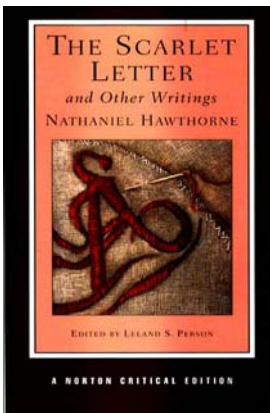
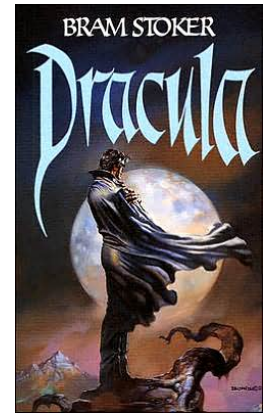


CSUS English Department

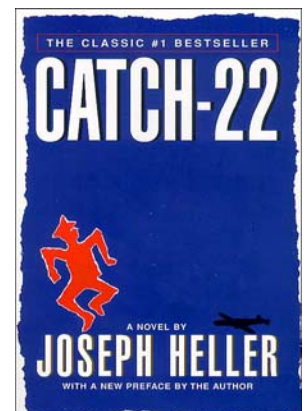
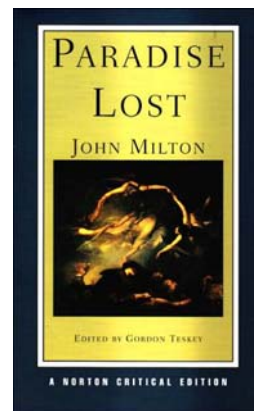
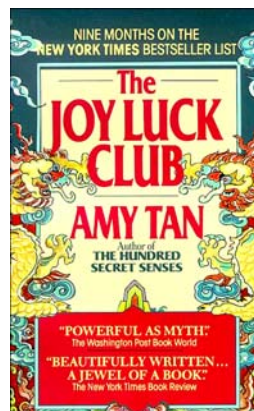
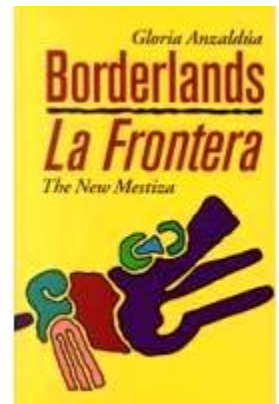
# COURSE DESCRIPTION BOOKLET



Spring 2006

Now Available Online:

<http://www.csus.edu/engl/course.htm>



# WELCOME TO ENGLISH STUDIES

**Department of English, CSUS**  
**Spring 2006**



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# 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, Linda Palmer, Johnathan Price, Douglas Rice, Chauncey Ridley, Ronald Santora, Hortense Simmons, Cherryl Smith, Nancy Sweet, 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, Gloria Platzner, Lynda Radican, Mandy Real-Proctor, Jeanne Rodgers, Katherine Rodgers, Annie Scharf, Stuart Schulz, Jenna Seehafer, Melvin Stagnaro, Denise Wunibald

## AREAS OF ADVISING

### LITERATURE

**American:** Jamieson, Madden, Price, Ridley, Sweet, 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, Gieger, Matlock, Meyer, Yen.

**African American:** Ridley, Simmons.

**Children's:** Agosta, Dunstan, Goswami, Wanlass.

**Literary Theory:** Jamieson, Matlock, Meyer, Rice, Tanaka, Toise, Yen.

**Literary Criticism:** Bell, Jamieson, Matlock, Meyer, Tanaka.

**Literary Pedagogy:** Agosta, Dunstan, Santora, Wanlass.

**Drama:** Adams, Gieger, Santora, Tucker.

**History of Ideas:** Hennelly.

**Fiction:** Hennelly, Mackey, Madden, Price, Sweet, Toise, Tucker, Wanlass.

**Poetry:** Buchanan, McKinney, Smith, Wanlass.

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

**WOMEN'S STUDIES:** Antalocy, Matlock, Meyer, Simmons, Sweet.

**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:** Bell, Gabor, Glade, Heckathorn, McKee, Melzer, Price, Smith, Toise.

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

### LINGUISTICS

**General:** Buckley, Clark, Helt, Marshall, Tanaka.

**Gender and Language:** Buckley, Clark, Helt.

**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 STUDIES:** Madden (**Coordinator**), Gabor and Glade (Composition).

**OVERSEAS STUDIES:** Buckley, Simmons, Dunstan.



# ABC ADVISING A B C's

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: See Lists of Majors/Advisors by CLV 103.

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

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

**TESOL Advising?** Buckley (DH 107A), Clark (DH 202), Ferris (162), **Heather** (138), Helt (138), Marshall (164)

**Graduate Advising?** **Madden** (156), Gabor & Glade, Composition (113)

**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 with your advisor.

**SEE YOUR ADVISOR BEFORE CASPER! (Nov. 21 – Dec. 14)**

**ENGLISH ADVISING FOR Spring 2006: November 9 – December 9**

**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. You can use a different catalog year for GE and for your major.
- **have English courses taken elsewhere counted as part of my CSUS major?** SEE YOUR ADVISOR.

**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 1<sup>st</sup> for Fall, and May 1<sup>st</sup> 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 8, 2005 for the Spring 2006 semester. This invitation will contain your registration date and time. For instructions on using the CASPER telephone system, please see the CASPER Worksheet inserted into the center of the University class schedule. To use CASPER Web, log onto <https://casperweb.csus.edu/>.

### **BEFORE REGISTERING ON CASPER:**

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

**ADVISING** – The English Department Advising Period is *November 9 – December 9*.

**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 attempt 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. Heather  
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  
Prof. Kerry Phillips, Intern Coordinator

#### **Online Career Resources:**

Paid Internships: [www.theinternsource.org](http://www.theinternsource.org)  
Jobs: [www.dice.com](http://www.dice.com); [www.hotjobs.com](http://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 area of interest. 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. Area of Interest (12 units)

Choose 4 courses from one of the eleven following areas of interest.

**Note: Courses in area of interest 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, 180Z, 185K

### Gender and Sexuality

- English 110M, 130E, 170M, 185B, 185C, 185D, 185E, 185H, 185I, 185J, 185K, 190R

### Literary Theory and Cultural Studies

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

### English Education

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

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

**OLD REQUIREMENTS:** 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 one 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 Spanish major) cannot also be applied to the TESOL Minor. See the TESOL Coordinator or the TESOL Minor Advisor for prior approval of substitute courses.



# 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. 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](mailto:angusd@saclink.csus.edu).

A new Subject Matter Program has received preliminary approval from the Commission on Teacher Credentialing. It will eventually supercede the old program, but for a few years students may satisfy Subject Matter Competency by following either program. Since there is likely to be some confusion during this transition, please do not attempt to follow either program without seeing your adviser.

**Existing Program** (If you took at least one of these classes prior to Fall 2005, you may complete the program)

**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)
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\*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 so that it also satisfies one of the upper division requirements, keeping your total major units to 45. Another reason to see your adviser!!

**New Subject Matter Program** (If you are following the Fall 2004 catalog or later, you should be following this SMP.)

**Total number of units required: 48 units distributed as follows:**

**Core Courses (36 units)**

**English 40B** Introduction to British Literature II

**English 50A** Introduction to American Literature I

**English 50B** Introduction to American Literature II

**English 65** Introduction to World Literature

**English 145B OR 145C** Shakespeare

**English 198T** Senior Seminar

**English 120A** Advanced Composition

**English 125B** Writing and the Young Writer

**English 110A** Linguistics and the English Language

**English 110J:** Traditional Grammar **OR English 110Q** Grammar for ESL Teachers **OR English 16** Structure of English

**English 110P** Second Language Learning and Teaching

**Communications Studies 104** Persuasive Public Speaking

**Extended Studies (12 Units)**

**English 125A** Literature and Film for Young People

**9 units of English electives**

As you see, the new program allows you a little more flexibility but also requires a course in Public Speaking and the Introduction to World Literature. It is also 48 units rather than the current 45.

To demonstrate Subject Matter Competence, you must achieve a minimum grade of “B-“ in the Core Language Courses (110A, 110J, 110P, 120A, 125A and 125B), with an average of “B” or above for all six courses. This applies to both Subject Matter Programs. Applicants to the Teacher Preparation Program will have to demonstrate that they have relevant experience working with adolescents.

## ***WINTER INTERSESSION***



### **Please Note:**

The English Department **will not** be offering courses during the 2006 Winter Intersession. However, the English Department Office will be open throughout this period.



# 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. Topics in Composition Studies.
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.

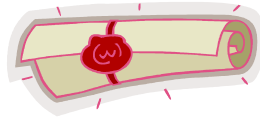
### **Degree Requirements**

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.

***MA TESOL students should see page xiii for information on the MA TESOL Program, and should contact the TESOL Coordinator for appropriate forms.***

# **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.

## **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 Julian Heather  
[CLV 138]  
CSU Sacramento  
6000 J Street  
Sacramento, CA 95819-6075

To request information call (916) 278-6587 or E-mail [jheather@csus.edu](mailto:jheather@csus.edu).



# 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.

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

*For more information, please contact Prof. Julian Heather, TESOL Coordinator.*

# 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.
- Receive CASPER Registration updates from the English Department chair.
- Post questions to the list which will be answered quickly. No more being put on hold! No more waiting in long lines!
- Post announcements and advertise events of interest to English students.
- Keep the lines of communication open between English Department faculty, staff and students.

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](mailto:LISTPROC@CSUS.EDU)

with the two line message:

```
SUBSCRIBE ENGLISH-L firstname lastname
END
```

**\*Note:** Messages sent in formats other than plain text will be rejected. This protects subscribers from spam and viruses.

**\*\*Attention AOL Users:** Many versions of AOL do not allow users to send messages in plain text. If you use AOL, and cannot send messages in plain text, send your name and email address to the listowner to be subscribed manually. You will be able to send and receive messages without a problem.

If you have questions about the listproc, or if you have difficulty subscribing, please contact the listowner:

Listowner until December 18, 2005: Laurel Sunderman ([sunderman@csus.edu](mailto:sunderman@csus.edu))

Listowner for the Spring 2006 semester: Erin Lounsbury ([ek122@csus.edu](mailto:ek122@csus.edu))

**Please note:** *English-L will be out of service during Winter break. Sorry for the inconvenience.*

TAKE ADVANTAGE OF THIS FREE SERVICE.

**JOIN TODAY!!!**

# Department of English

## Spring 2006 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> for the most up-to-date list of classes, days, times, sections and rooms.

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

### **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 142-148, 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 142-148, 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** 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 149 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 149 or above, or credit in ENGL 001.

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

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

### **1C\*. Critical Thinking and Writing** MWF 1000-1050 **Tanaka**

This course is devoted to studying the principles of critical thinking and to writing argumentative essays. It focuses on organizing an essay, formulating defensible statements, evaluating evidence, recognizing fallacies, and applying the principles of inductive and deductive logic. We will apply our models to theatrical films that will include "The Pelican Brief" and "Shrek."

**Presentation:** Lecture/Discussion

**Prerequisites:** A grade of "C-" or better in English 1A.

**Requirements:** Five short papers, midterm and final.

**Texts:** Vincent Ruggiero, *Becoming a Critical Thinker*; Paul Richard and Linda Elder, *Critical Thinking Concepts and Tools*, and *How to Study and Learn*; Rudy Rucker, *Mind Tools* (recommended.).

**GE:** Fulfills area A3 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 149 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** MWF 1000-1050 **Buckley**

This course introduces the student to the key rules of traditional grammar, punctuation and usage.

**Presentation:** Lecture-discussion.

**Prerequisites:** English 1A or equivalent.

**Requirements:** Tests, homework, final.

**Texts:** To be selected.

### **16. Structure of English** TR 300-415 **Meindl**

A study of traditional grammar.

**Presentation:** Lecture-discussion, group presentations.

**Prerequisites:** English 1A or equivalent.

**Requirements:** Regular attendance, frequent quizzes, comprehensive final.

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

### **16. Structure of English** See Course Schedule **Staff**

This course introduces the student to the key rules of traditional grammar, punctuation and usage.

**Presentation:** Lecture-discussion.

**Prerequisites:** English 1A or equivalent.

**Requirements:** Tests, homework, final.

**Texts:** To be selected.

### **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 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.

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

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

**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 and oral presentation.

**Requirements:** Students will hand in four poems, two short stories and a personal assessment of their own writing and its development. Regular attendance and active, useful participation are also required.

**Texts:** To be selected.

**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:** Kevin Cantwell, *Something Black in the Green Part of Your Eye*; Joshua McKinney, *The Novice Mourner*; Cheryl Smith, *After Being Somewhere else*.

**40A. Introduction to British Literature I** MWF 900-950 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 *The Tain*, *Beowulf*, *The Canterbury Tales*, *Sir Gawain and the Green Knight*, *Mankind*, *The Faerie Queene*, *The Roaring Girl*, poems by Wyatt, Sidney, Donne, Jonson, Wroth and Marvell, *Paradise Lost*, *The Country Wife*, *The Rape of the Lock* and *The Beggar's Opera*. 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*, 2<sup>nd</sup> Edition, Vol. IA, 1B and 1C.

**GE:** Fulfills area C3 of G.E. requirements.

**40A. Intro to British Literature I** TR 600-715p Meindl

A survey of British Literature from *Beowulf* to Boswell.

**Presentation:** Lecture.

**Requirements:** Two midterms, final.

**Texts:** *Norton Anthology of English Literature*, Vol. 1.

**GE:** Fulfills area C3 of G.E. requirements.

**40B. Introduction to British Literature II** TR 130-245 Buchanan

The last two centuries of British literature have had a profound influence on our current view of imaginative literature. Romantic poetry, Victorian novels and modernist experiments in all genres have been criticized, parodied and imitated, but they continue to ask relevant questions about the place of the individual in a complex and changing world. This course will examine the work of a number of different writers such as William Blake, Charlotte Bronte, W.B. Yeats and Virginia Woolf and suggest important though often overlooked connections between them. We will also consider the historical context in which these works were written, with particular attention to colonialism and imperialism, industrialization, and movements toward gender and class equality.

**Presentation:** Lecture-discussion.

**Requirements:** Two formal papers, tests, response papers, final exam.

**Texts:** To Be Selected.

**GE:** Fulfills area C3 of G.E. requirements.

**40B. Introduction to British Literature II** MW 130-245 Toise

Tracing the development of British literature over about three hundred years, we will focus on the increasing importance of the printed word during the early parts of this period and then look at the subsequent growing attraction to the visual-film, television, etc.- in modernity. Our readings will range from authors such as Jane Austen, Emily Bronte, Oscar Wilde, and Joseph Conrad to examples of popular culture, like Monty Python's Flying Circus. In tracing out these ideas, we'll attend to changing conceptions of gender and sexuality, of ideas about what constitutes the individual, and of literature itself.

**Presentation:** Lecture-discussion

**Requirements:** weekly quizzes, several webct postings, six to eight page paper, and a final.

**Texts:** *Longman Anthology of British Literature of British Literature, Volume II*, ed. David Damrosch, *Persuasion* by Jane Austen, and *Wuthering Heights* by Emily Bronte.

**GE:** Fulfills area C3 of G.E. requirements.

**50A. Introduction to American Literature I** MW & TR 130-245 Sweet

In this study of American literature from its beginnings through the Civil War, we will inquire along several broad themes including: the rise of the idea of the "American Dream," the role of the individual in society, the European encounter with peoples of different ethnicities, the experience of beginning anew, and the establishment of a national identity and literature. Our readings will include a wide variety of texts from a diverse collection of authors. In addition to gaining understanding of major themes in American literature, you will also develop skills in analytical writing and close reading.

**Requirements:** Short critical papers, midterm, and final.

**Presentation:** Lecture-Discussion.

**Texts:** *Norton Anthology of American Literature*, Sixth Edition, Vols. A & B.

**GE:** Fulfills area C3 of G.E. requirements.

**50B. Introduction to American Literature II** TR 130-245 Price

A survey of American literature from the late 19<sup>th</sup> century to the present, covering representative works of fiction, poetry, and drama. We consider movements and literary strategies such as realism, naturalism, modernism, existentialism, postmodernism. We investigate American themes such as the utopian journey, the pastoral retreat, the threatened loss of individual freedom and identity.

**Presentation:** Lecture/Discussion.

**Requirements:** Occasional quizzes, two exams, two papers.

**Texts:** *American Literature*, Vol. II (Penguin); Fitzgerald, *The Great Gatsby*.

**GE:** Fulfills area C3 of G.E. requirements.

**50B. Introduction to American Literature II** MW 300-415 **Ridley**

Out of the collapse of Euro-American Romanticism, fully debunked by science, philosophy, and the writers/artists of the pan-European *fin de siècle* movement, emerges an array of competing, twentieth century literary movements in America. Some offer new possibilities for affirming the transcendent wholeness of a fragmented consciousness and culture. Some embrace fragmentation as a dynamically liberating aesthetic, counter to the "inertia" of transcendent wholeness. This course surveys such major developments in American literature from the late 19<sup>th</sup> into the 20<sup>th</sup> century, tracking attempts to both flee and recover a lost, transcendent wholeness.

**Note:** Upper-division students taking this course out of sequence must prepare for a theoretical return to fundamental structural/linguistic analysis.

**Presentation:** Lecture/discussion incorporating student presentations.

**Requirements:** The time, energy, and patience to devote to rigorous textual analysis and basic, structural/linguistic theory.

**Texts:** *The Norton Anthology of Modern Poetry*, Richard Ellman ed.; *Three Lives* by Gertrude Stein; *Go Down, Moses* by William Faulkner; *Invisible Man* by Ralph Ellison; *The Crying of Lot 49* by Thomas Pynchon.

**G.E.:** Fulfills area C3 of G.E. requirements.

**65. Introduction to World Literature** W 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.

**G.E.:** Fulfills area C3 of G.E. requirements.

**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. Includes opportunity to take WPE at midterm. Also includes opportunity to revise two essays for a course portfolio.

**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** 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. Includes opportunity to take WPE at midterm. Also includes opportunity to revise two essays for a course portfolio.

**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 & the English Lang.** MW 1200-115, 130-245 **Buckley**

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 major areas of linguistic inquiry with an emphasis on language research during the last several decades which 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:** Linguistic analysis problems; Midterms and final.

**Text:** *Language Files and supplemental packet*; Januedy, Stephanie, et al, *Language Files*, 6th Ed., 1994, Ohio State University Press.

**110A. Linguistics & the English Lang.** TR 1030-1145 **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.).

**110B. History of the English Language** MW 130-245 **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:** Mid-term exam, term paper, homework assignments.

**Texts:** To be selected.

**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:** four tests, periodic homework and in-class quizzes.

**Texts:** Anita K. Barry, *English Grammar: Language as Human Behavior* (2<sup>nd</sup> edition, 2002).

**110P. 2<sup>nd</sup> Lang. Learning & Teaching** MW 430-545; TR 300-415 **Heather**

This course will introduce you to major theories and issues in second language acquisition and will examine the theories and assumptions underlying second language pedagogy. Because the content of this course assumes some prior knowledge of linguistics, you should have completed or be currently enrolled in English 110A: Linguistics and the English Language (or equivalent).

**Presentation:** Lecture-discussion.

**Prerequisites:** 110A (completed or concurrently enrolled) recommended.

**Requirements:** Three projects, teaching demonstration.

**Texts:** Brown, H.D. (2000). *Principles of language learning and teaching* (4<sup>th</sup> Ed.). Pearson; Brown, H.D. (2001). *Teaching by principles* (2<sup>nd</sup> Ed.). Pearson.

**110Q. English Grammar-ESL Teachers** MW 600-715p **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 Ling.** MW 1200-115, 430-545, 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 of literary acquisition and the second language learner.

**Presentation:** Lecture-discussion.

**Prerequisites:** Passing score on the WPE.

**Requirements:** Three examinations, three minor assignments, three major assignments.

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

**116A. Studies in Applied Linguistics** TR 1030-1145 **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.

**Prerequisites:** Passing score on the WPE.

**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** See Course Schedule **Staff**

The emphasis of this course will be on the child's acquisition of reading and writing skills in elementary school. The course will include an introduction to the acquisition of a second language (speaking, reading and writing).

**Presentation:** Lecture-Discussion.

**Prerequisites:** Passing score on WPE.

**Requirements:** Exams, papers.

**Texts:** To be selected.

**116B. Children's Lit. Classics** MW 130-245, 300-415; M 630-920p **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.

**Prerequisites:** Passing score on WPE.

**Requirements:** Two exams, papers, presentations

**Texts:** To be selected.

**116B. Children's Literary Classics** See Course Schedule **Staff**

In this course students will (a) read various genres of literature appropriate for children; (b) acquire skills in literary analysis; and (c) examine issues in the teaching of English language and literature.

**Presentation:** Lecture-discussion.

**Prerequisites:** Passing score on WPE.

**Texts:** To be selected.

**116B. Children's Literary Classics** TR 430-545p **Wanlass**

English 116B will introduce students to the rich profusion and variety of children's literature and will provide the opportunity for students to respond to the literature analytically and creatively. In order to deepen and enrich their experience with children's literature, students will also become familiar with literary terminology and analytical techniques, as well as ideas and issues involved in teaching this literature to children.

**Presentation:** Discussion, workshops.

**Prerequisites:** Passing score on the WPE.

**Requirements:** Papers, Midterm, Presentation, Final Project.

**Texts:** (subject to possible change): *Natalie Babbitt, Tuck Everlasting; Sharon Creech, Love That Dog: A Novel; Roald Dahl, Matilda; Hallett, Martin & Karasek, Barbara, eds., Folk and Fairy Tales; Rafe Martin, The Rough-Face Girl; L.M. Montgomery, Anne of Green Gables; J.K. Rowling, Harry Potter and the Sorcerer's Stone; Louis Sachar, Holes; Jerry Spinelli, Maniac Magee; Mildred Taylor, Roll of Thunder, Hear My Cry.*

**120A. Advanced Composition** MW 1200-115 **Gabor**

A workshop course in academic writing for students who have completed the lower division writing requirement. This section focuses on the use and analysis of writing tools and writing spaces, from the pencil to the pixel, from the page to the screen. Students will learn to write in electronic environments such as power point, blogs, websites, and hypertext essays (no prior electronic writing experience expected). The course emphasizes revision, collaboration, and analysis. Daily and weekly writing assignments leading to an electronic portfolio of completed academic compositions, at least one of which students will publish on the web.

**Presentation:** Workshop, discussion, some lecture.

**Prerequisites:** Passing score on WPE.

**120A. Advanced Composition** MW 130-245 **Glade**

A workshop course in composition for students who have completed the lower division writing requirement. The course will focus on the ways in which rhetoric informs and is informed by culture. Reading various rhetorical and cultural texts—and here texts is very broadly defined—from the twentieth century, students will write in a variety of genres (from personal writing to researched writing) for a variety of audiences. The course emphasizes collaboration, analysis, and revision; writers will collect documentation of their reading, writing, and thinking processes in a Portfolio, a selection of which will be submitted near semester's end for a considerable portion of the course grade.

**Presentation:** Workshop.

**Prerequisites:** Passing score on WPE.

**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.

**Prerequisites:** Passing score on WPE.

**Requirements:** Attendance is required.

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

**120A. Advanced Composition** See Course Schedule **Staff**

Demanding course in expository writing, designed for students ready to move beyond the basics and explore more sophisticated stylistic and structural problems. Students write and revise essays on a variety of topics, critically read and critique the work of their peers as well as of professional writers, and study essay and paragraph development, syntactical and stylistic options, and other rhetorical devices.

**Prerequisite:** Passing score on WPE.

**125A. Lit. and Film for Young People** TR 430-545p **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, The Merchant of Venice; Willa Cather, "Paul's Case;" Photocopied Collection; Robert Cormier, The Chocolate War; other Young Adult Literature to be decided; Witi Ihimaera, Whale Rider; Desmond, Adaptation: Studying Film and Literature.*

**125B. Writing and the Young Writer** TR 1200-115 **Ferris**

This course will explore different ways to teach writing in a secondary school classroom, focusing particularly on ways teachers can address the California State Standards through their instruction. The course will operate as a workshop, and students will be expected to practice many of the writing techniques we discuss. The course will also investigate important practical and philosophical problems in teaching and in evaluating student writing.

**Presentation:** Workshop.

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

**Requirements:** Short papers, oral report, lesson demonstrations.

**Texts:** *Atwell, In the Middle (2nd ed.); Browning et al., California Pathways.*

**130C. Poetry Writing II** MWF 1100-1150 **McKinney**

This course will focus on writing poetry that engages metaphysical questions, a poetry of ideas. One of the primary focal points of the class will be on discovering poems in sources other than personal experience. To contextualize our investigations we will read famous prose texts dealing with poetics: Keats's "Negative Capability" letter; Emerson's "The Poety," Poe's

"The Poetic Principle," Olson's "Projective Verse," et. al. The ultimate goal of this course is to help students develop and articulate their own poetics.

**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:** *Charles Martin, What Darkness Proposes; Julianna Spahr, The Connection of Everyone with Lungs; Forrest Gander, Tom Awake; Donald Revell, Invisible Green, Selected Prose.*

### **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.*

### **130M. The Art of Autobiography** MW 1200-115 **Rice**

This course will explore contemporary styles of writing autobiography by examining the works of a variety of authors. These works will range from conventional autobiography to more innovative approaches to writing the self. Along with reading these different works, students will write memoir in both a critical as well as in creative forms. We will examine the function of memory and the ways in which it is reconstructed in narrative and implicated in notions of self-identity.

**Presentation:** *Lecture/Discussion/Workshop.*

**Prerequisites:** *Passing score on WPE.*

**Requirements:** *30 pages of original writing. Long works of memoir as well as critical essays on craft. Regular attendance and participation.*

**Texts:** *Leslie Heywood Pretty Good for a Girl, Dave Eggers A Heartbreaking Work of Staggering Genius, Perl and Schwartz Writing True, Mark Doty Open House, and Rebecca Solnit A Field Guide to Getting Lost.*

**G.E.:** *Fulfills area C4 and the Writing Intensive Requirement.*

### **140D. The Metaphysical Poets** MW 130-245 **Yen**

At the beginning of the seventeenth century, when John Donne first compared the legs of a draftsman's compass to two lovers' souls that are paradoxically joined and separate at the same time, he introduced a new voice into English poetry. It was dramatic and unpredictable-- and markedly different from the language used by Shakespeare and other sixteenth century poets. One of Donne's speakers woos a woman by telling her "Twice or thrice had I loved thee,/ Before I knew thy face or name," but concludes with the misogynistic dismissal: "Just such disparity/As is 'twixt air and angels' purity,/ 'Twixt women's love and men's will ever be." This new voice, echoed in his younger contemporaries, could also be urbane and meditative at the same time. Andrew Marvell's most famous speaker tells his mistress "Had we but world enough, and time,/ This coyness, lady, were no crime," but then ends his seduction poem by reminding her that the passage of time inexorably leads us all to the grave. This language that is characterized by startling images and intellectual comparisons was not solely used to woo the poets' mistresses: it was also employed to court the Christian God. In the following address, "Lord, how can man preach thy eternal word?/ He is a brittle, crazy glass," George Herbert uses the metaphor of a stained glass window to figure man's unworthiness and to pray for divine revelation. Understanding the language and imagery used by the metaphysical poets may be challenging at first, but we will work together, and our close readings and class discussions should help us gain a deeper understanding of the early modern period and the cultural context in which metaphysical poetry was written.

**Presentation:** *Lecture-discussion.*

**Requirements:** *Oral presentation, papers, quizzes.*

**Texts:** *John Donne's Poetry, ed. A. L. Clements (Norton); George Herbert and the Seventh-Century Religious Poets; Mario A. Di Cesare (Norton).*

### **140H. Nineteenth-Century Fiction** MW 1200-115 **Toise**

We'll look at the web of metaphors that make up the "Victorian home," examining works that range from 19<sup>th</sup> century classics like Bronte's *Jane Eyre* and Dickens's *Tale of Two Cities* to popular best-sellers of the time, such as *The Beetle*, a tale where a foreign, supernatural spirit takes over the bodies of Londoners directing them at its will. We'll examine Victorian ideas about privacy and domesticity: how did the public sharing of tales and gossip get replaced by the novel often read in the privacy of our homes? how are concepts of home and of privacy connected to our notion of the body? how is our nation our home? Our exploration will take us through the following overlapping topics: reading at home, women and men at home, the body as home, race and nation as home.

**Presentation:** *Lecture/Discussion*

**Requirements:** *2 papers, webct postings, several reading quizzes, and a final.*

**Texts:** *Jane Austen's Persuasion, Charlotte Bronte's Jane Eyre, Charles Dickens's Tale of Two Cities, Anthony Trollope's The Warden, George Eliot's Mill on the Floss, Oscar Wilde's Dorian Gray, and Richard Marsh's The Beetle.*

### **140J. The Victorian Imagination** TR 1030-1145 **Hennelly**

This course will explore the recurring forms (like the dramatic monologue) and themes (crisis of faith, divided-self, flesh-spirit conflict, function of art, and wasteland symptoms) which characterize Victorian literature and culture. We will consider these issues in the poetry of Browning, Tennyson, Arnold, the Pre-Raphaelites and Decadents, in Lewis Carroll's *Alice* books, and in the prose of Ruskin, Arnold, Mill, and Carlyle.

**Presentation:** *Lecture-discussion.*

**Requirements:** *Two tests, two papers, reading quiz, brief report.*

**Texts:** *William Buckler (ed.), Prose of the Victorian Period; Buckley and Woods (eds.), Poetry of the Victorian Period; Lewis Carroll, Alice's Adventures in Wonderland and Through the Looking-glass.*

### **140L. Modern British Fiction** T 630-920p **Buchanan**

By the end of the nineteenth century, British novelists such as H.G. Wells, and Joseph Conrad were questioning the ways in which human nature was understood and represented in fiction. The answers to the questions they asked changed the way stories would be told for the next hundred years, and a revolutionary experimental literature emerged from their example. This experimentation (visible in the work of Virginia Woolf, James Joyce and Jean Rhys, among others) was tied to dramatic historical changes as well as to a rebellious break from literary traditions. As English imperial power was destabilized by wars, political changes and internal dissent, British novelists were reevaluating the conventions of art and social life and trying to make fiction both politically relevant and intellectually challenging.

**Presentation:** *Lecture/discussion.*

**Requirements:** *Two formal papers.*

### **141A. The Essential Shakespeare** TR 1030-1145 **Antalocy**

Shakespeare is one of the greatest artists of all time, and his wisdom and exciting theater moments are still available for us today. This course will foster your enjoyment, confidence, and understanding of some of his most famous comedies, tragedies and history plays. The course will emphasize close reading and discussion of the plays, while also studying the social issues of Shakespeare's day, and seeing how famous film performances open up more possibilities for the meaning of the plays. In this Advanced Study Course we will investigate and practice techniques for clearer critical essays, as well. Writing for this course will include three 5-page papers with opportunities for rewritings, and a few brief writing exercises.

**Presentation:** *Lecture and active discussion.*

**Prerequisites:** *Passing score on WPE.*

**Texts:** *Folger paperback editions: Much Ado About Nothing; As You Like It; Hamlet; The Winter's Tale; Henry IV pt. 1*

**G.E.:** *Fulfills area C4 and the Writing Intensive Requirement.*

### **145B. Shakespeare – Early Plays** MW 1200-115 **Matlock**

Shakespeare's plays continue to inspire popular entertainment and to serve as cultural touchstones. What is it about Shakespeare's works that people find so compelling? In this course, we will look at examples of his early dramas both as products of a specific historical period and way of life, and as artifacts

that transcend time and continue to provide artistic pleasure and insights into the human condition. This semester we will read two of Shakespeare's early comedies—*Twelfth Night* and *The Merchant of Venice*—two tragedies—*Titus Andronicus* and *Romeo and Juliet*—and two histories—*Richard II* and *Henry IV, Part One*, supplementing our readings of the plays with film excerpts, critical essays, student performances, and contemporary historical documents.

**Presentation:** *Lecture and group discussions.*

**Requirements:** *Attendance and participation, informal response papers, (1-2 pages), one essay (7-8 pages), one group or individual presentation with character sketch, final exam.*

**Texts:** *Penguin editions of the plays, Shakespeare: An Anthology of Criticism and Theory 1945-2000, and a course pack.*

### **145C. Shakespeare – Later Plays** T 630-920p **Gieger**

Readings of and discussions about Shakespeare's later plays, their early 17th-century moment in British history, and their continuing presence in literary criticism and the literature classroom to this day. We will read two tragedies (*Macbeth* and *Othello*), two of the late romances (*The Tempest* and *Cymbeline*), and two plays set in Shakespeare's version of the classical world (*Troilus and Cressida* and *Antony and Cleopatra*). In addition to these six plays, we will read critical and theoretical pieces to help us develop, frame, and challenge our readings of the texts.

**Presentation:** *Lecture/Discussion.*

**Requirements:** *Reading Quizzes; Response Papers; Performance Project; Midterm; Final Exam; and 7-page paper.*

**Texts:** *Penguin/Pelican editions of Macbeth, The Tempest, Troilus and Cressida, Othello, Cymbeline, Antony and Cleopatra, and Russ McDonald's Shakespeare: An Anthology of Criticism and Theory 1945-2000 (Blackwell).*

### **145C. Shakespeare – Later Plays** MWF 1000-1050 **Matlock**

In this course, we will approach the dramas from the later part of Shakespeare's career both as dramatic scripts and as cultural documents that offer a unique perspective on Shakespeare's world by looking at the plays both as products of a specific historical period and way of life, and as artifacts that transcend time and continue to provide artistic pleasure and insights into the human condition. This semester we will read three tragedies—*Hamlet* and *Macbeth* and *Othello*—and three comedies—*Measure for Measure*, *The Winter's Tale* and *The Tempest*. We will supplement our readings of the plays with film excerpts, critical essays, student performances, and contemporary historical documents.

**Presentation:** *Lecture and group discussions.*

**Requirements:** *Attendance and participation, informal response papers, (1-2 pages), one essay (7-8 pages), one group or individual presentation with character sketch, final exam.*

**Texts:** *Penguin editions of the plays, Shakespeare: An Anthology of Criticism and Theory 1945-2000, and a course pack.*

### **145I. John Milton** TR 1200-115 **Bell**

No English poet except Shakespeare achieved more than John Milton. We will study in this course the major poems of Milton--among them *Comus*, "Lycidas," *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*--giving special attention to *Paradise Lost*, the finest epic in our language and a poem whose influence on later writers has been enormous. We will also consider such prose works as *Of Education*, the divorce tracts, and *Areopagitica*, Milton's famous argument against censorship. Finally, the course will include lectures on Milton's life and times--most notably, the Puritan Revolution of 1640-60 and Milton's role in it. Both undergraduates and graduate students are invited to take this course. A study of Milton's works ought to be a part of every English major's literary education.

**Requirements:** *Two short papers; final exam; occasional written homework assignments.*

**Texts:** *Milton, Complete Poems and Major Prose (Odissey Press); Hill, The Century of Revolution (Norton).*

### **150E. Modern American Poetry, 1910-1950** TR 130-245 **Wanlass**

This course will explore the wonderfully rich, exciting period of modern American poetry from 1910-1950. The main objective of the course will be to help students read modern American poetry with insight and appreciation.

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

**Requirements:** *Two papers and an exam.*

**Text:** *Robert DiYanni, Modern American Poets: Their Voices and Visions.*

### **150H. Recent American Fiction** MW 1200-115 **Madden**

This course is designed as an introduction to the remarkable flowering of American fiction since 1980, a period that runs the gamut of fictional expression from rather traditional realism, to biting satire, and to post-modern experimentation. In any period of literary development there emerges a canon of essential works; however, the primary focus of the course will be to scrutinize a collection of novels about which there is no established critical opinion but which are nonetheless distinguished fictional accomplishments. The aim of the course is to enable students to approach the literature of this period with a greater awareness of the diversity of voices and fictional responses to our changing world and experience and the continuing possibilities for artistic variety and experimentation.

**Presentation:** *Lecture-discussion.*

**Requirements:** *Paper, midterm, essay final.*

**Texts:** *To be selected, but representative writers may include Toni Morrison, Marilyn Robinson, Paul West, John L'Hereux, Don DeLillo, Jamake Highwater, and Joyce Carol Oates.*

### **155E. Hemingway and Fitzgerald** TR 1030-1145 **Wanlass**

Spurring each other on through their sometimes friendly, sometimes not-so-friendly competition, Hemingway and Fitzgerald produced some of the most remarkable writing in modern American literature. As Scott Donaldson says in his new study, *Hemingway and Fitzgerald: The Rise and Fall of a Literary Friendship*, "They may have thought themselves in competition, but the race is over and both tortoise and hare have won." This course will examine the exceptional talents of these two closely related and yet very distinctive writers, as seen in a range of their novels and short stories.

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

**Requirements:** *Two papers and an exam.*

**Texts:** **Hemingway:** *The Sun Also Rises, The Garden of Eden, The Old Man and the Sea, The Snows of Kilimanjaro and Other Stories*

**Fitzgerald:** *The Great Gatsby, Tender is the Night, The Last Tycoon, The Short Stories of F. Scott Fitzgerald.*

### **170H. Introduction to Comedy** MW 130-245 **Tucker**

*Chandler . . . I've told you time after time comedy is surprise . . . . Why do they all want to play Hamlet? Hedda? . . . . Who cares if it's an actoid or a person or a performing parrot? If it makes you laugh, treasure it. Tragedy? You can get that in the street being run over. (Alan Ayckbourn, Comic Potential)* Comedy has been said to be "the ultimate civilizer, the polisher" (George Meredith), whose function "is nothing less than the destruction of old-established morals" (G.B. Shaw). Often perceived as tragedy's unruly and frivolous step-sibling, comedy, great comedy, is every bit as intellectually challenging, aesthetically enlightening, emotionally wrenching as its older sibling—and infinitely funnier. Although the comic spirit informs fiction, poetry, essays, late-night television, its origins in Western literature are theatrical—as will be our concentration this semester. We trace comedy from its genesis in 4th-century BC Dionysian festivals to the present, focusing primarily on dramatic literature, which makes an ideal vehicle with which to explore comic elements and patterns that transcend genre. We'll discuss comic theory, while exploring romantic comedy, tragicomedy, comedies of manners and menace, farce, satire, slapstick—in short the comic spirit. Happily many of the plays are on video.

**Presentation:** *Lecture/Discussion.*

**Prerequisites:** *Passing score on WPE.*

**Requirements:** *Response papers and a final exam.*

**Texts:** *Menander, The Old Cantankerous; Molière, The Misanthrope; Wilde, The Importance of Being Earnest; Wycherley, The Country Wife; Aristophanes, Lysistrata; Shaw, Pygmalion; Lerner and Loewe, My Fair Lady; Synge, Playboy of the Western World; McDonagh, The Lieutenant of Inishmore; Stoppard & Norman, Shakespeare in Love; Shakespeare, A Midsummer Night's Dream; Ayckbourn, Comic Potential.*

**G.E.:** *Fulfills area C4 and the Writing Intensive Requirement.*

**170K. Masters of the Short Story** TR 600-715p **Ridley**

Reminiscent of Boccaccio's *Decameron* and Chaucer's *Canterbury Tales*, *Three Tales* by Gustave Flaubert (1877) is a "composite" narrative, i.e., composed of complete short stories which Flaubert takes pains to establish as inseparable parts of a larger narrative structure, although anthologists often publish them separately. In 1905, Gertrude Stein emulates the form in *Three Lives*, whereupon a succession of authors from James Joyce to John Barth continue to emulate and modify the form. I will establish what is Modernist about the form since Flaubert and together we will trace its influence across national boundaries from the late nineteenth to the late twentieth centuries.

**Presentation:** Lecture/discussion. Some student presentations.

**Requirements:** All academic prerequisites, especially in composition.

Excellent attendance and full participation in class discussion. The time, energy, and patient concentration to devote to rigorous textual and comparative analysis. One formal essay using comparative analysis. Three essay exams.

**Texts:** *Three Tales* by Gustave Flaubert (translation), *Three Lives* by Gertrude Stein, *Dubliners* by James Joyce, *Cane* by Jean Toomer, *In Our Time* by Ernest Hemingway, and *Lost in the Funhouse* by John Barth.

**175H. The Rise of Diversity, Culture Wars, Pt II** MW 130-245 **Ridley**

**Note:** This course is part of a G.E. Learning Community. Students registering in this course will automatically be registered in French 130.

If William Blake's line, "Mock on, Voltaire, Rousseau" invokes "war" between upstart Romantics and the Enlightenment *status quo*, then what can a continuous history of intra-cultural "wars"—ancients vs. moderns, realists vs. surrealists, modernists vs. post-modernists, etc.—reveal about conflicts between the aggressively colonial West and diverse ethnic cultures both locally and globally? This class and its counterpart in Foreign Languages comprise a six unit learning community, offering the unique chance to investigate intra-cultural conflicts that challenge comfortable assumptions of Western cultural homogeneity *in the same context* that we investigate inter-cultural tensions between colonial and "minor" cultures.

**Presentation:** Lecture-discussion.

**Corequisite:** French 130.

**Prerequisites:** Passing score on WPE.

**Requirements:** Close reading and re-reading of required texts. G. E. Advanced Study courses require 5,000 words of graded writing.

**Texts:** Primary texts include Charles Baudelaire's "The Voyage" (France); Franz Kafka's *The Trial* (Czechoslovakia); Earl Lovelace's *The Wine of Astonishment* (Trinidad); Raja Rao's *Kanthapura* (India); N.V.M. Gonzalez's *The Bamboo Dancers* (Filipino-American); Leslie Marmon Silko's *Ceremony* (Pueblo Culture/Native American); Ralph Ellison's *Invisible Man* and June Jordan's "A Poem About My Rights" (African-American). Secondary resources include excerpts from Cotton Mather's *Magnalia Christi Americana*, Wolfgang Hegel's *The Philosophy of History*, and Gilles Deleuze's and Felix Guattari's *Kafka: Toward a Minor Literature*.

**G.E.:** ENGL 175H and FREN 130 combined fulfill area C2, area C4, and the Writing Intensive requirement.

**180F. Major African American Writers** TR 130-245 **Simmons**

In this course, we will study selected poetry, fiction, and dramatic works of Sterling Brown, Toni Cade Bambara, Langston Hughes, Gwendolyn Brooks, and Lorraine Hansberry. The dramatic artistic and political shift, for example, which Pulitzer prize winner Brooks made in the 1960s, assuring that her subject, "the stuff of everyday life," reach Black readers will be examined. We will explore the distinct ways the urban and rural black vernacular in the works of Hughes, Bambara, and Brown differs from that used by previous writers like Dunbar, for example, as well as examine Hughes' adaptation of traditional poetic forms to jazz, then blues. And finally, we will explore the merits of the claim that the lukewarm reception of Hansberry's *Sidney Brustein* resulted directly because of "its intellectual content and the subtle complexity of the characters." (A special treat for students will be anecdotal content: instructor cherishes primary experiences involving several of the writers.)

**Presentation:** Lecture, but discussion will be our primary mode of exchanging ideas and conveying information.

**Requirements:** Midterm, quizzes, two papers.

**Texts:** *Collected Poems of Langston Hughes*; *Collected Poems of Gwendolyn Brooks*; *Collected Poems of Sterling Brown*; Toni Cade Bambara, *Gorilla, My Love* and *The Salt Eaters*; Lorraine Hansberry, *A Raisin in the Sun* and *The Sign in Sidney Brustein's Window*; Gwendolyn Brooks, *Maud Martha*.

**180H. American Identities: In The Intersection of Race, Gender, Ethnicity, and Class** MW 430-545p **Ridley**

Why do racial/ethnic minorities—Native-Americans, African-Americans, Asian-Americans, Jewish-Americans—cultivate distinctive literary traditions within and against majority culture? Why do some of the racial/ethnic majority, in a sense, choose minority and risk censorship by celebrating feminism, gay/lesbianism, body art (androgyny, tattoos, piercing), and other forms of counter-culture through literature? Fulfilling GE requirements in Area C4 and "Race and Ethnicity," 180H confronts such questions of identity as they arise at the intersections of America's many literary traditions. As various professors introduce diverse literary traditions, this course offers a collaborative learning experience unlike any other in California.

**Presentation:** Lecture-Discussion. A different professor will introduce each, distinct literary perspective and the relevant text(s). English Department graduate students will lead smaller "break out" groups.

**Requirements:** Adaptive eagerness to explore unconventional beliefs, choices, imagery, and styles of writing. A short quiz and an informal response paper each section. A mid-term and a comprehensive final exam.

**Texts:** To be selected.

**G.E.:** Fulfills area C4 and the Race and Ethnicity in American Society requirements.

**180M. Asian-American Literature** MW 1200-115 **Yen**

This course is designed as an introduction to the diversity and richness of Asian American texts, which link America to Asia through literary ties as well as emotional bonds. We will read the relatively "classic" works such as Carlos Bulosan's *America Is in the Heart*, which is an autobiographical account of his coming to America and his experiences as a migrant worker; and John Okada's single novel *No-no Boy*, which tells stories of Japanese American families torn apart by the suspicion and hostility they had to endure during WWII. We will also read the work of younger writers who have been publishing in the last few years, such as Lan Samantha Chang, the new director of the Iowa Writers' Workshop, and Jhumpa Lahiri and Susan Choi, who continue to write about new immigrants from Asia and their struggles to become American-- but with voices more contemporary with our own. In our class discussions, we will attempt to make connections between the various texts by considering topics such as family relationships, personal identity, racial stereotypes, cultural differences, gender politics, and other themes that you discover in the readings. This course fulfills the General Education Race and Ethnicity requirement (C4).

**Presentation:** Lecture-discussion.

**Prerequisites:** Passing score on WPE.

**Requirements:** Oral presentation, papers, quizzes

**Texts:** Carlos Bulosan, *America Is in the Heart*; Susan Choi, *The Foreign Student*; Lan Samantha Chang, *Hunger*; Le Ly Hayslip, *When Heaven and Earth Changed Places*; Jhumpa Lahiri, *The Namesake*; John Okada, *No-no Boy*; David Henry Hwang, *M. Butterfly*; Maxine Hong Kingston, *Woman Warrior*; Amy Tan, *The Joy Luck Club*; and selected poetry.

**G.E.:** Fulfills area C4, the Race and Ethnicity in American Society requirement, and the Writing Intensive requirement.

**185J. Intro. to Women in Literature** TR 300-415 **Antalocy**

Who are the great women writers of the past? What stories are being told by the women writers of our own times? Do men and women use literary traditions differently? Find out what you think about these questions by sampling a wide range of poems, stories and drama by culturally diverse women, from 1300-2005. Our readings will include Jane Austen's *Northanger Abbey*, stories by Joyce Carol Oates, Leslie Silko, Alice Walker, and others; poetry by Elizabeth Barrett Browning, Sylvia Plath, and more. Finally, we'll decide how a contemporary novel (to be announced) takes part in these evolving traditions.

**Presentation:** Some lecture; active discussion.

**Requirements:** One 3-page paper, a midterm, and a final project.

**Texts:** *De Shazer*, *Longman's Anthology of Women's Literature*; and a recent novel (to be announced).

**190R. Romance Fiction** TR 1200-115 **Gieger**

Readings in and analysis of romance fiction (primarily novels). Romance fiction continually promises emotional (and sexual) fulfillment for its

characters, but what do the readers of romance novels get from this reading experience? Critical, secondary materials will help us theorize the appeals, dangers, and uses of romance fiction as we chart its various manifestations and variations (medieval lai, Jane Austen classic, historical, circle-of-friends/women, time travel, vampire, Christian, comic, African American, Latina, gay/lesbian, mystery, thriller). **WARNING:** *Many of the texts we read this semester will feature moments of explicit sexuality.*

**Presentation:** Lecture/Discussion.

**Requirements:** Reading Quizzes; Response Papers; Presentations; Midterm; Final Exam; and 7-page Paper.

**Texts:** Jane Austen, *Pride and Prejudice*; Georgette Heyer, *The Masqueraders*; Valerie Taylor, *The Girls in 3-B*; Alisa Valdes-Rodriguez, *The Dirty Girls Social Club*; Johanna Lindsey, *Tender is the Storm*; Lori Copeland, *The Maverick*; Angela Knight, *The Forever Kiss*; Sandra Hill, *The Last Viking*; Jackson, Jackson, Ray, and Hill, eds., *A Whole Lotta Love*; Darcy Maguire, *Taking on the Boss*; Vicki Lewis Thompson, *Nerd in Shining Armor*; M. J. Pearson, *The Price of Temptation*; Suzanne Brockmann, *Gone Too Far*; Elizabeth Peters, *Crocodile on the Sandbank*.

### **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*, *Strangers on a Train*, *Treasure of the Sierra Madre*, *His Girl Friday*, *The Player*, *The Seventh Seal*, and *Some Like it Hot*.

**Presentation:** Lecture-discussion.

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

**Texts:** *Blade Runner*, Phillip K. Dick; *Amadeus*, Peter Shaffer.

**G.E.:** Fulfills area C4 of G.E. requirements.

### **195A. Tutoring Writing** MWF 1200-1250 **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:** Three papers, tutoring journal, and five hours per week tutoring in the Writing Center. Class meets MWF for the first three weeks, and thereafter, MW.

**Texts:** *The CSUS Tutoring Book*, by CSUS Tutors; *Tutoring Writing*, McAndrew and Reigstad; *ESL Writers. A Guide for Writing Centers*, Bruce and Raforth; *Good Intentions: Writing Center Work in Postmodern Times*, Grimm.

### **195C. Careers in English – Internships** TR 430-545p **Phillips**

Are you wondering what to do after graduation? Work in a career position before you graduate through a professional internship in local businesses, government agencies or nonprofit organizations. Internships are important to have on a resume, and offer you the chance to understand and develop professional goals and opportunities. Interns have, for example, honed editing skills at Prima Games, written technical brochures at the Attorney General's Crime Prevention Center, coordinated events at El Dorado County's Chamber of Commerce, and written for local magazines. Many interns also develop their own internships through their own contacts. 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 CLV 103. 2) Contact Prof. Phillips at 278-6560, email at [kcp@surewest.net](mailto:kcp@surewest.net) or go to his office in DH 202. 3) Register with CASPER for English 195C (for undergraduates) or 410C (for graduate students) and 4) turn in a signed Agreement Form. It is important to begin contacts before the beginning of the semester.

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

**Prerequisites:** Writing samples and permission of the instructor.

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

### **197I. Film-Depression Giggles** R 630-920p **Gieger**

Focusing on the theme "Money and Monsters," we will screen movies from the 1930s and then read about and discuss the films and American cultural history of that era. We will concentrate our attention on the romantic comedy and on the horror film. Titles to be screened: *Dinner at Eight*, *My Man Godfrey*, *It Happened One Night*, *After The Thin Man*, *Ninotchka*, *She Done Him Wrong*, *Sullivan's Travels*, *The Adventures of Robin Hood*, *The Hunchback of Notre Dame*, *The Petrified Forest*, *Freaks*, *King Kong*, *Dracula*, *Frankenstein*, *Dr. Jekyll and Mr. Hyde*, *Dracula's Daughter*, *The Bride of Frankenstein*, and *Cat People* (Three or four of our nights will have "double features," and we will end with Mel Brooks and *Young Frankenstein*). Stars to be watched: Jean Harlow, Clark Gable, Claudette Colbert, Carole Lombard, William Powell, Myrna Loy, Jimmy Stewart, Greta Garbo, Joel McCrae, Veronica Lake, Mae West, Errol Flynn, Olivia de Haviland, Charles Laughton, Maureen O'Hara, Humphrey Bogart, Leslie Howard, Bette Davis, King Kong, Fay Wray, Fredric March, Miriam Hopkins, Elsa Lanchester, Boris Karloff, and Asta.

**Presentation:** Lecture/Discussion.

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

**Texts:** David Parkinson's *The History of Film*, David Kyvig's *Daily Life in the United States, 1920-1940*, and handouts.

### **197K. Fiction into Film** M 630-920p **Toise**

Why do British novels seem so ripe for film productions? In this class, we will actually trace out the way the novel may have set the stage for its own demise, creating the demand for movies even before the technology was invented—and we'll examine the patterns behind changes necessary to bring these stories into our visual, sensational culture. The class will examine the connection between British novels and their film doubles: Jane Austen's *Pride and Prejudice* and the BBC mini-series, Dickens's *Great Expectations* and the film with Gwyneth Paltrow, E.M. Forster's *Maurice* and the Merchant Ivory production of the novel, Daphne Du Maurier's *Rebecca* and Hitchcock's classic film of that title, *Trainspotting* by Irvine Welsh and the movie that stars Ewan McGregor, and we'll round out the course by returning to Austen by way of the Bollywood inspired *Bride and Prejudice*, set in India with complex musical numbers and taking up the question of globalization.

**Requirements:** webct postings, frequent reading quizzes, several response papers, and one longer paper.

**Presentation:** Discussion/Lecture.

**Texts:** Austen's *Pride and Prejudice*, Conklin and Birtwistle's *Making Pride and Prejudice*, Dickens's *Great Expectations*, E.M. Forster's *Maurice*, Du Maurier's *Rebecca*, Welsh's *Trainspotting*, and assigned photocopies.

### **198T. Senior Seminar** MW 300-415 **Buchanan** **African Fiction**

This seminar will discuss African fiction by well-known writers such as Chinua Achebe, J.M. Coetzee, and Nadine Gordimer, as well as by less famous but important figures such as Tsitsi Dangarembga, Buchi Emecheta, and Mbulelo Mzamane. We will be exploring the complex political and historical aspects of texts by these writers, and attempting to deal with the racial and economic inequalities they chronicle, as well as celebrating the rich traditions of both oral and written storytelling in Africa. Students will do independent research to deepen their understanding of the selected texts, and will write an in-depth paper drawing on historical, scholarly and/or political sources. We will also be dealing with the issue of how to research and write an ambitious, longer paper, and the class will provide students a chance to share their written work in a supportive, collegial atmosphere.

**Presentation:** Lecture/Discussion.

**Prerequisite:** English 120A and a minimum of 90 units.

**Requirements:** A Seminar Paper (12-15 pages) and its Drafts, an Annotated Bibliography, Response Papers, Completed Journal, Peer Reviews, and Oral Presentations.

**Texts:** To be selected.

**198T. Senior Seminar** TR 1200-115 **Dunstan**  
**Sex and Death in Children's Literature**

In this seminar we will read fiction targeted at children and young adults and dealing with controversial subject matter, including sex, drugs, war and other acts of violence, death and disease, racism and politics. Reading these texts as attentively as we would in any other literature seminar, we will also focus attention on what the authors' treatment of such serious subjects suggests about attitudes towards children and young adults.

**Pre-requisites:** WPE, English 120A.

**Requirements:** Regular seminar presentations; ongoing response log; final research paper.

**Sample texts:** *The Devil's Arithmetic*, Jane Yolen; *Maus*, Art Spiegelman, *Heather Has Two Mommies*, Leslea Newman; *We All Fall Down*, Robert Cormier, *Speak*, Laurie Andersen; *Forever*, Judy Blume; *Daddy's Roommate*, Michael Willhoite; *Fallen Angels*, Walter Dean Myers.

**Sample Topics:** Children's Literature and Popular Culture; Censorship and the Young Adult Novel; Changing Attitudes Towards Childhood.

**200A. Methods & Materials of Lit. 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 Lit. 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*, Marilyne 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** T 630-920p **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 survey a variety of research perspectives in current SLA research.

**Presentation:** Lecture-discussion.

**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 Theory** T 630-920p **Toise**

With patience, humor, and intellectual curiosity, we'll examine some of the major contributions to literary theory in the past thirty years, from the original post-structuralist revolution to the recent return to history, culture, and literature. We'll test our application of these theories on several movies:

*Rebecca* (psychoanalysis and deconstruction), *Hedwig and the Angry Inch* (gender studies), *Psycho* (Foucault and the history of sexuality), *Wide Sargasso Sea* (hybridity and post-coloniality). We will focus on Derrida and Lacan's exchange over the Edgar Allan Poe story "The Purloined Letter," Foucault's *History of Sexuality*, Judith Butler's *Undoing Gender*, and Robert Young's *Colonial Desire*, but we'll also read shorter works by Barbara Johnson, Luce Irigaray, Gayatri Spivak, Eve Kosofsky Sedgwick, Homi K. Bhabha and others. While we read the original texts, we'll get help, too, from some of their explicators.

**Presentation:** Discussion.

**Requirements:** webct postings, several short response papers, one longer seminar paper.

**Texts:** *The Purloined Poe* ed. by Muller and Richardson, *Jacques Derrida* by Nicholas Royle, *Jacques Lacan* by Sean Homer, *The History of Sexuality* by Michel Foucault, *Michel Foucault* by Sarah Mills, *Literary Theory: An Anthology* (2<sup>nd</sup> ed) ed. by Rivkin and Ryan, *Undoing Gender* by Judith Butler, and *Colonial Desire* by Robert J.C. Young.

**210B. Sociolinguistics and TESOL** TR 430-545p **Buckley**

This course is both an investigation into the study of language and society without special attention to TESOL concerns as well as a focus on the pedagogical issues in teaching language beyond sentence-level grammar and the socially-embedded pragmatics of interaction in the target culture. The course begins with an investigation into the anthropological roots of linguistics. From there, the course uses Penny Eckert's study of language variation among the "jocks and burnouts" of a Michigan high school to investigate more closely the effects of class and gender in language variation in a Labovian sociolinguistic context. From here, we move to the study of real time, face-to-face interaction (discourse analysis a.k.a. interactional sociolinguistics). Keeping this focus on face-to-face interaction, the course shifts focus to the teaching of pragmatics and how discourse analysis may be used as a tool to design teaching units that address the pragmatics of target language use. The course concludes with an investigation into World Englishes. The course is required for the MA-TESOL, and an option for students getting a TESOL Certificate. It is recommended that Penelope Eckert's *Jock's and Burnouts* New York: Teachers College Press 1989 ISBN 0-8077-2963-9 be read before the start of the semester.

**Presentation:** Seminar/workshop.

**Prerequisites:** ENGL 110A, ENGL 110P, ENGL 110Q, ENGL 120A.

**Requirements:** Midterm, final examination, major semester project involving the taping of real-time, face-to-face conversation, nine homework assignments for submission.

**Texts:** *Jocks & Burnouts* (recommended); Foley, William A. 2000.

*Anthropological Linguistics: An Introduction* (required); Eckert, Penny. 2000.

*Linguistic variation as social practice*. Oxford: Blackwell. ISBN 0-631-18603-4

(required); Cutting, Joan. 2002. *Pragmatics & Discourse: A resource book for students* (required). Bardovi-Harlig, Kathleen & Beverly S. Hartford (eds.). 2005

*Interlanguage Pragmatics: Exploring Institutional Talk*. ISBN 0-8058-4891-6

(required).

**210B. Sociolinguistics and TESOL** MW 300-415 **Clark**

This course is both an investigation into the study of language and society without special attention to TESOL concerns as well as a focus on the pedagogical issues in teaching language beyond sentence-level grammar and the socially-embedded pragmatics of interaction in the target culture. The course begins with an investigation into the anthropological roots of linguistics. From there, the course uses Penny Eckert's study of language variation among the "jocks and burnouts" of a Michigan high school to investigate more closely the effects of class and gender in language variation in a Labovian sociolinguistic context. From here, we move to the study of real time, face-to-face interaction (discourse analysis a.k.a. interactional sociolinguistics). Keeping this focus on face-to-face interaction, the course shifts focus to the teaching of pragmatics and how discourse analysis may be used as a tool to design teaching units that address the pragmatics of target language use. The course concludes with an investigation into World Englishes. The course is required for the MA-TESOL, and an option for students getting a TESOL Certificate. It is recommended that Penelope Eckert's *Jock's and Burnouts*

New York: Teachers College Press 1989 ISBN 0-8077-2963-9 be read before the start of the semester.

**Presentation:** Seminar/workshop.

**Prerequisites:** ENGL 110A, ENGL 110P, ENGL 110Q, ENGL 120A.

**Requirements:** Midterm, final examination, major semester project involving the taping of real-time, face-to-face conversation, nine homework assignments for submission.

**Texts:** *Jocks & Burnouts* (recommended); Foley, William A. 2000.

*Anthropological Linguistics: An Introduction* (required); Eckert, Penny. 2000.

*Linguistic variation as social practice*. Oxford: Blackwell. ISBN 0-631-18603-4 (required); Cutting, Joan. 2002. *Pragmatics & Discourse: A resource book for students* (required). Bardovi-Harlig, Kathleen & Beverly S. Hartford (eds.). 2005 *Interlanguage Pragmatics: Exploring Institutional Talk*. ISBN 0-8058-4891-6 (required).

### **215B. ESL Writing/Composition** M 630-920p **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:** Tutoring, Written projects; no exams.

**Prerequisites:** See MA-TESOL prerequisites.

**Texts:** Ferris & Hedgcock, *Teaching ESL Composition: Purpose, Process, & Practice* (2nd Ed.); Kroll, *Exploring the Dynamics of Second Language Writing*.

### **215C. Pedagogical Grammar for TESOL** MW 430-545p **Marshall**

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, concurrent tutoring, final project.

**Texts:** To be selected.

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

An introduction to composition theory and pedagogy designed for students interested in teaching writing at the college level. Topics will include both composition theory (writing process research, social contexts for writing, theories of discourse) and practice (responding, designing assignments, planning syllabi). Students will prepare a teaching philosophy, syllabus and assignments, teaching observation, and class presentations.

**Presentation:** Discussion-workshop.

**Prerequisites:** ENGL 120A or equivalent.

**Requirements:** Weekly response journals, teaching portfolio project, class presentations.

**Texts:** Essays on Composition theory and practice available on PDF files; Richard Straub, *A Sourcebook for Responding to Student Writing*.

### **220B. Classical Rhetoric** W 630-920p **Bell**

The study of rhetoric dominated Western education for over 2000 years. Virtually every British and American poet from Chaucer to our own Dennis Schmitz received a classical -- which is to say, a rhetorical -- education. Even the romantics were as schoolboys required to master the principles of rhetoric. When in the 20th century American schools ceased teaching rhetoric, our nation soon discovered that it was in the midst of a writing crisis. The formal study of rhetoric (which Aristotle defines as "the faculty of discovering in the particular case what are the available means of persuasion") began in ancient Greece, where success in life depended almost entirely on one's ability to use words well. We will first trace the origins of rhetoric before discussing Plato's attacks on it. Next we will study in detail Aristotle's treatise on rhetoric (in part an answer to Plato's attacks), probably the finest book on the subject ever written. Then we will examine classical rhetoric at work in the writing of Shakespeare, Milton, Swift, Austen, and others. Finally, we will ponder the social and educational consequences of abandoning the study of classical rhetoric. **Note:** For the purposes of meeting distribution requirements, Classical Rhetoric is considered a literature course.

**Prerequisites:** ENGL 120A or equivalent.

**Texts:** *Thucydides, The Peloponnesian War* (Penguin); Plato, *Gorgias* (Penguin); Aristotle, *Rhetoric* (Prentice Hall); Shakespeare, *Julius Caesar* (Signet); Austen, *Pride and Prejudice* (Oxford); Milton, *Areopagitica* (Crofts Classics); Milton, *Paradise Lost* (Modern Library College Edition); Swift, *Gulliver's Travels and Other Writings* (Riverside Edition).

### **220C. Special Topics in Composition Studies** MW 300-415 **Gabor** **Teaching Computers and Writing**

A course in composition theory and pedagogy designed for students interested in teaching writing using technology at the college level. This course will include readings and discussions of the sub-field of computers and writing, as well as instruction in a range of practical techniques used for teaching writing with technology. No technological skills are required -- just an interest in the topic. English 220A is a pre-requisite.

**Presentation:** seminar format: discussion.

**Prerequisites:** ENGL 120A or equivalent.

**Requirements:** Weekly informal writing, several short writing assignments, presentations, and final projects. Access to a computer and the Internet is required

**Texts:** One scholarly history of computers and writing (*Computers and Writing: The Cyborg Era* by James Inman); one personal-rhetorical history of computers and writing (*Literate Lives in the Information Age* by Cynthia Selfe and Gail Hawisher); one pedagogical anthology (*Writing New Media: Theory and Applications for Expanding the Teaching of Composition* by Anne Wysocki, Johndan Johnson-Eilola, Cynthia Selfe, and Geoffrey Sirc); and one theoretical anthology (*Passions, Pedagogies, and 21<sup>st</sup> Century Technologies* edited by Gail Hawisher and Cynthia Selfe or *Teaching/Writing in the Late Age of Print* edited by Jeffrey Galin, Carol Peterson Haviland, and J Paul Johnson or *Teaching Writing with Computers: An Introduction* edited by Pamela Takayoshi and Brian Huot); and several web-based texts.

### **225. Theories of Teaching Literature** TR 430-545p **Meyer**

The purpose of this course is to theorize, to ask questions about, the teaching of literature at the college level. The course is organized around three questions: Why do we read and therefore, teach literature? What do we teach when we teach literature? How do we read and therefore, teach literature? The readings and assignments have been selected and constructed to help each student theorize specific and concrete teaching practices for the college literature classroom.

**Presentation:** Seminar, workshop.

**Requirements:** Course assessment will be based on a portfolio evaluation.

The portfolio will include some of the following: a project on teaching a specific literary text; reading responses; syllabi assessment; anthology assessment.

**Texts:** David H. Richter, *Falling into Theory: Conflicting Views on Reading Literature*; Peter Rabinowitz and Michael Smith, *Authorizing Readers: Resistance and Respect in the Teaching of Literature*, Teachers College Press, 1998. A novel to be chosen by the class.

### **230A. Writing Fiction** M 630-920p **Rice**

The emphasis of this course will be on the theory and practice of the writing of short fiction. Course content consists predominantly of preparation and evaluation of student work. Student work will be read aloud and discussed in class. The first four weeks we will work on the theory and craft of fiction writing, particularly in the way that it concerns the writing of short fiction. We will also read and discuss the work of writers inside and away from the canon.

**Presentation:** Lecture-discussion, workshop.

**Prerequisites:** Students are strongly encouraged to have taken English 130A or 30B.

**Requirements:** Original fiction, totally a minimum of 35 pages; short essays theorizing the aesthetics of the craft of fiction, term project on revision.

**Texts:** Jalal Toufic *Two or Three Things I'm Dying to Tell You*, Burger, Gluck, et al, *Biting the Error: Writers Explore Narrative*, Lance Olsen *Rebel Yell*, essays by William H. Gass, Susan Sontag, John C. Gardner, Maurice Blanchot, Flannery O'Connor, and others.

### **230B. Advanced Poetry Writing** MW 300-415 **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:** Sandra Meek, *Burn*; Forrest Gander, *Eye Against Eye*; Brenda Hillman, *The Pause in the Epic*; Albert Garcia, *Skunk Talk*; Quinton Duval, *Joe's Rain*; Tracy Philpot, *Original White Animals*.

### **230X. Master Class in Writing Fiction** R 630-920p **Mackey**

This course is designed to help you complete your novel, film script, or short story collection. Students will meet individually with the instructor to discuss their work, and will receive close, personal supervision.

**Presentation:** No class meetings after first meeting. Student and professor meet 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: English30A, 30B, 130A, 230A or their equivalents.

### **240A. Chaucer** T 630-920p **Matlock**

Chaucer was preoccupied with the ways in which literature represents, and to some extent celebrates, social difference, philosophical debate, and religious dissent. Our course will focus on Chaucer's *Troilus and Criseyde*, as well as some of the shorter poems and a few tales from the *Canterbury Tales*. We will begin by considering, with Paul Strohm in *Theory and the Premodern Text*, what it means to read Chaucer in the 21<sup>st</sup> century and proceed to place Chaucer and his works in the literary, social and political milieu of Ricardian England.

**Presentation:** Lecture, discussion.

**Requirements:** Several short papers, class presentation, paper proposal, annotated bibliography, seminar paper.

**Texts:** Paul Strohm, *Theory and Premodern Text*; Geoffrey Chaucer, *The Riverside Chaucer*, 3<sup>rd</sup> edition; and a course reader.

### **240M. The Gothic Novel** TR 130-245 **Hennelly**

This course will examine the origins and development of the Gothic Novel in England. Attention will be paid to recurring structures, motifs, and themes like Gothic architecture as a Gothic archetype, the mystery of fear and the fear of mystery, narrative frames, interpolated tales, the reader-identification figure, the divided self, relationships between sex, violence, and death, wasteland motifs, and existential concerns. We will also consider relationships between Gothicism and post-structural critical theories.

**Presentation:** Seminar.

**Requirements:** Reading quizzes, seminar report, term paper.

**Texts:** Horace Walpole, *The Castle of Otranto*; "Monk" Lewis, *The Monk*; Ann Radcliffe, *The Mysteries of Udolpho*; Mary Shelley, *Frankenstein*; Selected Victorian ghost stories; Bram Stoker, *Dracula*.

### **240S. Modern Irish Fiction** W 630-920p **Madden**

The Irish Renaissance (a period running approximately between 1880 and 1940) saw a tremendous artistic flowering in Ireland, and in his study of modern Irish literature, Richard Fallis writes, "If we could make a 'map' of Irish fiction in this period, it would depict a very complex creative geography, stretching from the mythic phantasmagoria of Joyce's *Finnegan's Wake* to the exacting realism of the best of Frank O'Connor's stories." This course will examine in detail that one aspect of the artistic resurgence--Ireland's contribution to fiction in the twentieth century. The course will examine not only individual writers and works but the development of the genres of the novel and short story and movements such as realism, naturalism, modernism, and post-modernism.

**NB:** In the past availability of some titles has been erratic. I recommend searching for titles through Bibliofind, which specializes in out-of-print and difficult to locate titles. Point your web browser to <http://www.bibliofind.com>.

**Presentation:** Seminar-discussion.

**Requirements:** Two seminar papers, final essay exam, short precise of a critical study, and acting as respondent for two class sessions.

**Texts:** Joyce, *A Portrait of the Artist as a Young Man*; O'Brien, *At Swim-Two-Birds*; O'Flaherty, *The Informer*; Bowen, *The Last September*; O'Brien, *Night*; McGahern, *Amongst Women*; O'Faolain, *And Again*; Banville, *The Newton Letter*; Deane, *Reading in the Dark*; Trevor, *Fools of Fortune*; O'Connor, *Collected Stories*.

### **240W. Modern British Drama** M 630-920p **Tucker**

During the past 40-plus years, Britain's major contribution to English literature has been its drama. Indeed critics and scholars have referred to this era as a theatrical "Renaissance" comparable only to that which produced Shakespeare and Marlowe. We will focus on the works of four of the most innovative, influential, compelling and distinctive playwrights writing today: Harold Pinter, Tom Stoppard, Alan Ayckbourn and Martin McDonagh. Experimenting variously with dramatic language, stage boundaries, theatrical conventions in fascinating and revelatory ways, each is both unique and prolific. Ayckbourn's trilogy, *Damsels in Distress*, has recently concluded a successful London run; Tom Stoppard's own epic trilogy, *Coast of Utopia*, opened to critical awe and acclaim; although Pinter, who won the Nobel Prize for Literature this year, hasn't written a major work since 2000 (ill health has intervened), his work is frequently being revived. McDonagh, by far the youngest of this eminent quartet, stunned the theatrical world with his first two trilogies. These very different and differently experimental playwrights have helped define, and redefine, British, and American, drama in the 20<sup>th</sup> and 21<sup>st</sup> centuries.

**Presentation:** Seminar-Discussion.

**Requirements:** A seminar presentation (or two--to be negotiated), a term paper & a final exam.

**Texts:** To be chosen among the following: Pinter's *The Birthday Party*, *Old Times*, *Betrayal*, *Party Time*, *Mountain Language*, *Ashes to Ashes*; Stoppard's *Rosencrantz & Guildenstern Are Dead*, *Arcadia*; *The Real Thing*, *The Invention of Love*; Ayckbourn's *The Norman Conquests*, *Woman in Mind*, *Comic Potential*, *House & Garden*, *Damsels in Distress*; McDonagh's *The Beauty Queen of Leenane*, *The Cripple of Inishmaan*, *The Lieutenant of Inishmore*, *The Lonesome West*, *The Pillowman*.

### **250D. Hawthorne and Melville** R 630-920p **Jamieson**

Reading and discussion of selected fiction by Hawthorne and Melville with particular emphasis on *The Scarlet Letter* and *Moby-Dick*.

**Presentation:** Seminar.

**Requirements:** Short response papers, presentations, two critical papers, one on *The Scarlet Letter* and one on *Moby-Dick*.

**Texts:** Hawthorne: *Selected stories*, *The Scarlet Letter*, *The House of the Seven Gables*, *The Marble Faun*; Melville: *Typee*, *Redburn*, *Moby-Dick*, *Pierre*, *Billy Budd*.

### **250F. Whitman and Dickinson** TR 300-415 **Sweet**

In the "barbaric yawp" of Whitman and the "slant truth" of Dickinson are the seeds of a revolution in poetics that anticipated and inspired the rise of modernism in American literature. With their candid inquiry on themes such as sex and the body, death, desire, loneliness, transcendence and despair, Whitman and Dickinson examined the human experience with an iconoclasm, wit, and candor which remains striking and vital today. In this course, we will read the poems and prose of both authors and we will sample important critical works.

**Requirements:** Two critical papers, one oral presentation.

**Presentation:** Seminar; Discussion.

**Texts:** *Complete Poetry and Selected Prose of Whitman*; *Complete Poems of Emily Dickinson*, Thomas Johnson ed.; *Emily Dickinson: Selected Letters*, Thomas Johnson, ed.

### **250K. Contemporary American Fiction** M 630-920p **Price**

In 1945 World War II ended, and one finds elements of it in 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 Salinger's *Catcher in Rye*, a prep school narrator sunk in an identity crisis of the affluent 50s in New York City (written in the 1950s), 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; critical materials in electronic or duplicated form.

**250L. Major American Women Writers** W 630-920p **Sweet**

Marriage, sex, children, politics, religion, racism, and social corruption: these topics form some of the enduring concerns of American women writers through the centuries. In this course, we will examine how American women have addressed these themes, beginning our study with the heresy trial of Anne Hutchinson, continuing through the rise of the seduction novel and reform writings, and concluding with the sophisticated artistry of poet Emily Dickinson and novelist Elizabeth Stoddard. As we examine the literary dimensions of women's experience in early America, we will also ask how women writers have represented, resisted, and modified the idea of femininity itself.

**Requirements:** *Two critical papers, one oral presentation.*

**Presentation:** *Seminar; Discussion*

**Texts:** Rowlandson: *Narrative of Captivity*; Rowson: *Charlotte Temple*; Sedgwick: *Hope Leslie*; Harriet Jacobs: *Incidents in the Life of a Slave Girl*; Dickinson: *Final Harvest*; Stoddard: *The Morgesons*.

**410A. Internship – Tutoring English** MWF 1200-1250 **Smith**

See course description for English 195A.

**410B. Internship – ESL Tutoring** MW 300-415 **McKee**

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:** See MA-*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 **Phillips**

See Course Description for English 195C.

**410E. Internship in 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 recommended.*

**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** M 630-920p **Madden**

See description on page 13.

**598T. Directed Study: Plan C-*TESOL*** MW 300-415 **Heather**

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.*

## **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](http://www.csus.edu/engl/grad_exam.htm)