means for discovery and reflection as well as reading as a source for ideas, discussion, and writing. Concentrates on developing expository essays that communicate clearly, provide adequate levels of detail, maintain overall coherence and focus, and demonstrate awareness of audience and purpose.

Prerequisites: EPT score of 142-150, or successful completion LS 015.

Requirements: Minimum of 3500 words. Graded Credit/no credit.

Note: May be taken for workload credit toward establishing full-time enrollment status, but is not applicable to the baccalaureate degree.

1*. Basic Writing Skills *See Course Schedule* **Staff**

Prepares students for the challenging thinking, reading, and writing required in academic discourse. Uses writing as a means for discovery and reflection as well as reading as a source for ideas, discussion, and writing. Concentrates on developing expository essays that communicate clearly, provide adequate levels of detail, maintain overall coherence and focus, and demonstrate awareness of audience and purpose.

Prerequisites: EPT score of 142-150, or successful completion LS 015.

Requirements: Minimum of 3500 words. Graded Credit/no credit.

Note: May be taken for workload credit toward establishing full-time enrollment status, but is not applicable to the baccalaureate degree.

1A*. College Composition *TR 1030-1145* **Gabor**

An intensive writing course that provides students with practice in the kinds of critical thinking, reading, and writing required in academic and public discourse. Concentrates on prewriting, drafting, and development and support of ideas.

Prerequisites: EPT score of 151 or above, or credit in ENGL 001.

Requirements: Must write a minimum of 5000 words.

GE: Fulfills area A2 of the G.E. requirements.

1A*. College Composition *MWF 1100-1150* **Smith**

An intensive writing course that provides students with practice in the kinds of challenging thinking, reading, and writing required in academic discourse. Concentrates on prewriting, drafting, and rewriting processes that address a variety of rhetorical and academic tasks. Special attention given to effective development and support of ideas.

Prerequisites: EPT score of 151 or above, or credit in ENGL 001.

Requirements: Must write a minimum of 5000 words.

GE: Fulfills area A2 of the G.E. requirements.

1A*. College Composition *See Course Schedule* **Staff**

An intensive writing course that provides students with practice in the kinds of challenging thinking, reading, and writing required in academic discourse. Concentrates on prewriting, drafting, and rewriting processes that address a variety of rhetorical and academic tasks. Special attention given to effective development and support of ideas.

Prerequisites: EPT score of 151 or above, or credit in ENGL 001.

Requirements: Must write a minimum of 5000 words.

GE: Fulfills area A2 of the G.E. requirements.

2*. College Composition for Multilingual Writers *See Schedule* **Staff**

An intensive writing course for ESL students that provides practice in the kinds of challenging thinking, reading, and writing required in academic discourse. Concentrates on prewriting, drafting, and rewriting processes that address a variety of rhetorical and academic tasks. Special attention given to effective development and support of ideas.

Prerequisites: EPT score of 151 or above, or credit in LS 087; EDT score 2-5.

Requirements: Must write a minimum of 5000 words

GE: Fulfills area A2 of the G.E. Requirements.

16. Structure of English *MW 300-415; TR 430-545p* **Heather**

This course will introduce the terminology and concepts of traditional grammar, punctuation, and usage. Besides studying the rules, students will apply them to their own writing.

Presentation: Lecture-discussion

Requirements: Quizzes, short papers, mid-term, final.

Text: Yarber, M. & Yarber, R. (2001). *Reviewing Basic Grammar*, 5th edition. New York: Addison-Wesley.

16. Structure of English *MW 600-715p* **Meindl**

A study of traditional grammar.

Presentation: Lecture-discussion, group presentations.

Requirements: Regular attendance, frequent quizzes, comprehensive final

Texts: Ehrlich and Murphy: *English Grammar* (Schaum's Outline).

16. Structure of English *MWF 1000-1050* **Santora**

English 16 is an introductory course in (1) terminology and structure of traditional grammar, punctuation, and (2) the rules governing current usage. Students will also practice applying these rules to their own writing.

Presentation: Lecture/workshop.

Requirements: Quizzes, final.

Texts: To be determined.

20*. Expository Writing *TR 1030-1145* **Buchanan**

This course will build on the composition skills developed in English 1A and will emphasize critical thinking and an awareness of basic rhetorical strategies. The course will examine writing on current issues. Students will write short papers analyzing the readings and complete a longer research-based paper on a related topic of particular interest to them.

Presentation: Lectures, discussion, group work and peer review.

Requirements: Minimum of 5000 words divided into several writing assignments including one longer paper. Students are expected to write several drafts and revisions.

Texts: To be selected.

GE: *Fulfills the second semester composition requirement. (English majors are exempt from this GE requirement.)*

20*. College Composition II *TR 130-245* **Gabor**

An advanced expository writing course that emphasizes writing for audiences in the local Sacramento community. The class is based on rhetorical analysis of and production of multiple texts, which include multicultural and cross disciplinary perspectives, with the goal of developing sophisticated reasoning processes, complex organizational strategies, as well as research strategies and editing that meet standards for academic writing. This section is a service-learning course: students will work with professor, classmates, and local community members to produce a range of public and academic documents.

Prerequisites: *Grade of C- or better in ENGL 1A or equivalent.*

Requirements: *Must write a minimum of 5000 words.*

GE: *Fulfills the second semester composition requirement. (English majors are exempt from this GE requirement.)*

20*. College Composition II *TR 1030-1145* **Melzer**

An advanced expository writing course that emphasizes textual analysis and integration of multiple works, to include multicultural and cross-disciplinary perspectives, with the goal of developing sophisticated reasoning processes, complex organizational strategies, as well as research strategies and editing that meet standards for academic writing. The theme of this course is writing about movies, and students will write movie critiques, interpret movies in conversation with outside texts, compare book and movie versions of a novel, and create a movie working in small groups.

Prerequisites: *C- or better in ENGL 1A or equivalent.*

Requirements: *Must write a minimum of 5000 words.*

Presentation: *Workshop and discussion*

Texts: *Essays on writing available as PDF files on class website, handbook of students' choice.*

GE: *Fulfills the second semester composition requirement. (English majors are exempt from this GE requirement.)*

20*. College Composition II *See Course Schedule* **Staff**

An advanced expository writing course that emphasizes textual analysis and integration of multiple works, to include multicultural and cross disciplinary perspectives, with the goal of developing sophisticated reasoning processes, complex organizational strategies, as well as research strategies and editing that meet standards for academic writing. This course is developed through a central theme that includes a book-length work.

Prerequisites: *Grade of C- or better in ENGL 1A or equivalent.*

Requirements: *Must write a minimum of 5000 words.*

GE: *Fulfills the second semester composition requirement. (English majors are exempt from this GE requirement.)*

20*. College Composition II *MWF 1000-1050, 1200-1250* **Tanaka**

This course will help develop the student's writing by working on his or her reading and analytical skills. The course will focus on issues surrounding the theme, "The Search for the Truth." We will discuss different models for argumentation and explore various ways in which "the truth" is often represented in our popular media. Our assignments will require an analysis of a set of argumentative essays from newspapers and news magazines, and the films "The Siege," "Courage Under Fire," and "The Merchants of Cool." Students will be expected to have internet access.

Texts: *(Recommended) Diana Hacker, Rules for Writers.*

GE: *Fulfills the second semester composition requirement. (English majors are exempt from this GE requirement.)*

20*. College Composition II *TR 1200-115* **Toise**

This class aims to develop students' abilities to write expository essays and to conduct the research necessary for such essays. Students will be required to write two shorter papers and one longer research paper on some aspect of the course theme: consumer culture. The final paper can focus on a variety of

topics. For example, student papers might examine the cultural significance of the new VW beetle, the psychology of the internet's twenty-four hour consumer, or the role of product placement in shaping recent blockbusters, etc. In their research papers, students will synthesize and critique various approaches to consumer culture in order to analyze their specific topic and reach original conclusions. We'll start by examining the effects of consumer culture in Nick Hornby's novel *High Fidelity*. Reading will also include theoretical, psychological, economic, and historical accounts of consumer culture, its products, and its participants.

Presentation: *discussion*

Requirements: *several quizzes, two shorter papers of 4-5 pages each, an annotated bibliography, and a longer research paper of about 10-12 pages.*

Texts: *Diana Hacker's A Writer's Reference (5th edition), Jennifer Scanlon The Gender and Consumer Culture Reader, and Nick Hornby's High Fidelity.*

GE: *Fulfills the second semester composition requirement. (English majors are exempt from this GE requirement.)*

20M*. College Composition II-Multilingual Writers *See Schedule* **Staff**

An advanced expository writing course for multilingual students that emphasizes textual analysis and integration of multiple works, to include multicultural and cross disciplinary perspectives, with the goal of developing sophisticated reasoning processes, complex organizational strategies, as well as research strategies and editing that meet standards for academic writing. This course is developed through a central theme that includes a book-length work.

Prerequisites: *Grade of C- or better in ENGL 1A or equivalent; EDT score 2-5.*

Requirements: *Must write a minimum of 5000 words.*

GE: *Fulfills the second semester composition requirement. (English majors are exempt from this requirement.)*

20T*. College Composition II--Technical Comm. *See Schedule* **Staff**

An advanced expository writing course focused on technical disciplines. Emphasizes textual analysis and integration of multiple works, to include multicultural and cross disciplinary perspectives, with the goal of developing sophisticated reasoning processes, complex organizational strategies, as well as research strategies and editing that meet standards for academic writing. This course is developed through a central theme that includes a book-length work.

Prerequisites: *Grade of C- or better in ENGL 1A or equivalent.*

Requirements: *Must write a minimum of 5000 words.*

GE: *Fulfills the second semester composition requirement. (English majors are exempt from this requirement.)*

30A. Introduction to Creative Writing *TR 300-415* **Buchanan**

This course introduces students to the fundamental principles of writing poetry and fiction, and invites them to explore each other's work through group discussions and peer reviews.

Presentation: *Workshop, discussion, lecture, oral presentation and peer review.*

Requirements: *Students will take quizzes and write poems and stories.*

Regular attendance and active, useful participation are also required.

Texts: *Will include Janet Burroway's Writing Fiction, Mary Oliver's Rules for the Dance and John Gardner's The Art of Fiction.*

30C. Introduction to Writing Poetry *MWF 900-950* **McKinney**

This course is designed for students interested in learning to write poetry. No previous creative writing experience is necessary; in fact, the instructor assumes that some students may even feel intimidated at the prospect of writing verse. If you are a beginner and/or feel you know nothing about writing poetry, then this course is for you. English 30C is also appropriate for students who may write poetry but who have had no formal poetry writing instruction. This course will cover the basics of writing poetry from invention exercises through peer critique to revision and editing. Students will examine the genre of poetry from a variety of angles (historical, theoretical, technical), and they will gain a familiarity with a variety of poetic styles, forms, and practices.

Presentation: *Lecture-discussion, guided practice.*

Requirements: *10 new poems (some in assigned forms), quizzes and exams on identification and application of poetic technique.*

Texts: *Jeanne E. Clark, Ohio Blue Tips; Barbara Drake, Writing Poetry.*

40A. Introduction to British Literature I MW 130-245 **Matlock**

This course will provide an overview of three historical periods in British Literature: the medieval period, the Early Modern period, and the Restoration and eighteenth century. We will read a variety of texts from each period, including *Beowulf*, *The Canterbury Tales*, *The Book of Margery Kempe*, *The Faerie Queene*, *Twelfth Night*, poems by Wyatt, Sidney, Donne, Jonson, Wroth and Marvell, *Paradise Lost*, *The Country Wife*, and *The Rape of the Lock*. We will approach the selected literary works by looking closely at their content, form, and historical situation.

Presentation: Lecture-discussion.

Requirements: Tests, Papers, Quizzes.

Text: *Longman Anthology of English Literature*, 2nd Edition, Vol. IA, 1B and 1C.

GE: Fulfills area C3.

40A. Introduction to British Literature I TR 130-245 **Ridley**

This course surveys English literature from, roughly, the tenth century to the eighteenth century. After a translation of *Beowulf*, then some Middle English poetry, the course devotes substantial time to English lyric poetry from Thomas Wyatt to John Donne. Two Elizabethan plays and one Restoration play will be all our limited class time allows for such a rich period of verse drama. Into the seventeenth and eighteenth centuries, the Neo-Classical epic verse of Milton, Pope, and Dryden overshadows the prominence of lyric verse. A close reading of Jonathan Swift's *Gulliver's Travels* will allow a brief introduction to the English travelogue and the rise of the English novel. Expect to execute rigorous analysis respecting each text's unique structure and explicit details. Expect to witness and even stage outrageous Elizabethan and Restoration skits.

Presentation: Lecture/discussion.

Requirements: The time and energy for careful reading and re-reading. Class participation. Oral presentations. Short quizzes on assigned readings. Three essay exams.

Texts: *The Norton Anthology Of English Literature*; *Jonathon Swift's Gulliver's Travels*; *William Shakespeare's A Midsummer Night's Dream*.

GE: Fulfills area C3.

40B. Introduction to British Literature II TR 1200-115 **Meyer**

An introductory survey of British or American Literature typically focuses on literary history, i.e. a developmental narrative of a national literature, its major authors, genres and themes. In this section, we will focus on the nature of the course itself, by examining how the text selection and organization reflects and resists canon-building and nation-building in the 19th and 20th centuries. In other words, we will question what constitutes a "Tradition of British Literature." As an introductory course, we will also work to develop reading and writing strategies that are transferable to upper division courses in literature.

Presentation: Lecture-discussion (with emphasis on discussion).

Requirements: Directed Informal Response Papers, Short Answer Midterm Exam, One Formal Essay (five pages), Reading Journal for Contemporary Novel, and "Re-reading" Final Project based on response papers and reading journal.

Texts: *Longman Anthology of British Literature*, Vol. 2; *Jane Austen, Northanger Abbey* (Norton Critical Edition, 2004); *A Contemporary British Novel—To be chosen by the class*.

GE: Fulfills area C3.

40B. Introduction to British Literature II MWF 1000-1050 **Tucker**

Intended to introduce students to the major thematic, historical, stylistic preoccupations of Romanticism, Victorianism, Modernism and Post Modernism, this course focuses on the fiction, drama and poetry of the past 220-some years of British literature—extraordinary times which produced extraordinary literature.

Presentation: Lecture/discussion

Requirements: In-class quizzes, two midterms and a final examination.

Texts: *The Norton Anthology of English Literature*, 2; *Emily Brontë, Wuthering Heights*; *Pat Barker, Regeneration*; *Ian McEwan, Atonement*

GE: Fulfills area C3.

50A. Introduction to American Lit. I MWF 1100-1150 **Madden**

A survey of the major American writers who have shaped our national literature and culture, extending from the Puritans to the late nineteenth

century. The course will consider the genres of the essay, poetry, and fiction; examine Puritanism, Deism, Romanticism, and Realism; and look at representative works from Bradstreet, Edwards, Irving, Emerson, Hawthorne, Melville, Poe, Thoreau, Whitman, and Dickinson, to name a few.

Presentation: Lecture-discussion.

Requirements: Two essays, one essay midterm, and an essay final exam.

Text: *McMichael, et al., Anthology of American Literature. I* & *Murfin, Bedford Glossary of Critical and Literary Terms*

GE: Fulfills area C3.

50A. Introduction to American Literature I MW 600-715p **Ridley**

In the process of surveying about two hundred years of literary history, this class introduces several literary conventions, i.e., motifs, themes, situations, and verbal structures predominant in published writing of the thirteen colonies and the early United States. At the same time, the class gives special attention to the tendency of each succeeding generation to fill inherited conventions with new moral and spiritual values. Confining the scope of theoretical inquiry to a syntheses of traditional methods best suited to analysis of the subtle operations of language and structure within texts, the class is designed for students just beginning rigorous, formal literary study.

Presentation: Lecture/Discussion, student presentations

Prerequisites: All students must meet all college writing prerequisites before enrolling in this course.

Requirements: Attendance, preparation for class discussion, three essay exams, preliminary responses, the time and energy to carefully read, contemplate, and review more than 1300 pages.

Texts: *Nathaniel Hawthorne, The Scarlet Letter* and *The Blithedale Romance*; *Henry David Thoreau, Walden*; *Frederick Douglass, The Narrative Life of Frederick Douglass*; *Mark Twain, Huckleberry Finn*; poetry by *Edward Taylor, Anne Bradstreet, Phillis Wheatley, and Emily Dickinson*. Also "Nature", an essay by *Ralph Waldo Emerson* and "The Great Lawsuit", an essay by *Margaret Fuller*.

GE: Fulfills area C3.

50B. Introduction to American Literature II MWF 1000-1050 **Tucker**

A survey of American literature—fiction, drama, poetry and film—from the late nineteenth century to the present, this course will explore such themes as the American dream, the loss of innocence and the elusive search for an inclusive identity. By examining various literary movements—realism, modernism, postmodernism and post-post modernism—we will examine our changing and not necessarily handsome sense of self.

Presentation: Lecture-discussion (with an emphasis on discussion)

Requirements: In-class quizzes, two midterms and one final exam.

Texts: *Norton Anthology, Wharton, The Age of Innocence, James, The Turn of the Screw, Wilder, Our Town; Kotis & Hollman, Urinetown.*

GE: Fulfills area C3.

50B. Introduction to American Literature II TR 1030-1145 **Wanlass**

English 50B is a survey of American literature from the late nineteenth century to the present, including representative works in each of the three major genres: fiction, poetry, and drama. This course will explore such themes as the loss of innocence and the search for identity, meaning, and cultural values by individuals, genders, and races in this turbulent, exciting period of American literature.

Presentation: Lecture-discussion (with an emphasis on discussion).

Requirements: Exam, papers.

Text: To be selected.

GE: Fulfills area C3.

65. Introduction to World Literature T 630-920p **Goswami**

This course is designed to introduce students to the rich literary contributions of authors writing in English from locations such as Africa, the Caribbean, India, Australia and Canada. In our discussions, we will consider the historical, political, and cultural context of British colonialism and its impact on literature from around the world.

Requirements: Exams, papers, presentations.

Presentation: Lecture-discussion.

Texts: To be selected.

GE: Fulfills area C3.

100A. Literary Criticism *TR 1200-115* **Bell**

Ever since Plato banned most kinds of poetry from his ideal republic, critics have been arguing about the nature and value of literature. What is literature? How does it differ from other forms of discourse? Why do we read it? What are the sources of its appeal? How do we go about distinguishing good literature from bad? In this class we will search for answers to such age-old questions as we explore the history of literary criticism from the ancient Greeks to the beginning of the 20th century. Among the critics we will study are Plato, Aristotle, Horace, Longinus, Sidney, Dryden, Pope, Johnson, Wordsworth, Coleridge, Arnold, and T.S. Eliot. The course will begin with a detailed examination of Aristotle's *Poetics* and an analysis of the disagreements between Aristotle and Plato. Later we will focus on the intellectual upheaval which helped shape modern attitudes toward literature: the attack on neo-classicism--led in England by Wordsworth and Coleridge--that is now known as the Romantic Revolution. The class is intended for English majors (both undergraduates and graduates); it may also interest students majoring in such disciplines as humanities, philosophy, and foreign languages.

Presentation: *Lecture-discussion.*

Requirements: *Paper, final exam, several written homework assignments.*

Texts: *Adams, ed., Critical Theory Since Plato (Harcourt Brace); Raysor, ed., Wordsworth and Coleridge: Selected Critical Essays (Crofts Classics).*

109M*. Writing for Proficiency-Multilingual Writers *TR 1200-1115* **Ferris**

Designed to review and improve academic reading and writing skills for upper division multilingual students who have taken but not passed the Writing Proficiency Exam. Focuses on the writing process, text-based academic writing, revision, and editing.

Prerequisites: *Junior level or higher class standing; grade of C- or better in ENGL 001A or equivalent; WPE score of 6 or lower; EDT score of 2-5 or credit in LS 086.*

Requirements: *Completion with a grade of C- or better (based on group-evaluated common final and portfolio) satisfies Graduation Writing Assessment Requirement (GWAR).*

109M*. Writing for Proficiency-Multilingual Writers *See Schedule* **Staff**

Designed to review and improve academic reading and writing skills for upper division multilingual students who have taken but not passed the Writing Proficiency Exam. Focuses on the writing process, text-based academic writing, revision, and editing.

Prerequisites: *Junior level or higher class standing; grade of C- or better in ENGL 001A or equivalent; WPE score of 6 or lower; EDT score of 2-5 or credit in LS 086.*

Requirements: *Completion with a grade of C- or better (based on group-evaluated common final and portfolio) satisfies Graduation Writing Assessment Requirement (GWAR).*

109W*. Writing for Proficiency *MW 12000-115, 300-415* **Glade**

Designed to review and improve academic reading and writing skills for upper division students who have taken but not passed the Writing Proficiency Exam. Focuses on the writing process, text-based academic writing, revision, and editing.

Prerequisites: *Junior level or higher class standing; grade of C- or better in ENGL 001A or equivalent; WPE score of 6 or lower.*

Requirements: *Completion with a grade of C- or better (based on group-evaluated common final and portfolio) satisfies Graduation Writing Assessment Requirement (GWAR).*

109W*. Writing for Proficiency *See Course Schedule* **Staff**

Designed to review and improve academic reading and writing skills for upper division students who have taken but not passed the Writing Proficiency Exam. Focuses on the writing process, text-based academic writing, revision, and editing.

Prerequisites: *Junior level or higher class standing; grade of C- or better in ENGL 001A or equivalent; WPE score of 6 or lower.*

Requirements: *Completion with a grade of C- or better (based on group-evaluated common final and portfolio) satisfies Graduation Writing Assessment Requirement (GWAR).*

110A. Linguistics and the English Language *TR 900-1015* **Ferris**

English 110A is a survey course in modern linguistics. Topics: description of English sounds (phonetics), sound patterns (phonology), the structure of

words (morphology), sentence structure (syntax), meaning (semantics and pragmatics), language and the brain, first and second language acquisition, language in society, and the history of English.

Presentation: *Lecture-discussion.*

Prerequisites: *None. English 110J, 110Q, or 16 highly recommended.*

Requirements: *Tests, homework, language analysis project.*

Text: *Fromki, Rodman, & Hyams, An Introduction to Language (7th ed.).*

110A. Linguistics and the English Language *TR 300-415* **Heather**

English 110A is a survey course in modern linguistics for students who have had no previous formal studies in linguistics. Topics include description of English sounds (phonetics) and sound patterns (phonology), the structure of words (morphology), sentence structure (syntax), meaning (semantics and pragmatics), language acquisition, and social patterns of language use.

Presentation: *Lecture-discussion.*

Prerequisites: *None, but English 110J, 110Q, or 16 highly recommended.*

Requirements: *Quizzes, homework, language analysis project.*

Text: *Fromkin, V., R. Rodman, N. Hyams. (2002). An Introduction to Language (6th ed.). Heinle.*

110A. Linguistics and the English Language *MW 600-715* **Marshall**

An introductory course for those students who have had no previous formal studies in modern linguistics. This course is designed to acquaint the student with the ways in which language operates, how it is acquired, and how language research of the last several decades has changed some of the traditional views of language learning and instruction. Topics include descriptions of phonology, morphology, syntax, language acquisition, and social patterns of language use. English 110A is required for single subject credential majors and is a prerequisite to the TESOL program.

Presentation: *Lecture-discussion.*

Prerequisites: *None, but English 16 or 110J is recommended.*

Requirements: *Midterms and final.*

Texts: *Paul Justice. Relevant Linguistics.*

110B. History of the English Language *MW 300-415* **Marshall**

A survey of the linguistic and social history of the English language, tracing its growth from a minor dialect of the Germanic family to one of the most widely spoken languages of the world. Topics include structural change in the language, vocabulary growth, and variation in English around the world.

Presentation: *Lecture-discussion.*

Requirements: *2 mid-terms & a final exam, one class report / paper, regular homework.*

Texts: *To be selected.*

110J. Traditional Grammar & Standard Usage *MW 300-415* **Price**

In this course we try to take a common sense approach to traditional grammar and usage, laying out the basic ideas through definition, examples from contemporary prose, and diagramming. We use exercises in and out of class, nontraditional materials, review, quizzes and exams. Occasionally exams can be repeated. We also try to consider alternative views and see grammar as a process rather than a finished and clear event.

Presentation: *Lecture, discussion.*

Requirements: *3 exams, exercises, quizzes, occasional writing tasks*

Texts: *Main text to be chosen; required reference: Merriam-Webster's Dictionary of Usage*

110J. Trad. Grammar-Standard Usage *TR 900-1015, 1200-115* **Simmons**

"Grammar"--a description of an abstract set of rules that tell what native speakers do with the elements of language to make meaningful utterances; "Usage"--a prescription of what some group or person thinks speakers or writers should do. This course will provide a thorough examination of the rules of traditional grammar and standard usage. An important purpose is that of bringing students' language performance into conformity with current standards of acceptability. Though not a writing course, emphasis will be placed on how knowledge of grammar and usage can improve writing skills.

Presentation: *lecture-discussion*

Requirements: *tests, homework, project*

Texts: *To be selected.*

110P. Second Language Learning & Teaching MW 300-415; TR 1200-115 Helt

This course will introduce you to the major theories and issues in second language acquisition, examine the theories and assumptions underlying second-language pedagogy, and discuss some of the specific issues and policies facing linguistic minorities and their teachers in California. This course content assumes some prior knowledge of linguistics, so you must have completed or be concurrently enrolled in English 110A: Linguistics and the English Language (or equivalent).

Presentation: *Lecture-discussion.*

Prerequisites: *English 110A.*

Requirements: *Teaching demonstration; two project papers; essay final exam.*

Texts: *Brown, H.D. (2001) Teaching By Principles (2nd Ed.), Longman; Brown, H.D. (2000) Principles of Language Learning and Teaching (4th Ed.). Longman.*

110Q. English Grammar-ESL Teachers MW 130-245 Marshall

English 110Q is a survey of those aspects of English grammar that are relevant to teaching second-language learners of English. The emphasis is on elements of simple and complex sentences, particularly the structure of noun phrases, the meanings of verb forms, and the expression of adverbial meanings.

Presentation: *Lecture-discussion.*

Pre-requisites: *None; but prior or concurrent enrollment in 110A is recommended.*

Requirements: *Mid-term & final exams; data collection assignments.*

Texts: *To be determined*

116A. Studies in Applied Linguistics TR 1200-115, 130-245, 600-715p Clark

This course is designed to equip elementary school teachers with necessary knowledge regarding the development of oral language and literacy skills in young children. We will cover four general topic areas: language acquisition, the teaching of reading, language variation (dialects), and specific issues and literary acquisition and the second language learner.

Presentation: *Lecture-discussion.*

Requirements: *Two midterms, final exam, two papers.*

Texts: *Moustafa, Beyond Traditional Phonics; Course Reading Packet.*

116A. Studies in Applied Linguistics MWF 1100-1150 Dunstan

The emphasis of this course will be on the child's acquisition of oral language and on the subsequent acquisition of reading and writing skills in elementary school. The course will include an introduction to the basic concepts of linguistics, and the acquisition of a second language (speaking, reading and writing). The course will emphasize a transactional theory of meaning in a whole language framework. Students will undertake a detailed case study of one child learning to read or write.

Presentation: *Lecture and discussion*

Requirements: *3 unit tests, a classroom presentation, a written case study.*

Texts: *Calkins, Lessons From a Child; Wilde, Miscue Analysis. Photocopied collection.*

116A. Studies in Applied Linguistics MW 600-715p Santora

Prof. Santora's section of 116A is an online WebCT course. Class will meet the first week in real time for Web Orientation, but the entire content of the class will be online. Content includes: Phonology, Dialects, Language Change, First and Second Language Acquisition, Reading Miscue Analysis, Writing Workshop.

Presentation: *Web activities, online discussions and workshops.*

Prerequisites: *WPE, Basic computer literacy.*

Requirements: *Online quizzes (25%), Web Activities (25%), Reading Analysis Paper (25%), Writing Workshop and Web-published paper (25%).*

Texts: *Web-Activities Reader; Beyond Traditional Phonics, Margaret Moustafa; Miscue Analysis Made Easy, Sandra Wilde.*

116B. Children's Lit. Classics M 630-920p, MW 1200-115, 130-245 Goswami

The primary objective of this course is to become familiar with the kinds of literature available for children and young adults. We will focus on nineteenth- and early twentieth-century classics central to the development of children's literature as well as more contemporary works. These texts will be considered from historical, cultural, generic and theoretical perspectives, with special emphasis on issues of gender, race, class and nation.

Presentation: *Lecture-discussion.*

Requirements: *Two exams, papers, presentations*

Texts: *To be selected.*

118T. Professional Writing TR 300-415 Antalocy

Get ready for a writing or editing career with this course! "Professional Writing" includes the writing done in many career settings—technical writing, business writing, public relations, and more. We will study and practice techniques for meeting the biggest challenges in technical communication: understanding your audience's needs, and getting your prose crystal-clear. The course will start with the very immediate writing situations of Resumés and Job Application Letters, and move on to the most common Report and Feasibility Study formats used in science, business and government. Finally, we will work on new, on-line writing practices, such as website design. English 118T will bring new polish to your academic writings, too.

Presentation: *Lecture-discussion, workshop.*

Prerequisites: *A passing score on the WPE.*

Requirements: *4 writing assignments, including Letter/Resumé and Team Project.*

Texts: *Technical Communications, Paul Anderson (current edition), current articles, handouts.*

120A. Advanced Composition TR 900-1015 Bell

A demanding upper division course in expository writing, designed for mature students ready to move beyond the basics and tackle more sophisticated stylistic and structural problems. Since sloppy and inattentive readers rarely become good writers, the course will also concern itself with the art of close and careful reading.

Requirements: *Six papers (2-4 pages), plus daily assignments.*

Texts: *Weaver, A Rhetoric and Composition Handbook.*

120A. Advanced Composition TR 130-245 Mackey

A course in writing well. Students will write several short essays (2-3 pages), and produce one long final paper (of about 10 pages). We will discuss student work in class and each student will have individual conferences with the instructor. We will also read and discuss examples of well-written expository prose.

Presentation: *Lecture-discussion.*

Requirements: *Attendance is required.*

Texts: *Writing With A Purpose, Joseph F. Trimmer, plus others to be selected.*

125A. Literature & Film for Young People MW 300-415 Dunstan

Specifically designed for prospective secondary school English teachers, this course will combine theory and practice in the teaching of literature. We will consider critical issues related to the teaching of literature and film in High School and examine strategies designed to make them accessible to students. We will read widely in the field of Young Adult Literature.

Presentation: *Lecture, discussion, and group activities.*

Prerequisites: *English 40A, 40B, 50A, 50B, 120A, WPE.*

Requirements: *Four formal papers.*

Texts: *Sheridan Blau, The Literature Workshop; Shakespeare, Romeo and Juliet; Willa Cather, Paul's Case; Photocopied Collection; Robert Cormier, The Chocolate War; other Young Adult Literature to be decided.*

125B. Writing and the Young Writer MW 430-545p Dunstan

This course provides an introduction to teaching writing in high school, and it will operate on the assumption that "there is nothing else that we ask all our students to do in school that even approaches writing in the intellectual and psychological demands that it makes on students". Participants can be expected to practice many of the strategies studied. The texts we use will cover both theoretical issues in teaching composition and practical methods of implementing theory in public school classrooms.

Presentation: *Lecture, discussion and group activities.*

Requirements: *Four formal papers.*

Texts: *Atwell, In the Middle (2nd ed.); Elbow and Belanoff, Sharing and Responding; Burke, English Teachers Companion; photocopied collection of essays.*

130A. Writing Short Fiction M 630-920p Rice

Theory and practice in writing short fiction. Initially, we read short fiction by contemporary writers to become familiar with some of the current theories and

craft of fiction writing. The second half of the course focuses primarily on engaging in critical discussions of fiction produced by students. Student work is duplicated and used in class discussion. Students will also read their work aloud in class.

Presentation: *Lecture/Discussion/Workshop*

Requirements: *Regular class attendance (only three absences allowed), 20 pages of original fiction and revisions. There will also be a variety of writing assignments. Students will also write responses to the work of their peers.*

Texts: *John Gardner, The Art of Fiction, and others to be selected.*

130C. Poetry Writing II *MWF 100-150* **McKinney**

This course provides students with a further opportunity to refine their poetic craft beyond the levels achieved in 30C and 130B. As a background to our creative endeavors, we will examine the on-going dialectic between the formal/tradition/prescriptive verse and free/organic/projective verse. The former mode is exemplified by English giants such as Keats, Shelley, and Wordsworth and by Americans such as A.E. Robinson, Frost, and various "New Formalists" like Dana Gioia and Rachel Hadas. The lineage of the latter mode runs through Stein, Williams, Zukofsky, Olson, et. al., and finds current practitioners among the so-called Language poets and other avant-garde writers. After familiarizing ourselves with various aesthetic/poetic theories and practices of each group, we will look for ways in which each "tradition" can be used by the practicing American poet in the twenty-first century.

Presentation: *Lecture-discussion, workshop.*

Prerequisites: *Genuine interest in poetry. An open mind.*

Requirements: *Students will write a total of ten poems, many in prescribed forms (though subject matter is always up to the student). There will be quizzes and exams on poetic theory and practice, and students will engage in peer critique-both written and oral-in a structured workshop format.*

Texts: *Donald Revell, My Mojave; Peter Richards, Nude Siren; Truong Tran, Within the Margin; Rosmarie Waldrop, Love, Like Pronouns; Brenda Hillman, Loose Sugar.*

130E. Grandmother, Mother, Me *TR 1030-1145* **Mackey**

A course in the writing of biography and autobiography. Students will write short biographies of their mothers and grandmothers (or women of the same generation), and a longer autobiography. We will discuss how to turn autobiography into fiction. This course should give the student (1) a knowledge of the major stages of female growth, (2) a sense of his or her own roots, (3) an improved ability to analyze female fictional characters, (4) a personal source for creating his or her own fiction or family history.

Requirements: *Two biographies, one autobiography.*

Texts: *I Know Why the Caged Bird Sings, Maya Angelou.*

140E. Restoration Comedy *MW 1200-115* **Tucker**

In 1642, the Puritans dethroned (and decapitated) Charles I, assumed control of the government and closed the theaters. In 1660, exhausted by Puritanism, the British people "restored" the monarchy, and Charles II returned from France where he'd been living in exile, hobnobbing with the "Sun King," Louis XIV, among others. One of the English king's first commands was to reopen the theaters. Emulating 17th-century French theatrical conventions and reacting against the Puritan mode of morality, 17th-century dramatists, Congreve, Wycherley, Etherege, Behn, Farquhar among them, wrote plays exploring the manners and foibles of the upper-crust--its hypocrisy, promiscuity, mendacity and wit; its characters--fops, boobies, gulls, bawds and schemers; its subjects--sexual intrigue and money. These "comedies of manners" (as they would be dubbed) set the "stage," so to speak, for English drama thereafter--first to be rejected as scandalous and immoral (they're not, simply "amoral"); later to be admired and imitated by 20th-century comic (and not so comic) playwrights. We'll also look forward to the 18th-century (Sheridan, "weeping comedy") and discuss the debates about the purpose and nature of theater (and art) among 17th and 18th-century intelligentsia, debates which continue to wreak havoc today. Characterized by extravagance, opulence, accomplishment and genius--in science, architecture, government, engineering, medicine and art--the Restoration was a fascinating, and fascinatingly, theatrical age, which produced extraordinary and extraordinarily influential comedy--some of which, happily, is captured on film, for our "viewing pleasure".

Presentation: *Lecture-discussion*

Requirements: *Critical Response Papers, a midterm and final exam.*

Texts: *Restoration & 18th Century Comedy (Norton, 2nd edition); Vanbrugh, The Relapse; Behn, The Rover; occasional handouts; Restoration (the film).*

140G. Birth of the British Novel *M 630-920p* **Toise**

In eighteenth-century Britain, writers experimented with a new way of telling stories that seemed to capture life in a compelling and original way: the novel. For one, this new type of narrative helped the British to negotiate changing conceptions of race, nationality, and ethnicity in the late seventeenth and eighteenth centuries. In the seventeenth century, one's "race" would most likely refer to your family lineage; over the course of this period, the modern conception of this term gradually emerges. Exploring changes in nationality, race, and narrative, we'll read the following texts: Aphra Behn's *Oroonoko*, Daniel Defoe's *Robinson Crusoe*, Samuel Richardson's *Pamela*, Henry Fielding's *Joseph Andrews*, Fanny Burney's *Evelina*, William Beckford's *Episodes of Vathek*, Ann Radcliffe's *Sicilian Romance*, and Sir Walter Scott's *Ivanhoe*. Along with race and nation, we'll also keep in mind how other markers of modern identity emerge, as well, as an inherent part of this new genre: modern conceptions of gender, sexuality, and realism.

Presentation: *lecture/discussion*

Requirements: *frequent quizzes, several shorter thought papers, one six page paper, and a final.*

Texts: *Behn's Oroonoko, Defoe's Robinson Crusoe, Richardson's Pamela, Fielding's Joseph Andrews, Burney's Evelina, Beckford's Episodes of Vathek, Radcliffe's Sicilian Romance, and Scott's Ivanhoe and some secondary readings.*

140H. Nineteenth Century Novel *TR 1030-1145* **Hennelly**

This course is devoted to exploring the fiction of the most popular and accomplished nineteenth-century British novelists from Jane Austen through Thomas Hardy. Particular attention will be paid to prevalent genres, especially the mixing of romance and realism, narrative and plot structures, imagery patterns, social/cultural concerns, character types and anti-types, and thematic concerns, which usually involve some sort of conflict between the self and society, the individual and institutions (or the environment).

Presentation: *Lecture-discussion.*

Requirements: *Quizzes, midterm, one paper (10-12 pages).*

Texts: *Jane Austen, Persuasion; Charles Dickens, Oliver Twist; Robert Louis Stevenson, Dr. Jekyll and Mr. Hyde; C. Bronte, Jane Eyre; George Eliot, Silas Marner; Lewis Carroll, Alice's Adventures in Wonderland/Through the Looking Glass; Thomas Hardy, the Return of the Native.*

140K. Modern British Literature: 1900-Present *TR 130-245* **Buchanan**

Virginia Woolf claimed that around December 1910 human nature changed. What made her (and other modernist writers like her) believe that they were so different from previous generations? This course will try to explain the rebellion against patriotism and religious faith among the writers of twentieth-century Britain and Ireland and show how a revolutionary experimental literature emerged from the disasters of World War I and the death throes of the British Empire. We shall also see that the stylistic innovations of Modernism and the political radicalism of the 1930s provoked strong reactions from later British writers. Since World War II there has been a return to more traditional narrative and poetic forms as well as a renewed search for meaning in Britain's rich cultural past. Students will write short responses to the individual readings as well as a longer formal essay that will deal with a number of different texts.

Presentation: *Lectures and discussion.*

Requirements: *Response papers, oral presentations, tests and two formal essays.*

Texts: *To be selected.*

141A. The Essential Shakespeare *MW 300-415* **Adams**

The purpose of this course is to demonstrate that Shakespeare's plays can be interesting, relevant and enjoyable for modern audiences. It is designed for students who wish to establish some 'background' in Shakespeare, whether or not they are English majors. It entails the presentation (on film), study and discussion of four core texts, as well as a writing program that satisfies the advanced study requirement.

Presentation: Lecture-discussion.

Prerequisites: A passing score on the WPE. See Advanced Studies section of the Class Schedule.

Requirements: Three response papers; Two Midterms; Two term papers

Texts: New Penguin Shakespeare paperback editions of: *Henry V*, *The Merchant of Venice*, *Othello*, and *The Tempest*.

GE: Fulfills area C4 and the Writing Intensive Requirement.

145B. Shakespeare – Early Plays TR 130-245 **Adams**

A look at the work of the Elizabethan Shakespeare in all its dramatic excitement, its brilliance and its tumultuous variety. This is the Shakespeare of the histories, the early tragedies and the comedies - all of which are represented in the course syllabus. Close textual analysis will be complemented by experiments in relating page to stage.

Presentation: Lecture-Discussion.

Requirements: Two midterms

Texts: Shakespeare: *A Midsummer Night's Dream*; *Richard II*; *Romeo and Juliet*; *Henry V*; *Twelfth Night* (all in the New Penguin Shakespeare edition).

145C. Shakespeare – Later Plays MW 430-545p **Adams**

A look at the work of the Jacobean Shakespeare, with all its dramatic force and philosophical depth, its visual splendor and poetic richness. This is the Shakespeare of the problem plays, the mature tragedies, the Roman plays and the last romances--all of which are represented in the course syllabus. Close textual analysis will be complemented with experiments in relating the page to the stage.

Presentation: Lecture-discussion.

Requirements: Two term papers

Texts: Shakespeare: *Measure for Measure*; *Othello*; *King Lear*; *Anthony and Cleopatra*; *The Tempest* (all in new Penguin Shakespeare edition).

145C. Shakespeare – Later Plays TR 1030-1145 **Antalocy**

How do Shakespeare's later plays, with all their artistic brilliance, challenge us to think in more complex ways about human experience? Especially since the film *Shakespeare in Love*, and new scholarly insights into his own life, we are more fascinated by Shakespeare's ways of understanding and representing love, honor, betrayal, providence and other great passions and values. In this course we will demystify and explore Shakespeare's art through study of dramatic structure, imagery, and social backgrounds in *Twelfth Night*, *All's Well that Ends Well*, *King Lear*, *Antony and Cleopatra*, and *The Winter's Tale*. Close reading of the texts will be supplemented by viewing performances of the plays on video tape, to study the plays as text and as performance.

Presentation: Lecture-discussion.

Requirements: a 4-5 page paper, midterm, and final

Text: Folger Library paperback editions of the above plays are preferable.

150B. American Romanticism TR 1200-115 **Palmer**

The period from 1830-1865 has been called the "Romantic Period" and the "American Renaissance," the first great period of American literary creativity. Walt Whitman perhaps best captured the spirit of the age when he said, "The United States themselves are essentially the greatest poem." With Romanticism's emphasis on nature, individualism, sensibility over reason, democracy, and technical innovation, it was the perfect literature for a nation expanding dramatically, celebrating its uniqueness, and struggling with issues of abolition, feminists, and social reform. The course focuses on Emerson, Thoreau, Whitman, Dickinson, Melville, and Hawthorne, as we study and enjoy their writing in the context of the time and place that shaped them.

Presentation: Lecture-discussion.

Requirements: 2 papers, final exam.

Texts: To be determined.

GE: Fulfills the Writing Intensive Requirement.

150G. Contemporary American Poetry MWF 1000-1050 **McKinney**

This course will examine what might be called the "second great flowering" of American poetry, that which occurred after World War II. We will familiarize ourselves with the various branches of the post-war American poetry "tree," and students will study the work of poets representing a wide spectrum of ethnic backgrounds, aesthetic orientation, poetic practice, etc.

Prerequisites: Strongly advised that students have some familiarity with the American poetry of the first half of the twentieth century.

Presentation: Lecture-discussion.

Requirements: Quizzes, exams, one 10-page paper, one presentation, one presentation, and participation in class discussion.

Texts: Ed. A. Poulin, Jr. and Michael Waters, *Contemporary American Poetry*, 7th ed.; Gabriel Gudding, *A Defense of Poetry*.

150H. Recent American Fiction TR 130-245 **Olmstead**

This course, a recent addition to the curriculum of the Department of English, is designed to introduce the student to the remarkable flowering of American fiction during the past nineteen years. By focusing on the fiction that is contemporaneous with our own lives, we will be uniquely able to see the connections between our own shared experiences of living in America in the 1980's and 1990's and the writer's depiction and interpretation of those same experiences; for example, the lingering legacy of the Vietnam War, and the fear, bordering on paranoia, that we are living our lives within "plots" created by forces beyond our control. Since there is no agreed upon canon of essential works for this period, we will be free to look at these novels inductively, examining them for shared thematic concerns and stylistic techniques. In particular, we will look at the emergence of a distinct female voice in these works, the use of multiple or fractured narrators, and the ways these novels call attention to themselves as constructed linguistic structures.

Presentation: Lecture-discussion.

Prerequisites: English 20 or its equivalent is strongly recommended.

Requirements: Two essays (5-7 pages), quizzes, comprehensive in-class final exam.

Texts: John Casey, *Spartina*; Don DeLillo, *White Noise*; Lynne Sharon Schwartz, *Leaving Brooklyn*; Joan Chase, *During the Reign of the Queen of Persia*; Carol Shields, *Larry's Party*; Tim O'Brien, *In the Lake of the Woods*.

150J. 20th Century American Drama MW 130-245 **Santora**

There was great theater in America in the last century. In fact, in the final decade alone two gifted playwrights with enormous potential emerged: Paula Vogel with *How I Learned to Drive* and Tony Kushner with *Angels in America*. And in the 80's Sam Shepard, David Mamet, and August Wilson wrote plays that will endure well into the present century. This class will, of course, review the giants of the American stage: O'Neill, Miller, Williams, Wilder and Albee, but there will also be time for a look at some great individual plays as well: *The Adding Machine*, *TopDog/Underdog*, *Anna in the Tropics*, etc. NOTE: Several plays will be seen on video since superb performances are available. Attendance at one live production: *Ma Rainey's Black Bottom* by August Wilson at Sacramento City College.

Presentation: Lecture-discussion.

Prerequisites: Approved for GE.

Requirements: Quizzes; Final OR Term Paper.

Texts: See Above.

GE: Fulfills area C4.

155E. Hemingway and Fitzgerald TR 1030-1145 **Olmstead**

Appropriately for their friendship, F. Scott Fitzgerald and Ernest Hemingway first met in Paris in the Dingo Bar in April, 1925. From 1925 to 1930 they were close friends, read each other's work-in-progress, offered advice and support. After 1930, that friendship declined, but both men were powerfully influenced by each other's work and each responded in his unique way to the atmosphere of crisis in America in the 1930's. The course will focus on the friendship of the two authors and its literary consequence and a comparison of the achievements of each in the short story and novel.

Presentation: Lecture-discussion.

Requirements: Students may choose from two different options, each with a different mixture of tests, quizzes, and papers.

Hemingway Texts: *The Sun Also Rises*; *In Our Time*; *The Garden of Eden*; *The Short Stories of Ernest Hemingway*.

Fitzgerald Texts: *The Great Gatsby*; *Tender is the Night*; *This Side of Paradise*; *The Last Tycoon*; *The Short Stories of F. Scott Fitzgerald*.

165D. Post-Colonial Literature TR 430-545p **Ridley**

Surprisingly, Dr. Eugene Weber, the ultra-conservative UCLA historian televised regularly on Cable Channel 14, calls cultural relativism "the impact of

travel upon sensitive, intelligent minds." In this course, one's mind "travels," excited by the prospect of encountering a wide range of cultural variety in the literature of the recently decolonized, the so-called "Third World." It is the worldly critic's adventure to explore cultures and traditions unlike one's own and to investigate the subtleties of the interaction between "local" and "global" cultures.

Presentation: Lecture/Discussion

Prerequisites: Successful completion of basic composition requirements.

Requirements: Near perfect attendance; regular identification quizzes to test for timely completion of the reading; a midterm and final take-home essay exams.

Texts: *Kanthapura* by Raja Rao (India); *Breath, Eyes, Memory* by Edwidge Danticat (Haiti); *Things Fall Apart* by Chinua Achebe (Nigeria); *The Wine of Astonishment* by Earl Lovelace (Trinidad); *A Season of Grace* by N.V.M. Gonzales (The Philippines); *Remembering Babylon* by David Malouf (Australia)

GE: Fulfills area C4 and the Writing Intensive Requirement.

170H. Introduction to Comedy T 630-920p **Gieger**

In this course, we will discuss everyone and everything from Aristophanes to *Animal House*, from Shakespeare to David Sedaris, from Molière and Medieval Fabliaux to Mae West and *Mommie Dearest*. We will examine a variety of comedic traditions, reading primarily short stories, essays, and plays. Each night's topic heading promises either the title of a sub-generic field ("comedy of manners," "tragi-comedy," "screwball romantic comedy," etc.) or a possible starting point for thematic investigation or debate ("comedy and melodrama," "satire, values, and community," "camp, gender, and sexuality," etc.). Some of the questions we will ask are: What is the nature of the relationship between comedy and authority? What have been and what are the societal spaces and social functions of the comic—pagan festivals? state-sanctioned theater? Hollywood movies? Is there an element of "carnavalesque" laughter in all comedy? If so, is comedy really as revolutionary as Bakhtin claims? And what about satire? Can comedy truly laugh people out of their vices? Does comedy have a morality all its own? What do we make of mixed genres (tragi-comedy or sentimental comedy)? What is to be gained by making our emotions go in supposedly opposite directions? What can comedy add to our understanding of the conflicted relationships between men and women? Between parents and children? Between gays and straights? Between majority populations and their minorities? Between past beliefs and contemporary ideals? Between popular culture and high culture? Some of the texts we study will feature moments of *graphic violence* and/or *explicit sexuality*.

Presentation: Lecture/Discussion

Requirements: midterm and final exam, quizzes, response papers, research essay

Texts: Aristophanes, *The Clouds* and *The Assembly of Women*; Plautus, *The Pot of Gold*; Shakespeare, *A Midsummer Night's Dream*; Molière, *Tartuffe*; Johnathan Swift, *A Modest Proposal* and *Other Satirical Works*; Elizabeth Inchbald, *Nature & Art*; George Farquhar, *The Beaux' Stratagem*; Susannah Centlivre & Hannah Cowley, *18th-Century Women Dramatists*; Elizabeth Gaskell, *Cranford*; Oscar Wilde, *Lady Windermere's Fan*; Friedrich Durrenmatt, *The Visit*; Mae West, *Three Plays*; Guy de Maupassant, *The Necklace and Other Short Stories*; David Sedaris, *Holidays on Ice*; Charles Busch, *Psycho Beach Party*.

GE: Fulfills area C4 and Writing Intensive requirement.

170L. Absurd Vision in Modern Drama MW 130-245 **Tucker**

In 1961, the late Martin Esslin coined the term "theatre of the absurd" in order to characterize the works of a number of British, European and American avant-garde dramatists who began writing during and after World War II—the most famous (and influential) being Samuel Beckett, Eugene Ionesco and Jean Genet, all of whom wrestle in various ways with a world they perceive to be "out of harmony with reason and propriety, illogical" and sometimes inexplicably violent, which is to say, a world not unlike our own—and they do so using the language and vocabulary of the theater.

This vision of an absurd universe, ruled by random, irrational and often mischievous forces remains with us in the works of the most notable playwrights (and filmmakers) of the latter half of the 20th century, and the early years of the 21st—among them Harold Pinter, Edward Albee, David Mamet, Sam Shepard, Tom Stoppard, all of whom also work in film. This class will trace the "absurd vision" as it informs the works of these and other artists.

Presentation: Lecture/Discussion

Requirements: Critical Response Papers, a midterm and final exam.

Texts: Beckett, *Waiting for Godot*; *Endgame*; Film; Genet, *The Balcony*; Ionesco, *The Bald Soprano*; Pinter, *The Birthday Party*, *The Servant*; Stoppard, *Arcadia*; Ayckbourn, *Comic Potential*; Albee, *Zoo Story*, *The Goat*; Shepard, *True West*; Mamet, *House of Games*; Tarantino, *Pulp Fiction*.

170M. Literatures of Sexuality TR 600-715p **Toise**

In this course, readings will range from J.D. Salinger's *Catcher in the Rye* to the Marquis de Sade, from the Greek poet Sappho to the German psychoanalyst Sigmund Freud. Sexuality, in contemporary culture, is often assumed to be a profound experience reflecting personality, identity, and nature. By looking at a range of historical and contemporary literary texts about sex we will begin to think about where these ideas came from and about other ways of seeing and thinking about sexuality. Assuming that sexuality is shaped by culture, we will look at efforts to represent sexuality and gender in three distinct historical moments: (1) classical Greek and Roman culture, (2) early modern Britain, and (3) modernity in the U.S. We will think about hetero, homo, and bi-sexuality, but often we'll be looking at constructions of the erotic for which these modern classifications won't exactly fit. Interested students should note that some, but not all, of the texts will be sexuality explicit and students are required to complete all the readings for the course.

Presentation: Lecture, Discussion

Requirements: Frequent quizzes, several short thought papers, formal 6 page paper, and final exam.

Texts: Longus's *Daphnis and Chloe*, Plato's *Symposium*, Sappho's poetry, William Shakespeare's *As You Like It*, Christopher Marlowe's *Edward II*, Aphra Behn's poetry and her play *The Lucky Chance*, selections from Paul Scott's *Saturnalia: An Anthology of Bizarre Erotica*, John Cleland's *Memoirs of a Woman of Pleasure*, Nella Larsen's *Passing*, Sigmund Freud's case study of the Wolfman (in *Three Case Histories*), J.D. Salinger's *Catcher in the Rye*, and Michel Foucault's *History of Sexuality* and *The Uses of Pleasure*. Movies will include *Y Tu Mama Tambien* (rated R) and *Real Women Have Curves* (PG-13).

180B. Forms of African American Fiction TR 130-245 **Simmons**

Our course will explore the narrative voices of the complex cast of characters appearing in collections of short fiction written primarily in the sixties and seventies. Through close reading of the texts, students will discover and appreciate the distinctive styles used by the writers in portraying the ironies and paradoxes of African American life.

Presentation: Lecture-Discussion, collaborative groups, films and whatever else will keep the course lively and informative.

Requirements: Midterm Examination, two essays (1200 – 1400 words), several in-class response papers.

Prerequisites: A passing score on the WPE.

Texts: Toni Cade Bambara, *Gorilla My Love*; James McPherson, *Hue and Cry*; James Baldwin, *Going to Meet the Man*; Ernest Gaines, *Bloodline*; Paule Marshall, *Reena and Other Stories*.

180H. American Identities MW 300-415 **Black**

In 1783, De Crevecoeur asked "What is an American?" This question has plagued citizens (and would-be citizens) of the United States ever since. Founded on the ideal of "All men are created equal," the question of what is "all," who are "men," and what exactly constitutes "equal" in the American context still has to be answered in our post 9/11 country where fully one-half of the population is in disagreement with itself about a leader. How can those in the on either side of the decision, as well as the non-voting half, be Americans? This course begins at the beginning of the country to examine the fluid term "American." Focusing on those who cross the boundaries, those who slip through the cracks, or those fighting their exclusion, African, Native, Jewish, Asian, Chicano, Gay/Lesbian and White American, this course looks at American identity from those trying hardest to achieve it.

Presentation: Large lecture and small discussion groups, fictional and critical readings, and selected films.

Requirements: Reading responses, quizzes, formal paper and class discussion.

Partial list of texts accompanied by course reader of selected articles:

Narrative of the Life of Frederick Douglass; *The Lone Ranger and Tonto Fistfight in Heaven*, Sherman Alexie; *Typical American*, Gish Jen; *Going to Meet the Man*, James Baldwin; *White Noise*, Don DeLillo; *Middleman and Other Stories*, Bharati Mukherjee; *Daughters of the Fifth Sun*, Bryce Milligan.

185D. American Women Writers TR 300-415 **Toise**

With readings that range from Maria Amparo Ruiz de Burton's sweeping novel of the changing place of Mexicans in the 19th-century California territory to New Englander Emily Dickinson's intensely personal poetry— and from Willa Cather's novel The Song of the Lark about the woman artist to Margaret Cho's reflections on a life in the modern entertainment industry— we'll examine how American women writers have represented themselves, their communities, and their country. In particular, we will trace out the shift from "the ideal of true womanhood" in early America and the nineteenth century, to the rebellion against this ideal, and to the development of modern female identity, thinking about how gender and sexuality shape writing about the female self.

Presentation: *lecture/discussion*

Requirements: *frequent quizzes, several shorter thought papers, one formal six-page paper, and a final.*

Texts: *Susanna Rowson's Charlotte Temple, selected poetry by Emily Dickinson, Harriet Jacobs's Incidents in the Life of a Slave Girl, selected articles by Fanny Fern, Maria Amparo Ruiz de Burton's The Squatter and the Don, Kate Chopin's The Awakening, Willa Cather's The Song of the Lark, Nella Larsen's Passing, Ann Bannon's Beebo Brinker, Toni Morrison's Sula, excerpts from Joan Didion's Where I Was From, excerpts from Sandra Cisneros's Woman Hollering Creek, and Margaret Cho's I'm the One that I Want.*

185J. Intro to Women in Literature MWF 1000-1050 **Matlock**

Is there a canon of women writers? What can we learn about women's lives from reading literature? Do men and women read and write differently? Find out what you think about these questions by sampling a wide range of poems, stories and drama by culturally diverse women, from the 10th- to the 21st centuries. Our readings will include plays by Hrosvita of Gandersheim, Aphra Behn and Susanna Centlivre, poems by Margaret Cavendish, Lady Mary Wroth and Lady Mary Wortley Montagu; autobiographical accounts by Christina Markyate, Heloise and Margery Kempe; and stories by Marie de France, Christine de Pizan, Jane Austen and Virginia Woolf. Finally, we'll decide how the recent popularity of "chick lit" such as Clearing the Aisle takes part in these evolving traditions.

Presentation: *Lecture-discussion.*

Requirements: *Quizzes, midterm, final exam and final project.*

Texts: *The Letters of Abelard and Heloise; Marie de France, The Lais of Marie de France; Christine de Pizan The Book of the City of Ladies; Margery Kempe, The Book of Margery Kempe; Aphra Behn, The Rover and Other Plays; Jane Austen, Sense and Sensibility; Virginia Woolf, Orlando; Karen Schwartz, Clearing the Aisle; course reader.*

190V. Great Drama on Video MWF 1100-1150 **Santora**

Great Drama on Video is a Web-enhanced inter-active course. Students will view 10 timeless video performances of great plays and critique them via an online discussion. All but one of the plays is available at retail outlets. The plays are: A Raisin in the Sun, Who's Afraid of Virginia Woolf?, Hamlet, A Streetcar Named Desire, Death of a Salesman, A Midsummer Night's Dream, Cyrano de Bergerac, Pygmalion, Rosencrantz and Guildenstern are Dead, and Angels in America. Students will also research on the Web for 4 of the plays and write 4 papers.

Presentation: *Web Interactive.*

Prerequisites: *WPE.*

Requirements: *Videos, responses, questions, Web searches (50%); 4 papers (50%), no tests.*

GE: *Fulfills area C3 and the Writing Intensive Requirement.*

191A. Masterpieces of Cinema T 300-545p **Mackey**

What makes the difference between a movie that's a classic and one that's just a flash in the pan? In this course we will examine the elements that make great films great: cinematic techniques, thematic unity, characterization, plot, symbolism, and philosophical assumptions. A final list of the films will be announced at the beginning of the term. It is likely to include: Usual Suspects, Citizen Kane, Blade Runner, Shadow of a Doubt, Treasure of the Sierra Madre, His Girl Friday, Wild Strawberries, Aguirre-Wrath of God, and The Player.

Presentation: *Lecture-discussion.*

Requirements: *A midterm, either a final exam or a final paper.*

Texts: *A Short History of the Movies, Gerald Mast; Blade Runner, Phillip K. Dick.*

GE: *Fulfills area C4.*

195A. Tutoring Writing MW 300-415 **Smith**

Sign up for this course and become a Writing Center tutor. The course will provide you with strategies for conducting one-to-one tutorials with CSUS students on their writing. We will examine writing center theory and research in light of your experiences as a tutor. On-going guidance and support for your work in the writing center are provided by experienced tutors and the instructor. The course is especially valuable for undergraduates who plan to become teachers and for graduate students interested in a composition emphasis to their MA program. For more information, contact Professor Cheryl Smith: smithc@csus.edu, 278-4835.

Presentation: *Discussion-workshop.*

Requirements: *Tutoring in the Writing Center; course attendance; reading and writing assignments.*

Texts: *TBA*

195C. Careers in English-Internships TR 430-545p **Antalocy**

TAKE A COURSE THAT WILL GET YOU A JOB! Are you wondering what to do after graduation? Work in a career position before you graduate, by being an Intern. Find out what jobs are out there, besides teaching. Get the experience you need to put on your resume, and develop your writing in an exciting new way. Interns have the opportunity, for example, to hone their editing skills at Prima Games, write technical brochures at the Attorney General's Crime Prevention Center, be events coordinator at El Dorado County's Chamber of Commerce, write for local magazines, or choose other exciting ways to learn the craft of writing in the real world. Earn 3 units (CR/NC) for 150 hours of work. Internships may be paid or unpaid. Follow these steps to sign up: 1) Read the detailed job descriptions in the Intern Binder in 103. 2) Stop by or call Prof. Antalocy, CLV 165 (278-6436) to be placed in the right position for you. 3) Register with CASPER for English 195C and 4) turn in a signed Agreement Form. 5) Complete the syllabus (Syllabus and Agreement available at CLV 165).

Presentation: *Internship—supervised, experiential, learning.*

Prerequisites: *B or better in English 120A, or concurrent enrollment in 120A, or an approved writing sample.*

Requirements: *A letter, group meeting, and final report evaluating your internship (8 pages). See syllabus each semester.*

197K. Fiction into Film R 630-920p **Gieger**

This semester we will be conducting readings in and screenings of mystery fiction and film. In a reversal of sorts, however, we will watch the film first and then read the novel it was based on afterward, thinking about how films adapt/alter fiction, how films shape our reading habits, and how (or if) we can resist film's influence on our reading. We will start with the classic detective figures from Agatha Christie (Hercule Poirot; Miss Marple), Dashiell Hammett (Nick & Nora Charles; Sam Spade), Mickey Spillane (Mike Hammer), and Walter Mosley (Easy Rawlins) and then switch over to novels/films allied more closely to the criminal point of view: James M. Cain's Double Indemnity and Patricia Highsmith's Strangers on a Train and Ripley's Game. We will finish the semester off with three films/texts that invite the eerie and the supernatural into mystery fiction, Christie's And Then There Were None, Sir Arthur Conan Doyle's The Hound of the Baskervilles (a Sherlock Holmes novella), and Daphne Du Maurier's "Don't Look Now." Finally, our last night will feature a screening of Neil Simon's parody of detective novels and films, Murder By Death. Some of the texts and films we study will feature moments of *graphic violence* and/or *explicit sexuality*.

Presentation: *Lecture/Discussion*

Requirements: *Midterm and Final Exam, One Paper, Response Papers*

Texts: *Agatha Christie, Murder on the Orient Express, The Mirror Crack'd, And Then There Were None; Dashiell Hammett, The Thin Man and The Maltese Falcon; Mickey Spillane, Kiss Me, Deadly; Walter Mosley, Devil in a Blue Dress; James M. Cain, Double Indemnity; Patricia Highsmith, Strangers on a Train and her Ripley's Game; Sir Arthur Conan Doyle, The Hound of the Baskervilles; Daphne Du Maurier, "Don't Look Now."*

Films: *Murder on the Orient Express; The Mirror Crack'd; The Thin Man; The Maltese Falcon; Kiss Me, Deadly; Devil in a Blue Dress; Double Indemnity;*

Strangers on a Train; Ripley's Game; The American Friend; And Then There Were None; The Hound of the Baskervilles; Don't Look Now; Murder By Death.

197L. The American Film W 630-920p **Gieger**

Paired screenings of movies from the Golden Age of Hollywood (1930s-early 1960s) alongside films from the last decade or so, leading to discussions of cinematic genres (western, musical, sex/romantic comedy, crime/mystery film, "woman's picture," espionage thriller, and adventure spectacle) and American cultural history. Films to be screened: *The Manchurian Candidate*; *The Spanish Prisoner*; *Shane*; *The Ballad of Little Jo*; *42nd Street*; *Chicago*; *Pillow Talk*; *The Opposite of Sex*; *Touch of Evil*; *Lone Star*; *Now, Voyager*; *Lovely and Amazing*; *Scaramouche*; *Batman Returns*; *The Player*. Some of the films we study will feature moments of *graphic violence* and/or *explicit sexuality*.

Presentation: Lecture/Discussion

Requirements: Midterm and Final Exam, One Paper, Response Papers

Texts: John Belton, *American Cinema/American Culture*

198T Senior Seminar TR 1200-115 **Antaloc**

Nature Writing & Ecocriticism: Bringing Nature Home

The roar of the surf, the radiance of Central Valley wildflowers after spring rains—the natural landscape appeals so much to us, but what does it mean when it turns up in literature? The highly popular classic and recent "nature writing" of Edward Abbey, Aldo Leopold and Michael Pollan are our starting point for seeing how writers construct their direct experiences in the natural world, and make us feel "in" those places. Then we will "walk" in the woods with Thoreau, first in his diary entries, then in his revised drafts and his finished *Walden* to see how he transforms his daily observations to bring out their fuller meaning. The new tools of ecocriticism will then help us to look for deeply into a range of California writers, from John Steinbeck to Joan Didion, in the anthology *California Natural*. Students will choose their own research topics (suggestions will be provided) for a longer (8-10 page) paper, to investigate one writer's way of engaging with nature.

Presentation: Focused topics and discussion.

Requirements: 2 3-4 page papers, 1 8-10 page research paper; several informal writings

Texts: *Walden*; *California Natural*; *San County Almanac*; *Xeroxed Reader*

198T. Senior Seminar MW 1200-115 **Matlock**

Love, Sex and Marriage in the Middle Ages

In the tenth and early-eleventh centuries, warriors and kings married by abduction as well as by arrangement, priests openly kept concubines, and husbands repudiated their wives and took new ones. By the beginning of the thirteenth century, the picture was very different, and the features of what we consider the traditional Christian marriage were largely in place, as priests and knights, popes and kings generally conceived of the institution in the same way. What historical, theoretical and social forces contributed to these changes and how did anxieties about the authority of the husband, the celibacy of the clergy, and even the place of love within marriage continue in every-day life as well as in literature? To answer these questions we will read saints lives, romances, letters and stories to explore the different behaviors, practices, and beliefs about marriage that circulated in the Middle Ages.

Presentation: discussion, lecture, workshop

Requirements: frequent reading quizzes, several short thought papers (1-2 pages), presentation, project proposal with a short annotated bibliography, a longer research paper, and a final.

Texts: Geoffrey Chaucer, *The Wife of Bath's Tale*; Georges Duby, *The Knight, the Lady, and the Priest: The Making of Modern Marriage in Medieval France*; Alcuin Blamires, *Woman Defamed and Woman Defended*; Abelard and Heloise, *The Letters of Abelard and Heloise*; Chretien de Troyes, *Arthurian Romances*; Marie de France, *Lais*; Eve Salisbury, ed., *The Trials and Joys of Marriage*; Brigitte Cazelles, *The Lady as Saint*; Margery Kempe, *The Book of Margery Kempe*, course reader

200A. Methods & Materials of Literary Research T 630-920p **Jamieson**

This course will provide an introduction to (1) traditional and modern literary scholarship; (2) modern textual criticism; (3) contemporary literary theory; (4) and current practices in bibliography and scholarly documentation.

Presentation: Seminar

Requirements: Written analyses of scholarly journals and traditional scholarly texts; a write-up and oral presentation on a topic in contemporary theory (e.g. Hermeneutics, Structuralism, Deconstruction, Feminist Theory, etc.); a paper on a topic in literary theory currently being widely discussed (i.e. Conrad, Achebe, and the postcolonial problematic).

Texts: To be selected.

200A. Methods & Materials of Literary Research MW 300-415 **Madden**

This course, which is required of all MA candidates in English under Plans A and C and is required under Pedagogy Plan B, acquaints the students with the principal sources and techniques of literary research. The course is also designed to introduce students to contemporary critical approaches to literature. Students should take this course as early as possible in their graduate careers, preferably in their first semester. Preference given to classified graduate students. Students will prepare an annotated bibliography and a paper employing a particular critical approach to one of four anchor text—James Joyce's *Dubliners*, Marilynne Robinson's *Housekeeping*, Eugene O'Neill's *Long Day's Journey Into Night*, Ralph Ellison's *Invisible Man*, or Edna O'Brien's *Night*. There will be a number of shorter exercises. Students should be warned that this is a "time intensive" course; plan your schedule carefully to allow sufficient time for this work.

Presentation: Seminar.

Requirements: Bibliography, Critical Essay, Take-home final.

Texts: Keeseey, *Contexts for Criticism*; Eagleton, *Literary Theory*; *MLA Handbook*; Joyce, *Dubliners*; O'Neill, *Long Day's Journey Into Night*; Ellison, *Invisible Man*; Robinson, *Housekeeping*; O'Brien, *Night*.

Supplementary Texts: (Strongly recommended) M.L. Abrams, *A Glossary of Literary Terms*; R. Selden, et. al, *Readers Guide to Contemporary Literary Theory*; R. Selden, *Practicing Theory and Reading Literature*; S. Bonneycastle, *In Search of Authority*.

200D. Methods & Materials- TESOL Research M 430-720p **Heather**

Students will explore research design for quantitative and qualitative research in second language acquisition (SLA), develop the ability to read second language acquisition research critically, and study a variety of theoretical perspectives in current SLA research.

Presentation: Lecture-discussion

Prerequisites: None

Requirements: Course project, weekly journal assignments, group presentation, summary, take-home final.

Texts: Brown, J. D. & Rodgers, T. S. (2002). *Doing Second Language Research*. Oxford: Oxford University Press.

201D. Contemporary Literary Criticism R 630-920p **Jamieson**

Reading and discussion of important texts by Freud, Barthes, Foucault, Derrida, Deleuze, de Man, Miller, Said, Spivak, Butler, and others.

Presentation: Seminar.

Requirements: Participation in class discussion, short weekly response papers on the required readings, oral presentation on a designated topic in current cultural or literary theory, final seminar paper (15-20 pages).

Texts: To be selected.

210B. Sociolinguistics & TESOL W 430-720p **Helt**

This course will examine the social factors which contribute to language variation. Emphasis will be on areas which are relevant for ESL teachers. Topics will include speech acts and their realizations, multilingualism, cross-cultural communication, conversation analysis, gender and language use, World Englishes/Pidgins/Creoles, and the teaching of culture and pragmatics.

Presentation: Seminar and Workshop

Prerequisites: 120A and 110A are strongly recommended.

Requirements: Research paper and presentation; reading summaries; mid-term and final exams; graded assignment.

Texts: To be selected.

215B. ESL Writing/Composition TR 130-245 **Ferris**

This course provides the groundwork to prepare teachers of English to speakers of other languages for composition instruction. An examination of the theoretical bases of composing processes and correction/revision strategies will enable students to plan writing lessons. This course will also cover syllabus design, text evaluation, and writing assessment.

Requirements: Written projects; no exams.

Texts: Ferris & Hedgcock, *Teaching ESL Composition: Purpose, Process, & Practice* (2nd Ed.); Silva and Matsuda (Eds.), *Landmark Essays on ESL Writing*.

215C. Pedagogical Grammar for TESOL TR 430-545p **Clark**

This course will consider why and how to teach grammar to ESL students. While there will be some review of grammar, the bulk of the course will deal with the theory and practice of teaching/learning the grammar of English. The course is required for the MA-TESOL, and an option for students getting a TESOL Certificate.

Presentation: Seminar/workshop

Prerequisites: See MA-TESOL prerequisites.

Requirements: Lesson plans, presentations, textbook review; concurrent tutoring; final project.

Texts: Rob Balstone. 1994. *Grammar*, Oxford UP.

215D. Pedagogy of Spoken English MW 300-415 **Buckley**

This course reviews the theories underlying teaching practices in spoken language. It provides students with projects which will enrich their understanding of oral communication skills, and it requires student teaching assignments which will refine the students' ability to analyze accented speech and teach pronunciation, listening, speaking, and accented improvement.

Presentation: Lecture-discussion, workshop.

Prerequisites: 110Q or exam; 110A, 110P or permission of instructor.

Requirements: Tests, teaching demonstrations, book reviews, transcription and speech analysis.

Texts: Celce-Murcia, Marianne (et. al.) *Teaching Pronunciation*, 1996, Cambridge University Press.

220A. Teaching Composition in College TR 430-545p **Gabor**

An introduction to composition theory and pedagogy designed for students interested in teaching writing at the college level. This course will include readings and discussions of pedagogical theory, rhetoric, and the writing process, as well as attention to practical techniques of teaching writing (including syllabus planning, class organization, writing assignments, and grading essays). Students will prepare a syllabus, presentations, and other projects.

Presentation: Lecture-discussion, workshops, teaching demonstration.

Requirements: Weekly response papers, four short writing assignments, and a final project.

Texts: *Cross-Talk in Comp Theory* by Victor Villanueva, Jr.; *A Guide to Composition Pedagogy* by Gary Tate, Amy Ruper, and Kurt Schick; *Keywords in Composition Studies* by Paul Heilker and Peter Vandenberg

220C. Teaching Basic Writing-College Level MW 430-545p **Glade**

English 220C will introduce students to current composition theory dealing specifically with the ways in which writing and remediation have intersected in the college curriculum. Students will study traditional and contemporary approaches to teaching basic writing classes, and write an extended research essay on a current issue in basic writing.

Presentation: Seminar-workshop.

Prerequisites: English 220A

Requirements: Bi-weekly response papers, article review, classroom observations, extended research essay.

Texts: Mike Rose--*Lives on the Boundary*; Deborah Mutnick--*Writing in an Alien World*; Mina Shaughnessy--*Errors and Expectations*

230A. Writing Fiction R 630-920p **Mackey**

Theory and practice in the writing of short fiction or the novel. Course consists solely in the preparation and evaluation of student work. No quizzes, exams, or texts. 40 to 50 pages of completed work, or four stories. Regular attendance required.

230B. Advanced Poetry Writing MW 430-545p **McKinney**

This course is designed for the experienced poet who seeks to further develop, refine, or escape his/her poetics. The course is workshop-based, but will also include readings and discussions dealing with a wide range of poetic/aesthetic theory. *Note: If you have not been admitted to the M.A. Program (Poetry), you may enroll with instructor approval ONLY.*

Presentation: Lecture-discussion, workshop.

Prerequisites: Must have graduate standing and/or permission of the instructor.

Requirements: 12 new poems (some in prescribed forms), analysis of assigned texts, book review, workshop.

Texts: Claudia Keelam, *The Devotion Field*; Donald Revell, *Pennyweight Windows*; Cole Swensen, *Goest*; Kevin Goodan, *In the Ghost House Acquainted*

230X. Master Class in Writing Fiction T 630-920p **Rice**

This course is designed to provide intensive practice in the techniques and problems of writing fiction and is aimed at graduate students with a deep interest in fiction writing who have done significant work in creative writing courses.

Students feel free to email me with questions: drice@csus.edu or call: 278-5435.

Presentation: Student and teacher meet three times during the semester at hours convenient to both to discuss student work.

Requirements: Approximately 50 pages of fiction.

Prerequisites: It is strongly recommended that students have had one of the following courses: English 30A, 30B, 130A, or 230A or their equivalents.

Text: None

240H. D.H. Lawrence T 630-920p **Buchanan**

The so-called "Prophet of Love," D. H. Lawrence was a scandalous figure during his own lifetime and remains a provocative one today. His fiction arguably deals more unashamedly with human sexuality than does that of any serious British writer before him, and his clashes with censors and would-be moral arbiters have made him a hero to many subsequent writers and activists. His working-class background and troubled family life lend his work a conviction and an authenticity of detail few twentieth-century writers can match. Nevertheless, he remains a complex and often contradictory figure whose work rewards detailed and critical study. For instance, he anticipated Freud's theories of Oedipal desire, then later reacted vigorously against what he felt were their moral and intellectual limitations, thus earning the admiration of anti-Freudian thinkers such as Gilles Deleuze and Félix Guattari, authors of *The Anti-Oedipus*. Feminists have both celebrated him and reviled him for his visions of social and sexual conflict, as have queer theorists and critics of all political opinions. This class will focus on a variety of Lawrence's most important and influential texts, ranging from his early poems and naturalistic short stories to his famous novels.

Presentation: Lectures and discussion.

Requirements: Response papers, oral presentations and a formal final essay.

Texts: Will include *Women in Love*, *Sons and Lovers* and *Lady Chatterley's Lover*.

240N. Literature of the High Middle Ages M 630-920p **Matlock**

This course will explore the rich tradition of Arthuriana that flourished in the Middle Ages and continues to thrive in modern popular culture. After sampling some of the earliest legends about King Arthur in British histories and saints' lives, we will focus on six major works/authors: the collection of Welsh stories known as *The Mabinogion*; the fabulous tales of knights errant by Chretien de Troyes, known as the "father of Arthurian romance"; Béroul's *Romance of Tristan*, one of the most famous love stories in literature; the English celebration of Arthur's most noble knight in *Sir Gawain and the Green Knight*; and Malory's epic *Morte Darthur*, which, more than any single text, has shaped modern conceptions of Arthur. Finally, we will concentrate on the grail quest in the Arthurian tradition, reading Wolfram von Eschenbach's *Parzival*, a haunting, often bewildering, story of sin and self-discovery centered on the quest for the holy grail, *The Quest of the Holy Grail*, which fuses Arthurian legend and Christian symbolism, and concluding with a discussion of the grail myth in modern popular culture (*Monty Python and the Holy Grail*, *Indiana Jones and the Last Crusade*, *The Da Vinci Code*, etc.).

Presentation: Seminar.

Requirements: Short paper, presentation, annotated bibliography, seminar paper.

Texts: *The Mabinogion*; *Sir Gawain and the Green Knight*; *The Quest of the Holy Grail*; Béroul, *The Romance of Tristan*; Chrétien de Troyes, *Arthurian Romances*; Malory, *Le Morte Darthur*; Wolfram von Eschenbach, *Parzival*; course reader.

240O. Satire in the Age of Swift and Pope TR 430-545p **Gieger**

Our theme for the semester will be "Gender, Sexuality, and Satire," and we will have a heavier than usual emphasis on theatrical comedies and, gasp!, the pornographic. Playwrights to be studied include Aphra Behn, William Wycherley, William Congreve, Susannah Centlivre, John Gay, George Farquhar, Richard Brinsley Sheridan, and Hannah Cowley. Our prose authors will include Jonathan Swift, Joseph Addison & Sir Richard Steele, Elizabeth Inchbald, Bernard Mandeville, John Cleland, and a host of "libertine" writers on sex and sexuality. Poets will include Swift; Mandeville; Alexander Pope; and John Wilmot, Earl of Rochester. Some of the texts we study will feature moments of *graphic violence* and/or *explicit sexuality*.

Presentation: Seminar/Discussion

Requirements: response papers, oral presentations, review of criticism, researched seminar paper

Texts: Joseph Addison & Sir Richard Steele, *The Commerce of Everyday Life* (Bedford); Centlivre, *The Wonder* (Broadview); Canfield & Sneider, eds., *The Broadview Anthology of Restoration and Early Eighteenth-Century Drama* (Broadview); Swift, *Gulliver's Travels and Other Writings* (Houghton Mifflin); Mudge, ed., *When Flesh Becomes Word: An Anthology of Early Eighteenth-Century Libertine Literature* (Oxford); Elizabeth Inchbald, *Nature & Art* (Broadview); John Wilmot, Earl of Rochester, *Selected Works* (Penguin); Alexander Pope, *Poetry and Prose* (Houghton Mifflin).

240W. Modern British Drama W 630-920p **Bell**

This course will focus on Alan Ayckbourn and Tom Stoppard, two of Britain's best contemporary playwrights, both of them noted for their bold experiments with theatrical conventions. As we explore the long and varied careers of our two playwrights (each of whom began writing for the stage in the 1960's and continues writing today), we will also read a few of the plays – including John Gay's *The Beggar's Opera*, Oscar Wilde's *The Importance of Being Earnest* and Samuel Beckett's *Waiting for Godot* – that have inspired their own work.

Buying books for this class will be something of a problem. Some of the plays I wish to teach are no longer in print, but numerous used copies are for sale at various online bookstores. Please buy and bring to the first class meeting all texts available at the Hornet Bookstore. In early January I will write a letter to all enrolled students with a complete reading list and information on how to obtain the out-of-print books.

245A. Shakespearean Romance TR 430-545p **Adams**

A close study of Shakespeare's four last Romances - *Pericles* and *Cymbeline* (both dating from c. 1608-9), *The Winter's Tale* and *The Tempest* (apparently written c. 1611) - together with some inquiry into their origins, pedigree and relationship to Shakespeare's earlier plays, and discussion of the provenance of the romance as a dramatic form.

Presentation: Seminar; Lecture-discussion.

Requirements: Four short analytical papers; one longer term paper;

Texts: Shakespeare, *Pericles*, *Cymbeline*, *The Winter's Tale*, *The Tempest* (Arden Edition - Routledge)

250F. Whitman and Dickinson TR 300-415 **Palmer**

This seminar on two of America's greatest poets, Whitman and Dickinson, will focus primarily on the poetry, but also on letters and prose pieces. Students will read and discuss criticism on each writer, briefly read other poets writing at the same time, and study cultural and historical contexts of these two contemporaneous but antithetical poets. Our study will include traditional and feminist studies of Dickinson and several new cultural studies of Whitman. The course will form a dialogue between these two remarkable and remarkably different poets; we'll join in the dialogue too.

Requirements: Two critical papers, brief formal presentations of works in progress, reviews of criticism, informal think pieces, and collaborative presentations.

Presentation: Seminar; Discussion

Texts: *Complete Poetry and Selected Prose of Whitman*; *Complete Poems of Emily Dickinson*, Johnson edition; *Emily Dickinson, Woman and Poet*, Paula Bennett; *Emily Dickinson: Selected Letters*. Thomas Johnson, ed.; *Walt Whitman's America*, David Reynolds.

250K. Contemporary American Fiction MW 430-545p **Price**

In 1945 World War II ended, and one finds elements of it in Bellow's *Adventures of Augie March* as well as Heller's *Catch-22*. Now America is sunk in another war whose "mission" is not yet accomplished. In between lie nearly sixty years of Americans trying to transform their personal lives and cultural experience into fiction, fictions as diverse as Robinson's *Housekeeping*, set in a mythical Idaho in a mythical 1950s—but written in the 1980s, and McCarthy's *Crossing*, set in a mythical borderland world in the mid-40s—but written in the 1990s. The older fiction is sometimes called realist or existentialist, the more recent the "literature of exhaustion," white noise, postmodernism, black humor, and so on. We will examine representative novels (and some short stories) in detail, entertain a variety of perspectives, and try to find some way to sum it all up.

Presentation: Discussion, presentations, brief lectures.

Requirements: Critical paper, exam, critical summaries, class presentation.

Texts: To be chosen, 7 novels and one collection of short stories spanning the era from 1950 to the present.

250Q. Irish-American Literature M 630-920p **Madden**

In a study of Irish-America, Andrew Greeley relates the story of a colleague who visited the Office of Education seeking funding for a summer program in Irish studies. The bureaucrat listened for over an hour, and when the colleague asked why there was funding for other ethnic experiences but not Irish, the bureaucrat finally exclaimed, "The Irish don't count!" As Greeley adds, "Everyone knows everything worth knowing about [the Irish] and they don't count anymore, anyhow, cause they are nothing more than lower-middle-class WASPs." In this class Irish-Americans, their literature and culture, will indeed count, as we consider issues such as emigration, assimilation, identity, politics, etc. Representative writers will include James T. Farrell, Mary Gordon, Eugene O'Neill, Mary Doyle Curran, William Kennedy, and Alice McDermott.

Presentation: Seminar.

Requirements: Two essays, one critical précis, and an essay final exam.

Texts: Studs Lonigan, *The Other Side*, *The Parish and the Hill*, *Long Day's Journey into Night*, *At Weddings and Wakes*, *Very Old Bones*, *Da*, *The Last Hurrah*, and *Bridgeport Bus*.

250U. Roaring Twenties Literature TR 430-545p **Wanlass**

This graduate course will focus on literature dramatizing the roaring, irrepressible twenties, a decade of unprecedented change following the "Great War to end all wars." Highlighting Fitzgerald, whose life mirrors the times, this course will also include other "expatriate" writers such as Wharton, Stein, Eliot, and Hemingway, who reflected on the changes in communication, sensibility, and values resulting from the new freedom of this revolutionary, liminal period. This course will allow graduate students the opportunity to do in-depth study of this period and to choose their own areas of emphasis and mastery within the period through their research, writing, and oral reports. And as all of the writers covered in this course lived abroad, students will gain a sense of America as seen from an overseas perspective.

Presentation: Seminar-discussion.

Requirements: Papers, presentations.

Texts: Eliot, *Selected Poems*; Fitzgerald, *This Side of Paradise*, *The Great Gatsby*, *Tender Is the Night*; Hemingway, *The Sun Also Rises*, *A Moveable Feast*; Stein, *The Autobiography of Alice B. Toklas*; Wharton, *The Age of Innocence*.

260A. Myth Criticism TR 130-245 **Hennelly**

The course will first introduce the student to fundamental topics and concerns in myth criticism: the significance of ritual, fairy tales and archetypal romance forms; the contributions of Freudian, Lacanian, and Jungian psychology and their relation to Joseph Campbell's notion of the monomyth; the relevance of Victor Turner's "liminal" theories of rites of passage in anthropology; the importance of the recent discoveries with the bicameral and "triune" brain in the biological sciences; the value of important kinds of myth (hero, heroine, American, love, wasteland, artist, time); and the relationships between myth criticism and post-structuralism. Then the course will trace these topics through several literary works and genres.

Presentation: Lecture-discussion.

Requirements: Two papers, two tests, and one seminar report.

Texts: Jung's Man and His Symbols; Pearl Poet's Sir Gawain and the Green Knight; George McDonald's Phantastes; Selected tales of Hawthorne and Washington Irving; Ursula Leguin's The Left Hand of Darkness; Joseph Campbell and Bill Moyers, Power of Myth; A.S. Byatt's Possession; Selected poems of Robert Frost; William G. Doty's Mythography: The Study of Myths and Rituals.

280B. Ethics of African-American Verbal Aesthetics T 630-920p **Ridley**

English 280B introduces the advanced study of black verbal aesthetics, this semester emphasizing the call-and-response aesthetic which, for centuries, has promoted the playful subversion of binary distinctions between speaker and audience, center and periphery, style and subjectivity in contexts of improvisatory, performative invention. Still conspicuous in blues/jazz improvisation, schoolyard "snaps," and some of the best twentieth century literature, the traditional call-and-response aesthetic continues to pose an *ethical* challenge to all theories—including the naturalism Richard Wright and the nationalism of the Black Arts Movement—that attempt to circumscribe "essential" black identity. Readings from contemporary literary theory, performance theory, linguistics, and cultural studies offer useful descriptive and analytical tools. Especially the linguistic aspects of this course address issues relevant to the teaching of culturally diverse student populations.

Presentation: Seminar

Prerequisites: Graduate standing; undergraduates must get the permission of the instructor.

Requirements: One twenty page research essay or two ten page research essays.

Texts: A course pack of photocopies including poems by Black Nationalists of the '60's and various theoretical articles. Native Son by Richard Wright, Their Eyes Were Watching God by Zora Neale Hurston, Invisible Man by Ralph Ellison, Cane by Jean Toomer, Erasure by Percival Everett, Song of Solomon by Toni Morrison, The Salt Eaters by Toni Cade Bambara, Rap and the Academy by Houston A. Baker, The Signifying Monkey by Henry Louis Gates.

410A. Writing Center Theory and Practice MW 300-415 **Smith**

Sign up for this course and become a Writing Center tutor. The course will provide you with strategies for conducting one-to-one tutorials with CSUS students on their writing. We will examine writing center theory and research in light of your experiences as a tutor. On-going guidance and support for your work in the writing center are provided by experienced tutors and the instructor. The course is especially valuable for undergraduates who plan to become teachers and for graduate students interested in a composition emphasis to their MA program. For more information, contact Professor Cheryl Smith: smithc@csus.edu, 278-4835.

Presentation: Discussion-workshop.

Requirements: Tutoring in the Writing Center; course attendance; reading and writing assignments.

Texts: TBA

410B. Internship – ESL Teaching MW 300-415 **Ching**

Tutors work with small groups of students for whom English is a second language, helping them to improve composition skills and editing skills. Tutors are responsible for developing lesson plans and class materials. Tutors meet with ESL students two hours per week and attend a tutoring seminar three hours per week. Instructor approval required.

Presentation: Seminar-workshop.

Prerequisites: TESOL prerequisites. English 195A/410A strongly recommended.

Requirements: Journal, lesson plans, class observations, ESL student profile.

Texts: To be announced.

410C. Careers in English-Internships TR 430-545p **Antalocy**

TECHNICAL WRITING, PUBLISHING, EDITING, LOBBYING, PUBLIC RELATIONS, ADVERTISING

This graduate level Internship in English provides students working on their master's degree with training and experience in major professional writing areas. Students work on substantial projects in local government and community agencies and private industry. At the completion of their internship, they must submit a sample of their on-the-job writing and a written report evaluating their whole experience. See descriptions of Intern

placements and outline of the enrollment process presented under English 195C. Instructor approval required for enrollment (See listing under English 410E, Community College Internships, for graduate teaching Internships).

410E. Internship-Teaching College Composition F 1200-245 **Smith**

In this course, graduate students considering a teaching career become teaching interns in a composition class at one of the area community colleges. Students work with a mentor teacher at the community college and with the professor. The internship gives students a hands-on opportunity to design assignments, respond to student writing, conduct class discussions, and meet students individually. Students will meet as a group with the professor periodically throughout the semester to discuss interning experiences and assigned readings. 410E meets at the scheduled course meeting time, though not on a weekly basis. Students will also meet regularly with their mentor teachers. Students should contact Professor Smith in the last two weeks of Fall semester to discuss this course and classroom assignments.

Prerequisites: English 220A, Teaching Composition in College or English 215B, Teaching ESL Composition.

Requirements: Intern with a community college mentor teacher; complete writing and reading assignments; attend periodic 410E group meetings.

Required Text: To be selected.

500. Culminating Experience W 630-920p **Madden**

Students must attend the first class period. See Page 14 of this booklet for full description of the culminating requirement. For a complete guide to the Master's Program, consult the English Department Graduate Booklet.

598T. Directed Study: Plan C- TESOL TR 300-415 **Helt**

Review of the field of TESOL in preparation for the M.A. Comprehensive Examination.

Presentation: Seminar.

Prerequisites: TESOL program required courses and linguistics electives.

Requirements: Discussion leading, comprehensive examination.

Text: No book required.

NOTES

500. Culminating Experience (Requirements for Plans A, B and C)

Depending upon a student's area of concentration, requirements for the culminating experience vary. Generally, there are three major paths to completion: Plan A, a thesis, which is required for the Composition Emphasis and an option for the Literature Emphasis; Plan B, a creative project, which is required for the Creative Writing Emphasis; and Plan C, a comprehensive exam, which is required for the Literature Emphasis. Students within the Literature Emphasis who demonstrate exemplary academic performance (**a 3.7 GPA in a minimum of 21 units of graduate coursework**) may elect to write a thesis, provided they can assemble a sponsoring faculty committee as described in Plan A.

PLAN A: MASTER'S THESIS

All students within the Composition Emphasis and select students within the Literature Emphasis (those who qualify for and elect to) will write a scholarly thesis of approximately 60-80 pages. Students will write on a subject they have chosen in consultation with two faculty members who will serve as their readers. Before enrolling in English 500, each candidate must complete a written prospectus of the thesis.

The prospectus will provide a formal summary of the student's proposed study. More specifically, it will include the following:

1. A clear sense of the focus and direction for the proposed study. In this sense the student would do well to view the prospectus as an expanded thesis statement. Just as thesis statements offer focus and direction for an essay, the prospectus will provide potential readers with a clear idea of what the student's proposed subject and approach will be.
2. A sense of the scope of the thesis. The prospectus will not only introduce readers to the issues at hand and any controversies or debate which may surround the student's topic but also delineate how many chapters the study will include and what material will be covered in those chapters.
3. A critical overview of secondary materials pertinent to the writer's subject. The number of secondary sources will vary with each project depending on its focus and the amount of relevant published material—in case of a heavily-researched topic, the student would be expected to refer to major studies or only those which bear directly on his or her particular approach. In the case of a topic where the resources are more limited, the student would be expected to demonstrate a familiarity with all or most of the relevant sources.
4. A bibliography of primary and secondary sources the writer has consulted. This bibliography must follow the format prescribed in the current edition of the MLA Handbook, copies of which are available in the bookstore.

With some revision, the prospectus might be the basis for or actually become the first chapter of the thesis. While there is no set length for a prospectus, writers should expect that a carefully prepared prospectus would typically range in length from 5-10 double-spaced, typewritten pages.

After completing the prospectus, the student should present it to his or her two faculty advisors for their approval. The advisors should indicate their approval by signing a prospectus completion form, which also requires the signature of the Graduate Coordinator. Only when a copy of the prospectus, along with the signed prospectus completion form, is submitted to the English Department secretary will the student be permitted to enroll in English 500. Students may not enroll in English 500 through CASPER.

The student should understand that the prospectus stands as a working agreement that defines the scope of the thesis. It is not a blueprint from which one never deviates; indeed, after more research, the student may find that substantial changes must be made, and he or she should discuss these with the readers involved. If, however, the student decides to make substantive changes or embark on an entirely new topic, he or she must repeat the process of preparing a prospectus and securing the approval of their readers.

Students must be prepared to work closely with their committees, especially their first readers. Faculty take on theses as uncompensated work and will expect students to follow their counsel to the letter. At any point, if a faculty member is dissatisfied with a student's progress, he or she may withdraw from the committee.

PLAN B: CREATIVE WRITING PROJECT

The prospectus requirement does not apply to students in the Creative Writing program. Creative Writing students must secure a director (first reader) and a second reader. The semester before enrolling in English 500, students must consult with their director regarding specific requirements for their project, then have the director sign their "Advancement to Candidacy Form" as the faculty advisor. At the beginning of the semester students plan to take English 500, they must submit a petition to enroll in the Culminating Experience, signed by the director, second reader, and the Graduate Coordinator. This petition is available in the English Department Office, and must be returned to the Department secretary. The secretary is responsible for enrolling eligible students into English 500. For more information about the Creative Writing Project, please contact the Creative Writing Coordinator.

PLAN C: COMPREHENSIVE EXAM

Students within the Literature Emphasis will take a uniform comprehensive examination at the end of their coursework (with the exception of those few students who qualify for and opt to write a Master's Thesis). This exam will be given twice a year—first in the spring and again in the fall—and will be administered by a revolving faculty committee which will devise a reading list and exam topics, and will act as readers for the exams. The reading list will be made available to all students early in the spring a year before the date of the exam. The scope of the exam will range through all historical periods of British and American literature and will be comprised of approximately 30 primary texts and 5 general critical works. It is understood that students should be consulting secondary articles and books on individual figures and works to strengthen their preparation.

Students will demonstrate mastery of the reading list by taking a five-hour written examination prepared and evaluated by the faculty examination committee. This examination will normally consist of a variety of questions concerning the material included in the master reading list. Students will be identified only by their social security numbers to assure anonymity, and once exams are read, the Graduate Coordinator will inform students of their performance. All decisions are final and may not be appealed. In accord with University Policy, students are allowed two opportunities to take and pass the exam.

Students are encouraged to take their exams in the spring; therefore, if they fail it the first time, they will use the same book list for the fall exam. The university allows only two attempts at the exam. Copies of the exam reading list are available in the department office and at http://www.csus.edu/engl/grad_exam.htm