

# CSUS English Department

# Course Description Booklet

# Spring 2007

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

# **WELCOME TO ENGLISH STUDIES**

**Department of English, CSUS**  
**Spring 2007**



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# ENGLISH DEPARTMENT FACULTY



## Full-Time Faculty

Richard Adams, Lucien Agosta, Stephanie Antalocy, David Bell, Bradley Buchanan, John Clark, Angus Dunstan, Dana Ferris, Catherine Gabor, Jason Gieger, Fiona Glade, Supriya Goswami, Peter Grandbois, Julian Heather, Amy Heckathorn, Marie Helt, Mark Hennelly, John F. Jamieson, Helen Lee-Keller, Mary Mackey, David Madden, Fred Marshall, Wendy Matlock, Joshua McKinney, Robert Meindl, Dan Melzer, Sheree Meyer, Johnathan Price, Douglas Rice, Chauncey Ridley, Ronald Santora, Cheryl Smith, Nancy Sweet, David Toise, Stephanie Tucker, Susan Wanlass, Julie Yen.

## Lecturers

Amy Anderson-Powell, Shelley Blanton-Stroud, Judy Brodeur, Olivia Castellano, Stephen Cook, Teresa Cordova, Matthew Davis, Mona Dobson, Susa Durosko, Jerry Enroth, Catherine N. Fraga, Jeanne Guerin, Patricia Hake, Hiliry Harvey, Catherine A. Hatzakos (ESL only), Bernita Howton, Rebecca Kessloff, Paula Kitching, Lynne Klyse, Noie Koehler, Carolyn Koloski, Carrie LaPorte-Magill (ESL only), Karen Levy, Cynthia Linville, Joanne Magruder, Thoeung Mim-Montgomery (ESL only), Rebecca Mitchell, Sujatha Moni, Sylvia Morales, Lori Neuffer, Gabriella Nuttall, Ruth Ochoa, Barbara O'Donnell, Darlene Ott, Kerry Phillips, Gloria Platzner, Lynda Radican, Mandy Real-Proctor, Jeanne Rodgers, Annie Scharf, Stuart Schulz, Jenna Seehafer, Melvin Stagnaro, Denise Wunibald

## AREAS OF ADVISING

### **LITERATURE**

**American:** Grandbois, Jamieson, Lee-Keller, 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, Lee-Keller, Madden, Wanlass.

**Shakespeare:** Adams, Antalocy, Meyer, Yen.

**Black American:** Ridley.

**Latin American:** Grandbois

**Multi-Ethnic:** Lee-Keller

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

**Literary Theory:** Jamieson, Lee-Keller, Meyer, Toise, Yen.

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

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

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

**History of Ideas:** Hennelly.

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

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

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

**WOMEN'S STUDIES:** Antalocy, Lee-Keller, Matlock, Meyer, Sweet.

**ETHNIC STUDIES:** Lee-Keller

**CULTURAL STUDIES:** Lee-Keller

### **CREATIVE WRITING**

**Poetry:** Mackey, McKinney, Smith.

**Fiction:** Buchanan, Grandbois, 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:** Ching, Clark (**TESOL minor**), Ferris, Heather (**Coordinator**), Helt, Marshall, McKee.

### **LINGUISTICS**

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

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

**Black English:** Clark, Helt.

**Applied:** 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 EO665:** Heckathorn, Klyse.

**UNDERGRADUATE PROGRAMS COORDINATOR:** Gieger.

**ENGLISH MINOR ADVISOR:** Toise.

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

**OVERSEAS STUDIES:** Dunstan.



# 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 check the hallway bulletin board by CLV 106 or go to the Department Office at 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?** *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?** *Phillips (DH202)*

**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. 20 – Dec. 13)**

**ENGLISH ADVISING FOR Spring 2007: November 6 – November 20**

**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 7, 2006 for the Spring 2007 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:**

1. **ADDRESS** Make sure the Admissions office has your correct and current address.
2. **ADVISING** The English Department Advising Period is *November 6 – November 20*.
3. **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.
4. **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:

- Teaching Preparation
- Graduate Study
- 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 in English



## 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 Professors Angus Dunstan, CLV 145A, and Wendy Matlock, DH 101.

# ***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

## (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 2007 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.

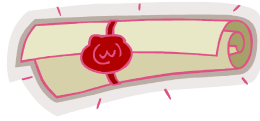
### **Degree Requirements**

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:

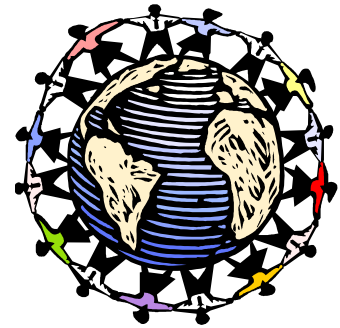
- Completed Bachelor's Degree (including demonstration of writing proficiency).
- 1.) A minimum GPA of 3.0 in the Bachelor's degree;
- 2.) 3.0 in the last 60 units;
- 3.) 3.0 in upper division courses.

**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 three certificate programs—Teaching Composition, TESOL and Teaching Reading to Adults. 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

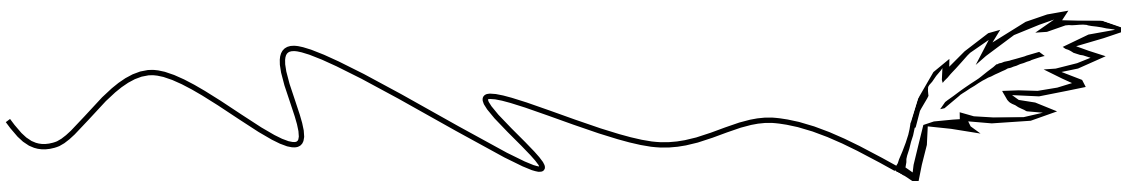
The certificate in the teaching of composition will be awarded for completion of the following courses with an overall GPA of 3.0 or better. All 18 units must be taken in residence at CSU Sacramento. On petition, it may be possible to substitute a course taken elsewhere for one of these requirements; 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



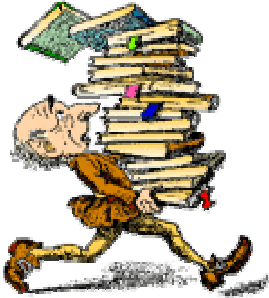
**NOTE:** The certificate in TESOL is *not* a teaching credential. It is recognized abroad as advanced training in language teaching. In conjunction with a bachelor's or master's degree or a state teaching credential, it may also be helpful in obtaining employment as an ESL teacher in the United States.

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.*

# ***TEACHING READING TO ADULTS***

**Eligibility:** Students must either be in a graduate degree program at Sacramento State or must apply for unclassified graduate admission to the University. Once admitted to Sacramento State, prospective Certificate students must apply to the Program Coordinator for admission to the program.



**Program Goals:** Prepare individuals who plan to work with adult learners in community colleges, adult schools and other community-based literacy programs.

**Program Objectives:** Through a collaboration between Sacramento State's departments of English, Teacher Education, and Learning Skills, this program provides students with:

- An understanding of the theory and pedagogy of developmental reading for native speakers and ESL students
- The skills and strategies to use with adult learners
- The capability to assess readers, programs, and texts
- Hands-on experience in an adult reading class

## **Required Courses (15 Units):**

**ENGL 215A** (ESL Reading and Vocabulary Acquisition)

**ENGL 225C** (Theoretical Approaches to Adult Literacies)

**ENGL 410L** (Internship in Teaching Adult Reading)

**EDTE 205** (Research in the Psychology and Sociology of Reading)

**EDTE 207** (Advanced Practicum in Reading Difficulties)

Contact Information: Program Coordinator  
Graduate Studies

Julian Heather  
916-270-6470

[jheather@csus.edu](mailto:jheather@csus.edu)

# Subscribe to English-L

## The English Department Listproc

ENGLISH-L is a *moderated* e-mail discussion list designed to facilitate communication between English Department faculty, staff and students. Central features of list announcements include important departmental policies, upcoming events and deadlines as well 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 English-L go to the following website:

<http://aitweb.csus.edu/listproc/>

The process simply requires you to input English-L for CSUS list name, your first and last name in the appropriate boxes and your email address. The whole process is quick and easy; a simple five minutes will connect you to the latest information in the English Department.

If you have questions or if you have difficulty subscribing,  
please contact the listowner.

*Listowner: jmanthey@csus.edu*

**TAKE ADVANTAGE OF THIS FREE SERVICE.**

# JOIN TODAY!!!

# Department of English

## Spring 2007 Course Descriptions

The courses outlined in this booklet are subject to change.

For the **most up-to-date** list of classes, days, times, sections and rooms, please refer to the class schedule online at <http://www.csus.edu/schedule>.

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

### 1\*. Basic Writing Skills Heckathorn

*TR 3:00 – 4:00*

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

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

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

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

### 1\*. Basic Writing Skills Staff

*See Course Schedule*

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

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

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

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

### 1A\*.College Composition Staff

*See Course Schedule*

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 GE requirements.*

### 2\*. College Composition for Multilingual Writers Staff

*See Course Schedule*

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.

**Presentation:** *EPT score of 149 or above, or credit in LS 087; EDT score 2-5.*

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

**Texts:** *To Be Assigned.*

**GE:** *Fulfills area A2 of the GE Requirements.*

### 16. Structure of English Heather

*TR 1:30 – 2:45*

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

**Presentation:** *Lecture-discussion*

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

**Text:** *O'Dwyer, B. (2000). Modern English Structures. New York: Broadview.*

### 16. Structure of English Marshall

*TR 10:30 – 11:45*

English 16 will offer an introduction to the terminology and structure of traditional grammar. The primary focus of the class will be on studying

grammar, punctuation, and usage rules, but students will also get practice applying these rules to their own writing.

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

**Requirements:** *Quizzes, homework, mid-term, final.*

**Texts:** *To be selected.*

### 20\*. College Composition II Staff

*See Course Schedule*

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.

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

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

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

### 20M\*. College Composition II -- Multilingual Writers Staff

*See Course Schedule*

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.

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

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

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

### 20T\*. College Composition II -- Technical Comm Staff

*See Course Schedule*

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 the requirement.)*

### 30A. Intro to Creative Writing Grandbois

*TR 10:30-11:45*

The poet Richard Hugo once said, “a creative writing class may be one of the last places you can go where your life still matters.” In this class you will explore what you know and, more importantly, what you don’t know, expressing who you are as well as your vision of the world along the way. Our journey will begin with the study of craft in works by both past and contemporary masters of fiction and poetry. Exercises will be assigned both in and out of class to stimulate your own creative work. The second half of the course will be devoted to critiquing your own fiction and poetry.

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

**Requirements:** *Regular attendance, response papers, oral presentation, creative work.*

**Texts:** *Making Shapely Fiction—Jerome Stern, A Poetry*

**30B. Introduction to Fiction** MW 12:00–1:15 **Rice**

This course is designed for chronic liars. Students who are curious about making up tiny, unreal people and situations inside their heads and then unleashing the voices of these quirky women and men by writing stories. Students will learn the basics of short story writing. We will work on characterization, plot, description, dialogue, narrative structure and voice, point of view and other elements of the craft of fiction. Along with writing short fiction, we will think critically about writing through careful and creative reading of a variety of short stories. Student writing will also be read and discussed in class throughout the semester. Students fascinated by spells and enchantments that lurk in the hearts of words are especially encouraged to attend this class.

**Presentations:** Lecture – Discussion. Workshop.

**Requirements:** Short writing assignments designed to develop the craft of fiction (including, but not limited to, dialogue, setting, character, etc.); writing and quizzes on reading assignments.

**Texts:** James Joyce's *Dubliners*, *The Gotham's Writers' Workshop Writing Fiction*, *The Granta Book of the American Short Story*

**30C. Introduction to Writing Poetry** MW 1:30–2:45 **Smith**

This is an introductory course in writing poetry; no previous experience as a poet is required. We will address techniques for invention, revision, editing, experimentation, reading work-in-progress, and making use of readers' feedback. Students draft and revise poems each week, get response to work-in-progress, and complete a group of poems by the end of the semester. We will publish a class anthology of selected poems by each student. The course includes reading in contemporary poetry.

**Presentations:** Workshop.

**Requirements:** Weekly poetry writing assignments; portfolio of poems.

**Text:** To Be Selected

**40A. Introduction to British Literature I** MW 12:00–1:15 **Gieger**

A survey of British Literature from the Middle Ages to the late eighteenth century. We will focus on the theme "History, Morality, Heroes, and Heroines" and read works by Chaucer, Marlowe, Shakespeare, Herrick, Milton, Behn, Swift, Pope, Gray, Johnson, Sheridan, and Brooke. We will locate our texts within 500 years of English history and explore their engagements with a variety of literary genres (narrative, drama, the sonnet, the pastoral, satire, the essay, the novel).

**Presentation:** Lecture/Discussion

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

**Texts:** *Broadview Anthology of British Literature, vol. 2 & 3; Beowulf (Bantam); Everyman and Other Miracle and Morality Plays (Dover); Chaucer, The Canterbury Tales (Oxford); Behn, The Rover and Other Plays (Oxford); Brooke, The Excursion (U P of Kentucky).*

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

**40A. Introduction to British Literature I** TR 12:00–1:15 **Matlock**

This course will provide an overview of three historical periods in British Literature: the medieval period, the Early Modern period, and the Restoration and eighteenth century. We will read a variety of texts from each period, including *Beowulf*, *The Lais of Marie de France*, *The Wife of Bath's Prologue and Tale*, *Sir Gawain and the Green Knight*, *Everyman*, *The Faerie Queene*, *The Duchess of Malfi*, *Paradise Lost*, *The Way of the World*, *The Beggar's Opera*, and poems by Wyatt, Sidney, Donne, Jonson, Wroth, Lovelace, Marvell, Pope, Montagu, and Gray. 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:** *Norton Anthology of English Literature, 8<sup>th</sup> Edition, Vol. 1A, 1B and 1C*

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

**40B. Introduction to British Literature II** **Toise**

MW 1:30–2:45; TR 6:00–7:15

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; three short, two-page, papers; one six-to-eight page paper; and a final.

**Texts:** *Longman Anthology of British Literature of British Literature, Volume II, 3<sup>rd</sup> edition, ed. David Damrosch, Northanger Abbey* by Jane Austen, and *Wuthering Heights* by Emily Bronte.

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

**50A. Introduction to American Literature I** **Sweet**

MW 1:30–2:45; TR 10:30–11:45

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. 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*

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

**50B. Introduction to American Literature I** **Lee-Keller**

MW 4:30–5:45

English 50B is a survey of American literature from 1865 to the present. In particular, we will take a post-nationalist approach to American literature. By focusing on texts that examine the complex and contradictory intersections of race, gender, class, and immigration, we will interrogate what an "American literature" means and what are its purposes. We will study literary production in relation to the costs of urbanization and industrialization, the legalization of racism, U.S. territorial expansion in terms of key historical moments such as Reconstruction, the Great Depression, and the Civil Rights movements. The objectives of this course are twofold: 1) to investigate the role that culture plays in how we know and think about U.S. history, and 2) to consider our own relationship with culture and citizenship as we move into the new millennium.

**Presentation:** Lecture/Discussion.

**Requirements:** Three midterm/unit exams; final exam.

**Texts:** Among others, readings will include Sherman Alexie, *Indian Education*; James Baldwin, *The Fire Next Time*; W.E.B. DuBois, *The Souls of Black Folk*; Fae Myenne Ng, *Bone*; Maria Amparo Ruiz de Burton, *The Squatter and the Don*; Upton Sinclair, *The Jungle*; John Steinbeck, *Grapes of Wrath*; Mark Twain, *Letters from Hawaii*; Booker T. Washington, *Up from Slavery*; Edith Wharton, *House of Mirth*; Richard Wright, *Native Son*; Malcolm X, "The Ballot or the Bullet."

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

**50B. Introduction to American Literature II** **Ridley**

TR 3:00–4:15

Out of the collapse of nineteenth-century Romanticism emerges an array of competing twentieth-century modernist and post-modernist movements in America. Some offer new possibilities for restoring faith in the centered wholeness of consciousness and culture. Some embrace fragmentation, diversity, and indeterminacy as dynamic, hence liberating aesthetic and philosophical principles, counter to the "inertia" of transcendent wholeness. This course surveys such developments in American literature from the late 19th through the late 20th century.

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

**Prerequisites:** Students must fulfill all college prerequisites before enrolling in a sophomore level survey course. Upper-division students taking this course out of sequence must prepare for a theoretical return to fundamental structural/linguistic analysis.

**Requirements:** The time, energy, and patience to devote to close reading and basic, structural/linguistic theory.

**Texts:** *The Norton Anthology of Modern Poetry*, Richard Ellman ed., Kate Chopin's *The Awakening*, Ernest Hemingway's *A Moveable Feast*, Zora Neale Hurston's *Their Eyes Were Watching God*, Thomas Pynchon's *The Crying of Lot 49*, Percival Everett's *Erasure*.

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

### **65. Introduction to World Literature** TR 4:30 – 5:45 **Buchanan**

This course will introduce students to a variety of poetry, fiction and essays from around the English-speaking world. We will pay special attention to writers from Africa, Canada, Australia, India and the Caribbean in an attempt to understand their attitudes to the end of British colonial authority, and to examine the ways in which British and American influences have competed for cultural and political dominance in these places.

**Requirements:** 2 papers, final exam (open book), in-class presentations.

**Presentation:** Seminar-discussion.

**Texts:** Chinua Achebe, *Things Fall Apart*. V.S. Naipaul, *The Mystic Masseur*

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

### **100A. Literary Criticism** TR 10:30–11:45 **Bell**

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

**Presentation:** Lecture-discussion.

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

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

### **109M\*. Writing for Proficiency-Multilingual Writers** **Staff**

See Course Schedule

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 English 001A or equivalent; WPE score of 6 or lower.

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

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

Designed to review and improve academic reading and writing skills for upper division students who have taken but not passed the Writing Proficiency Exam. Focuses on the writing process, text-based academic writing, revision, and editing. 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 English 001A or equivalent; WPE score of 6 or lower.

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

### **110A. Linguistics and the English Language** **Clark**

TR 3:00–4:15

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), 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:** Fromkin & Rodman, *An Introduction to Language* (7th ed.).

### **110A. Linguistics and the English Language** **Marshall**

MW 3:00–4:15

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

**Presentation:** Lecture-discussion.

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

**Requirements:** Midterms and final.

**Texts:** Curzan & Adams. *How English Works*

### **110J. Traditional Grammar and Standard Usage** **Meindl**

MW 3:00 – 4:15; TR 1:30 – 2:45

This course approaches traditional grammar and usage from a conceptual, problem-solving perspective. We will learn the conventional description of how English works, at the same time investigating the assumptions that underlie that description. Course emphasis will be on how knowledge of traditional grammar can be used to improve writing skills.

**Requirements:** Regular attendance, chapter quizzes, final exam

**Text:** Ehrlich, Schaum's *English Grammar*, 3<sup>rd</sup> ed.

### **110P. Second Language Learning and Teaching** **Helt**

MW 12:00 – 1:15; TR 10:30 – 11:45

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

**Presentation:** Lecture/Discussion.

**Prerequisites:** English 110A.

**Requirements:** Teaching demonstration; two project papers; mid-term and final exam.

**Texts:** Brown, H.D. (2001) *Teaching By Principles* (2<sup>nd</sup> Ed.), Longman; Brown, H.D. (2006) *Principles of Language Learning and Teaching* (5<sup>th</sup> Ed.). Longman.

### **110Q. English Grammar for ESL Teachers** **Heather**

TR 3:00–4:15

This course provides a survey of the issues in English grammar that are relevant to the teaching of English as a Second Language. The focus will be on simple and complex clauses, with particular emphasis on the structure of noun phrases and the verb phrase system. Students who successfully complete this course will be able to recognize, name and use all the grammatical structures covered in the course text.

**Presentation:** Lecture/Discussion.

**Prerequisites:** None; however, previous or concurrent enrollment in 110A is recommended.

**Requirements:** Mid-term & Final; Quizzes; Graded Homework; Class Presentation.

**Texts:** To be selected.

### **116A. Studies in Applied Linguistics** **Clark**

TR 10:30–11:45; TR 12:00–1:15

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

**Presentation:** Lecture-discussion.

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

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

### **116A. Studies in Applied Linguistics** **Dunstan**

MW 3:00–4:15

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

**Presentation:** Lecture and discussion

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

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

### **116A. Studies in Applied Linguistics** **Helt**

TR 1:30–2:45

This course will emphasize the child's acquisition of oral language, and the subsequent acquisition of literacy skills (reading and writing) in elementary school. Topics covered will include second language acquisition; basic concepts of linguistics; a comparison of phonics and whole language approaches; and the teaching of reading and writing. Direct connections to the statewide standards for teacher preparation (California Commission on Teacher Credentialing) and the CSET will be made.

**Presentation:** Lecture/Discussion.

**Requirements:** Midterm, final, quizzes, and one paper.

**Texts:** To be selected.

### **116B. Children's Literary Classics** **Dunstan**

MW 12:00–1:15

In this course we will read literature appropriate for elementary school children and consider the rich tradition from which that literature springs. We will begin by reading contemporary children's fiction and work backwards to consider the classics in the field as well as several folk tale traditions. Of particular interest will be the ways in which authors of children's books construct images of childhood.

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

**Requirements:** Informal written responses, three formal papers and a study of children's responses to literature.

**Texts:** *Charlotte's Web*, E B White; *Roll of Thunder, Hear My Cry*, Mildred Taylor; *Alice's Adventures in Wonderland*, Lewis Carroll; and others to be decided.

### **116B. Children's Literary Classics** **Meyer**

TR 12:00–1:15

In this course we will read literature appropriate for elementary school children and consider the rich tradition from which that literature springs. The texts will be grouped under the following units: Animals, the Family, and School. In each unit, we will examine the ways in which picture books, full-length fiction and poetry reinforce or challenge ideas about childhood, education, family structure, gender and ethnicity within a particular cultural and historical context. Furthermore, we will engage in the discourse of literary analysis—discussing setting, character, plot, theme, style, irony, and point-of-view, among other elements—to enhance your critical and aesthetic responses to the literature.

**Presentation:** Lecture/Discussion and group activities

**Requirements:** Informal written responses, two formal essays, collaborative project & oral presentation

**Texts:** Course Packet will include excerpts from Aesop's Fables, Just-So Stories, Winnie-the-Pooh, Cinderella variants and criticism, and poetry. Full length works will include some of

the following: *Harry Potter & the Sorcerer's Stone*; *Charlotte's Web*; *Roll of Thunder, Hear My Cry*; *Little Women*; *All-of-a-Kind Family*; *Holes*; *The Watsons Go to Birmingham, 1963*; *Love That Dog: A Novel*; *The Giver* or *Number the Stars*; *The Secret Garden* or *Little Princess*; *Treasure Island*.

**Recommended:** Lukens, *A Critical Handbook of Children's Literature*, 8<sup>th</sup> edition.

### **116B. Children's Literary Classics** **Wanlass**

TR 10:30–11:45

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, workshop

**Prerequisites:** A grade of C- or better in English 1A and a passing score on the WPE

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

(subject to possible change): Natalie Babbitt, *Tuck Everlasting*; Sharon Creech, *Love That Dog: A Novel*; Roald Dahl, *Matilda*; Martin Hallett & Barbara Karasek, 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** **Gieger**

MW 6:00–7:15

Expository and critical writing on the theme of "Memory and Community." Working with close reading skills and the use of secondary materials to aid argument, we will start the semester with some short papers on memory and then longer paper on plays by Anton Chekhov. Finally, during the last 1/3 of the semester, students will draft and revise a research essay on a topic in the area of "memory & community" of their own choosing.

**Presentation:** Lecture/Discussion

**Requirements:** 3 short papers (5 pages or under) and drafts; a long research essay (10-12 pages) and drafts; in-class writings and activities; peer review workshops; regular attendance and non-stop participation.

**Texts:** *MLA Handbook*; Oscar Wilde, *The Portrait of Mr. W. H.* (*Hesperus*); Anton Chekhov, *Selected Plays* (Norton); Lester Faigley, *The Little Penguin Handbook*

### **120A. Advanced Composition** **Mackey**

TR 12:00–1:15

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

**Presentation:** Lecture/Discussion

**Requirements:** Attendance is required

**Texts:** *Writing with a Purpose*, Joseph Trimmer, *The Norton Sampler*, Thomas Cooley

### **120A. Advanced Composition** **Matlock**

MW 1:30–2:45

This course will use texts about Robin Hood to focus on writing about literature. By the end of the term, students will have developed an understanding of and ability to undertake several literary critical approaches to literature and film. We will begin by reading a variety of medieval Robin Hood tales and historical accounts. Then we will consider more recent uses of the character on film. A theoretical reader will supplement our work, but students will also read one another's work and participate in workshop sessions.

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

**Requirements:** Two short essays (4 -5 pages) and drafts; one longer research essay (8 – 10 pages) and drafts; a bibliography exercise; in-class writings and activities; regular attendance and participation

**Texts:** To be selected.

**125A. Literature and Film for Young People** MW 4:30–5:45 **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*; Harper Lee, *To Kill A Mockingbird*

**125B. Writing and the Young Writer** MW 3:00-4:15 **Glade**

This course provides an introduction to the theories and practices of teaching writing in high school; we will read, think, write, and talk about the processes of producing and consuming texts, assignments, and assessment criteria.

**Presentation:** Workshop

**Requirements:** Presentations, informal writing assignments, formal teaching materials and a course portfolio.

**Texts:** Rei R. Noguchi: *Grammar and the Teaching of Writing: Limits and Possibilities*, National Writing Project & Carl Nagin: *Because Writing Matters: Improving Student Writing in our Schools*, Nancie Atwell: *In the Middle: New Understandings about Writing, Reading, and Learning*

**130E. Grandmother, Mother, and Me** TR 10:30–11:45 **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 and one autobiography.

**Presentation:** Workshop.

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

**130F. Writing for Television** TR 12:00–1:15 **Antalocy**

Truth is often "stranger than fiction," and today's great documentaries – *Supersize Me* or *Fahrenheit 9/11* – are as spellbinding as the best feature films. How do writers create the scripts for film and video? What inspiration in past work do they draw on? This course will start with a brief survey of documentary styles and their most useful applications – training and education programs, and now, video streaming and "YouTube," seeing how fiction and nonfiction combine in the hybrid form. We will cover all phases of the script writing process, from initial concept and "treatment" on, and students will test the process by producing a short video.

**Presentation:** Lecture, discussion, viewings.

**Requirements:** Two 5 page scripts and One 10 page script plus brief informal exercises.

**Texts:** SC Bernard, *Documentary Storytelling*.

**140B. Medieval Literature** TR 1:30–2:45 **Matlock**

In "Dreaming of the Middle Ages," Umberto Eco argues that contemporary interest in the Middle Ages—video games, medieval festivals, movies and scholarship—represents "a quest for our roots...the Middle Ages have never been reconstructed from scratch: We have always mended or patched them up, as something in which we still live." Thus, for us, the Middle Ages is another world on which we write our own identity. In this course we will explore how other worlds invented in medieval literature teach us about the Middle Ages. We will consider how authors imagined the historical past in *Beowulf* and Sir Thomas Malory's *Le Morte Darthur*; marvelous otherworlds in *Sir Orfeo* and *Sir Gawain and the Green Knight*; life after death in *The Disputation between the Body and the Worms* and *Pearl*; the anthropomorphized natural world in *The Owl and the Nightingale* and *The Parliament of Fowles*; and reformed worlds like those in *Piers Plowman* and *The Book of Margery Kempe*. As

we examine these imagined worlds, we will consider how narratives of alternative realities rehearse individual and cultural anxieties about order, sexuality, death, and judgment.

**Presentation:** Lecture/Discussion.

**Requirements:** 3 short papers, translation exercise, midterm, and final.

**Texts:** *Beowulf*; *The Owl and the Nightingale*; *Sir Orfeo*; *Sir Gawain and the Green Knight*; *Pearl*; Chaucer's *The Parliament of Fowles*; Langland's *Piers Plowman*; *The Book of Margery Kempe*; *The Disputation between the Body and the Worms*; and Malory's *Le Morte Darthur*.

**140J. The Victorian Imagination** TR 12:00–1:15 **Hennelly**

This course will explore the recurring forms (like the dramatic monologue), images (surface-depth, quest motif, wasteland) and thematic values (divided-self, crisis of faith, private versus public vision, portrait of the poet, and women's issues) which inform Victorian literature and culture. We will consider these topics in the poetry of Browning, Tennyson, Arnold, several female poets like Christina Rossetti, Alice Meynell, and Charlotte Mew, 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, and brief report.

**Texts:** Walter Houghton and G Robert Stange (eds.), *Victorian Poetry and Poetics*; William Buckler (ed.), *Prose of the Victorian Period*; Lewis Carroll, *Alice's Adventures in Wonderland* and *Through the Looking-glass*.

**140L. Modern British Fiction** MW 1:30–2:45 **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, journals, in-class presentations

**Texts:** *To Be Selected*.

**141A. The Essential Shakespeare** MW 12:00 – 1:15 **Yen**

This course is approved for the Writing Intensive requirement. It is designed as an introduction to Shakespeare for students who may or may not be English majors. We will read five plays, and by the end of the semester, students should have acquired a good understanding of Shakespeare's works, which will give them the confidence to participate in informed discussions about Shakespeare as well as the ability to enjoy productions of the plays with enhanced pleasure.

**Presentation:** Lectures, discussions, and group work

**Prerequisites:** Successful completion of Writing Proficiency Exam or ENGL 109W/109M.

**Requirements:** Papers and tests

**Texts:** Folger editions of *The Taming of the Shrew*, *The Merchant of Venice*, *Henry IV, Part One*, *Hamlet*, and *Macbeth*.

**G.E.** Fulfills area C4 of the GE & Writing Intensive requirement.

**145B. Shakespeare – Early Plays** MW 1:30–2:45 **Yen**

Shakespeare's plays give us many insights into the ways in which the people of the English Renaissance world thought about love, power, politics, history, and gender roles. This semester we will read four of Shakespeare's early comedies, *The Taming of the Shrew*, *Twelfth Night*, *A Midsummer Night's Dream*, and *The Merchant of Venice*; and two of his history plays, *Julius Caesar* and *Henry IV, Part One*. Our readings of Shakespeare's plays will also be supplemented by film excerpts, critical essays, student performances, and material from Shakespearean sites on the World Wide Web. By the end of the semester, students should be able to enjoy Shakespeare's plays, both on the stage as well as on the page, develop their own interpretations of Shakespeare's early plays through

literary analysis, articulate their understanding of the plays and their relevance to our contemporary lives, and continue to explore other Shakespeare plays on their own—with confidence and pleasure.

**Prerequisites:**

None.

**Presentation:**

Lecture and group discussions.

**Requirements:**

Tests, paper, final exam, dramatic reading, oral presentation.

**Texts:**

Folger editions of *The Taming of the Shrew*, *Twelfth Night*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Julius Caesar*, and *Henry IV, Part One*.

**145C. Shakespeare — Later Plays** T 6:30–9:20pm **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*), a late romance (*Cymbeline*), a "problem" comedy (*Measure for Measure*), a play set in Shakespeare's version of the classical world (*Antony and Cleopatra*), and Shakespeare's final play (*Henry VIII*). 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, and we will look at how play editions shape our experience of the plays.

**Presentation:**

Lecture/Discussion.

**Requirements:**

Reading Quizzes; Response Papers; Performance Project; Midterm; Final Exam; and 6-7-page paper.

**Texts:**

*Macbeth* (Norton), *Measure for Measure* (Bedford), *King John/Henry VIII* (Signet), *Othello* (Penguin), *Cymbeline* (Folger), *Antony and Cleopatra* (Bantam), and Russ McDonald's *Shakespeare: An Anthology of Criticism and Theory 1945 — 2000* (Blackwell).

**145C. Shakespeare – Later Plays** MW 12:00 – 1:15 **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 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 four tragedies—*Othello*, *Macbeth*, *King Lear*, and *Coriolanus*—and two of the late romances—*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.

**Prerequisites:**

None.

**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 and *Shakespeare: An Anthology of Criticism and Theory 1945-2000*.

**150B. American Romanticism** TR 1:30–2:45 **Sweet**

The "wild delight" of Emerson's transcendentalism, the horror and madness of Poe's fiction, and the "Vesuvian" emotions of the poetry of Dickinson all share a Romantic fascination with the extremes of the human experience. In this class, we will explore works of mid nineteenth-century American literature that reflect upon the intensities and mysteries of life and that represent searching quests for knowledge of Nature, God, and the self. Our study will include poetry, fiction, short essays, and visual arts such as painting. Fulfills the GE Writing Intensive requirement.

**Presentation:**

Lecture-discussion.

**Requirements:**

Class participation, two essays and a final exam.

**Texts:**

Poe: Selected Tales and Poems; Douglass: *What to the Slave is the Fourth of July?*; Dickinson: *Final Harvest*; Emerson: *Selections*; Thoreau: *Walden*; Whitman: *Leaves of Grass*; Hawthorne: *Tales*; Melville: *Selected Short Fiction*.

**G.E.**

Fulfills area Writing Intensive requirement for English Majors.

**150H. Recent American Fiction** MW 12:00–1:15 **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. Particular emphasis will be placed on the idea of postmodernism and how works during this period reflect those concerns.

**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.

**150I. Modern American Short Story** TR 3:00-4:15 **Grandbois**

E. A. Poe said it was "the unity of effect" that defined the American short story in relation to other literary forms. The first few weeks of this class will cover theories of the short story as well as some early stories by the masters in order to find a framework for future discussion. From there, we will examine how those early practitioners influenced not just the North American masters but those of Latin America as well. Along the way, we will explore the concept of "mestizaje" or literary and cultural mixing as we attempt to trace literary influences back and forth across the Americas. As a result of our survey, we will, hopefully, come to terms with what we mean when we talk of the "American" short story.

**Presentation:**

Lecture/Discussion

**Requirements:**

Papers, essay exams, short writing assignments

**Texts:**

*The Vintage Book of Contemporary American Short Stories*, ed. by Toby Wolff, *The Vintage Book of Latin American Short Stories*, ed. by Carlos Fuentes, *The New Short Story Theories*, ed. by Charles E. May

**160A. Modern European Literature in Translation** **Ridley**

MW 4:30–5:45

Beginning with poetry by Charles Baudelaire and fiction by Joris Karl Huysmans, hence the "decadent" aesthetic that supplants the Romantic aesthetic in late 19<sup>th</sup> and early 20<sup>th</sup> century Europe, the first part of 160A also includes a special emphasis on Edgar Allan Poe's influence upon the decadent movement and its, subsequent, influence upon modernists, W.B. Yeats and T.S. Eliot. Then, through Dostoevsky, Kafka, Pirandello, Malraux, Sartre, and Saramago, we investigate 19<sup>th</sup> and 20<sup>th</sup> century varieties of European literary existentialism, all with an emphasis upon what the European tradition teaches about contemporary literary studies in general.

**Presentation:**

Lecture-discussion involving a range of literary-critical approaches. Also, student-led discussions.

**Requirements:**

Near-perfect attendance; close reading; active participation, especially when other students are leading discussion. Identification quizzes to encourage timely completion of required reading. One midterm, take-home essay and one final, multiple source, term paper.

**Texts:**

Baudelaire, Charles. *Poems and essays*; Huysmans, Joris K. *Against Nature*; Dostoevsky, Fyodor. *Notes from the Underground*; Pirandello, Luigi. *Six Characters in Search of an Author*; Kafka, Franz. *The Trial*; Malraux, Andre *Man's Hope*; Kozinsky, Jerzey. *The Painted Bird*; Saramago, Jose. *Blindness*.

**170I. Introduction to Tragedy** TR 3:00–4:15 **Tucker**

Since its genesis in ancient Greece, tragedy has been valued as the supreme dramatic genre. Its subject—individuals "in extremis." Despite rumors of its demise in the twentieth century, due to "modern sensibilities," tragedy remains alive and vibrant. In order to work towards an understanding of tragedy itself and the tragic vision—which continues to inform life and art—we will read and view tragedies both classical and contemporary from 5<sup>th</sup> century BC until 21<sup>st</sup> century AD.

**Presentation:**

Lecture/Discussion

**Requirements:**

Response papers, midterm and final exams – to be written out of class.

**Texts:**

*Sophocles, Oedipus Rex, Euripides, Medea & The Trojan Women, Ford, 'Tis Pity She's a Whore, Kyd, The Spanish Tragedy, Shakespeare, Hamlet & King Lear, Ibsen, Hedda Gabler, Lorca, The House of Bernarda Alba, Mamet, Oleanna, Lavery, Frozen, Jones, Humble Boy.*

**GE:**

Fulfills area C4 GE & Writing Intensive requirement.

**170K. Masters of the Short Story** MW 3:00–4:15 **Madden**

The short story is the youngest of the major literary genres, yet it can boast some of the most incontestably eloquent and moving works of literature. As the course title suggests, this class will concentrate on the works of a few distinguished writers of short fiction. In each case the writer is one with an acknowledged reputation, and the emphasis of the course will be upon exploring how writers shape and manipulate the genre to produce lasting and individual/distinctive works.

**Presentation:** Lecture-discussion  
**Requirements:** Paper, midterm, final exam.

**Texts:** James Joyce, *Dubliners*; Nathaniel Hawthorne, *Selected tales and Sketches*; Sherwood Anderson, *Winesburg, Ohio*; Ernest Hemingway, *The Short Stories*; Frank O'Connor, *Collected Stories*; Flannery O'Connor, *The Complete Stories*; and John Barth, *Lost in the Funhouse*.

**175H. Culture Wars** T 6:30–9:20pm **Ridley****The Rise of Diversity: Part II of a GE Learning Community**

What can a history of French intra-cultural "wars"—ancients vs. moderns, faith vs. science, the Enlightened vs. the Romantic, etc., etc.—reveal about global, intercultural wars and vice versa? Using literary texts as primary sources for investigating both with that question in mind English, 175H and French 130 (*Culture Wars: From Knighthood to Revolution*) work in concert as a six unit G. E. learning community. Conceived originally to offer special service to transfer students needing to quickly fulfill C1, C4, and the writing intensive requirement (with the added advantage of splitting the 5,000 words of graded writing between two courses), Culture Wars, nonetheless, welcomes all interested in an introduction to some of the most current and rigorous tools for thinking critically about culture and cultural difference. 175H also counts as an English elective.

**Presentation:** Lecture-discussion.  
**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); H.G. Wells' *The War Of the Worlds* (Britain), Leslie Marmon Silko's *Ceremony* (Pueblo Culture/Native American), Earl Lovelace's *The Wine of Astonishment* (Trinidad); Gish Jen's *Mona In the Promised Land* (Asian-American); Raja Rao's *Kanthapura* (India); Patrick Chamoiseau's *Texaco* (Martinique).

**180L. Chicano Literature** TR 1:20–2:45 **Castellano**

This is a GE Intensive Writing Course that explores key issues, themes, and texts in contemporary Chicano Literature.

**Presentation:** Lecture and small group discussion.  
**Requirements:** 3 exams, 3 essays,  
**Texts:** To be selected.  
**G.E.** Fulfills area C4 of the GE & Writing Intensive requirement.

**185D. American Women Writers** MW 4:30–5:45 **Sweet**

Marriage, sex, children, politics, religion, racism, and social corruption: these topics form some of the enduring concerns of American women writers of the nineteenth century. In this course, we will examine how American women have addressed these themes, beginning our study with a sensational seduction novel and concluding with the sophisticated literary artistry of novelists Edith Wharton and Kate Chopin. As we examine the literary dimensions of women's experience in nineteenth-century America, we will also ask how women writers have represented, resisted, and modified the idea of femininity itself.

**Requirements:** Class participation, two essays and a final exam.

**Presentation:** Lecture-Discussion  
**Texts:** Foster: *The Coquette*; Sedgwick: *Hope Leslie*; Harriet Jacobs: *Incidents in the Life of a Slave Girl*; Dickinson: *Final Harvest*; Edith Wharton: *The House of Mirth*; Kate Chopin: *The Awakening*.

**185I. Contemporary American Fiction by Women** Lee-Keller

TR 4:30–5:45

In this course, we will read four novels written in the 1990s as a means to examine women's participation in shaping contemporary U.S. labor and culture. We will study these fictional accounts as a means to investigate the ways in which women's labor is connected to American immigration policies, women's rights movements, and various civil rights movements

and has an impact on sweatshops, farm labor, service industries, sex trades, and food service. We will analyze the varying socio-cultural contexts in which laboring women have fought for safe working conditions and fair wages. Because working women have occasionally rallied around issues as seemingly divergent as anti-immigration to gender equity to gay movements, we will focus on the ways in which women's work and social movements are constructed around notions of ethnicity, gender, nation, and sexuality.

**Presentation:** Seminar, students will be responsible for leading discussion.  
**Prerequisites:** It is strongly recommended that students have successfully completed or are concurrently enrolled in 50A or 50B.

**Requirements:** Two one-page response papers; one 500-word paper proposal; one 5-6 page final paper; two class presentations.  
**Texts:** Primary readings include Denise Chavez, *Face of an Angel* (1995); Edwige Danticat, *The Farming of Bones* (1998); Fae Myenne Ng, *Bone* (1994); Helena Maria Virmontes, *Under the Feet of Jesus* (1996). There will be short additional readings to provide crucial historical, social, and political contexts.

**190H. The Supernatural in Literature** MW 4:30–5:45 **Gieger**

This course will focus on the supernatural theme of "Odd Bodies: Immortals, Mummies, and Shape-Shifters" and investigate the supernatural's continuing popularity and fascination for readers of literature and observers of popular culture. We will study works from the Romantics through our contemporary era, locating our texts in their historical/cultural moments (especially the Victorian fin-de-siècle) and seeking out how they speak to our own current fantasies and fears. Some of the texts we will study feature moments of graphic violence and/or explicit sexuality. Authors to be read include: Jonathan Swift; William Godwin; Mary Shelley; Alfred, Lord Tennyson; H. Rider Haggard; Violet Paget ("Vernon Lee"); Bram Stoker; H. G. Wells; Hector Hugh Munro ("Saki"); Aldous Huxley; Isak Dinesen; Fay Weldon; and Anne Rice. In addition, we will screen television episodes from, perhaps, *The X-Files* and *Kolchak: The Night Stalker* and then screen a film or two (Jacques Tourneur's *Cat People*).

**Presentation:** Lecture/Discussion  
**Requirements:** Midterm and Final Exam, Quizzes, Response Papers, Research Essay

**Texts:** Godwin, *St. Leon* (Broadview); Haggard, *She* (Broadview); Stoker, *The Jewel of Seven Stars* (Tor); Luckhurst, *Late Victorian Gothic Tales* (Oxford); Wells, *The Island of Dr. Moreau* (Dover); Munro, *The Collected Short Stories of Saki* (Wordsworth); Huxley, *After Many a Summer Dies the Swan* (Ivan R. Dee); Dinesen, *Seven Gothic Tales* (Random House); Weldon, *The Life and Loves of a She Devil* (Ballantine); Rice, *The Mummy* (Ballantine)

**191A. Masterpieces of Cinema** W 3:00–5:45 **Rice**

This course will work on defining the nature of the masterpiece and how a work of cinema becomes a masterpiece. We will study cinematic techniques and styles as well as the traditional forms of narrative and thematic structures. We will carefully work on the specific aspects of film studies as a way for creating new philosophical ways for thinking of and viewing the world. For the most part, we will look at films that transform the "idea" of what a film can do; that is, those films that break rules and commonly held assumptions. A final list of films we will screen will be announced at the beginning of the term. This list may include, *M*, *The Graduate*, *Hiroshima, Mon Amour*, *Persona*, *Breathless*, *Nosferatu*, *8 1/2*, *Wings of Desire*, *Do the Right Thing* and others. We will view entire films but we will also work with excerpts from films in order to study specific cinematic strategies.

**Presentation:** Lecture, discussion.  
**Requirements:** A midterm and a final exam.  
**Texts:** *Film History* by Bordwell and Thompson  
**G.E.** Fulfills area C4 of the GE requirements.

**195A. Writing Center Theory and Practice: Internships** Smith

MWF 12:00–12:50

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](mailto:smithc@csus.edu).

**Presentation:** *Discussion/Workshop*  
**Requirements:** *Three papers; informal writings; intern tutoring in the CSUS Writing Center*  
**Texts:** *The CSUS Tutoring Book, by CSUS Tutors; Tutoring Writing, McAndrew and Reigstad; The St. Martin's Sourcebook for Writing Tutors, Murphy and Sherwood; Good Intentions: Writing Center Work in Postmodern Times, Grimm.*

### **195C. Careers in English – Internships** *TR 4:30–5:45* **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 his office, DH 202. 3) Register with CASPER for English 195C (or 410C for graduate students) and 4) turn in a signed Agreement Form. Contact Professor Phillips as early as possible before the semester begins about internship opportunities.

**Presentation:** *Internship—supervised, experiential, learning.*  
**Prerequisites:** *B or better in English 120A or 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*

### **197K. Fiction Into Film** *T 3:00–5:45* **Mackey**

How is a novel, a play, or a short story turned into part of the great American dream machine? This course explores the way literature is bent to fit the screen. We discuss the bad films made from great books and the great films made from bad ones. Along the way, the student will also learn how to understand and analyze films, and how to tell what is going on and why. After this course you will probably never look at a movie the same way again. Some of the films to be shown may include: *Henry V, Betrayal, The Man Who Would Be King, A Room With A View, and Apocalypse Now.*

**Presentation:** *Lecture/Discussion.*  
**Requirements:** *Regular Attendance, exams, papers.*  
**Texts:** *To Be Selected.*

### **197R. Films of Alfred Hitchcock** *R 3:00–5:45* **Hennelly**

Hitchcock once remarked, *Psycho* has a very interesting construction and that game with the audience was fascinating. I was directing the viewers. You might say I was playing them, like an organ." This course will trace Hitchcock's "game with [his] audience" from its beginning in silent films, through its British period, to its American conclusion. We will closely examine important sequences like Hitchcock's opening and closing scenes, trademark shots like the overhead and point-of-view subjective camera, obsessive images like stairs and birds, recurring character types like the detached males and domineering mothers, and favorite themes like the transference of guilt and latent evil in a complacent culture, if not the universe.

**Presentation:** *Lecture/Discussion*  
**Requirements:** *two tests; one paper*  
**Texts:** *Donald Spoto, The Art of Alfred Hitchcock; Tania Modleski, The Women Who Knew Too Much: Hitchcock and feminist Theory; Francois Truffaut, Hitchcock/Truffaut Interviews. The Lodger; The 39 Steps; The Lady Vanishes; Shadow of a Doubt; Notorious; Strangers on a Train; Rear Window; Vertigo; The Man Who Knew Too Much (1955 version); North by Northwest; Psycho; The Birds; Frenzy.*

**Films:**

### **198T. Senior Seminar** *TR 10:30–11:45* **Antalocy**

#### **Nature Writing and Ecocriticism: Bringing Nature Home**

The roar of the surf, the radiance of Central Valley wildflowers after spring rains—the natural landscape appeals so much to us, but what does it mean when it turns up in literature? The highly popular classic and recent "nature writing" of John Muir, Aldo Leopold and Michael Pollan are our starting point for seeing how writers construct their direct experiences in the natural world, and make us feel "in" those places. We will "walk" in the woods with Thoreau, through excerpts from his diary entries, then in his revised drafts and his finished *Walden*, compare Leopold's nature sketches with Cather's *Prairie*, and use new tools of ecocriticism to look at a range of writers, from Steinbeck to the present. Students will go on a field trip of their choice and choose their own research topic, to investigate ways writers engage with nature.

**Presentation:** *Focused topics and discussion.*  
**Requirements:** *One 3 page, One 5 page, and one 8–10 page research paper*  
**Texts:** *Cather, The Prairie; Steinbeck, The Pearl, Leopold, Sand County Almanac; short stories and 1 recent novel.*

### **198T. Senior Seminar** *MW 3:00–4:15* **Buchanan**

#### **British Popular Culture After 1945**

This seminar will discuss aspects of postwar British popular culture, drawing on literature, film, television and music. Dick Hebdige's classic study *Subcultures* will serve both to establish key themes of the course and to exemplify the strengths and weaknesses of academic writing on cultural issues. Students will do independent research to deepen their understanding of the material, and will write an in-depth paper drawing on historical, scholarly and/or journalistic 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*  
**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** *MW 12:00–1:15* **Price**

#### **The Novel and Its Tradition**

Traditionally, the novel in English begins in the 18<sup>th</sup> century responding to an increasing middle class with leisure. The first novels, according to this formulation, used an epistolary form, thus a modified first person narration, and suspense occasioned by delays in the mail. But the novel is a malleable form, and much of its history consists of reinvention, as often as not becoming a self-referential form commenting on its own history or playing shamelessly with the reader, as when Sterne presents us with a totally black page to mourn the death of a character. We consider a number of forms of this great literary invention, from the British 18<sup>th</sup> century to the American present: and what they suggest about its nature, our reading, and the possibilities of being human and being a part of society.

**Presentation:** *Lecture/discussion*  
**Requirements:** *Oral reports, critical summaries, one brief analytical essay, a longer seminar paper*  
**Texts:** *Pamela, Tristram Shandy, Great Expectations, Love's Cross-Currents, Moby Dick, Trout Fishing in America, The Sound and the Fury, House of Leaves*

### **200A. Methods and Materials of Literary Research** **Jamieson**

*T 6:30–9:20pm*

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 and Materials of Literary Research** **Toise**

MW 4:30 – 5:45

This class will have three components designed to introduce graduate students to literary studies: theory, research, and writing/revising. In the first component, we'll read the Bedford/St Martin Case Studies in Contemporary Criticism editions of *The Wife of Bath's Tale* by Chaucer and *The Dead* by James Joyce. We will consider both texts in terms of the purposes of the literary and the history of desire and gender. We'll then go on to have paired readings of essays from one specific theoretical approach (deconstructions, psychoanalytic, etc) about both Chaucer's and Joyce's texts: we'll see two essays from each approach side by side. This work will be aided by readings from *Critical Theory Today* and *Critical Terms for Literary Study*. In the second component, students will choose a period and theoretical approach which will serve as the basis for an annotated bibliography (ex. psychoanalytic approaches to literary modernism). This research will lead to the third component, where students revise and workshop an essay on a text from their period that makes use of contemporary criticism. We'll use Claire Kehrwald Cook's *Writing Line by Line* to help us with the editing, reviewing, and revising process. Students will also write an abstract for their paper and participate in "round-tables" on their shared fields.

**Presentation:** Discussion/Workshop

**Requirements:** Web ct postings, annotated bibliography, essay workshop, research presentation, paper abstract, and revised essay.

**Texts:** Chaucer's *The Wife of Bath's Tale* (Bedford/St. Martins Case Studies), James Joyce's *The Dead* (Bedford/St. Martins Case Studies), Claire Kehrwald Cook's *Writing Line by Line: How to Edit Your Own Writing* (Houghton Mifflin), Lois Tyson's *Critical Theory Today* (either 1<sup>st</sup> or 2<sup>nd</sup> edition is fine), *Critical Terms for Literary Terms for Literary Study*, 2<sup>nd</sup> ed., eds Lentricchia and McLaughlin.

## **200D. Methods and Materials – TESOL Research** **Heather**

TR 6:00–7:15

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

**Prerequisites:** None

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

**Texts:** Mackey, A. & Gass, S.M. (2005). *Second Language Research*. Mahwah, NJ: Erlbaum. McKay, S.L. (2006). *Researching Second Language Classrooms*. Mahwah, NJ: Erlbaum.

## **201D. Contemporary Literary Criticism** **Jamieson**

M 6:30–9:20pm

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

**Presentation:** Seminar.

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

**Texts:** To be selected.

## **210B. Sociolinguistics and TESOL** **Clark**

TR 4:30 – 5:45

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. Topics investigated include the anthropological roots of linguistics, language variation, discourse analysis a.k.a. interactional sociolinguistics), and World Englishes. The course is required for the MA-TESOL, and an option for students getting a TESOL Certificate

**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.

**Text:** Foley, William A. 2000. *Anthropological Linguistics: An Introduction*. Oxford: Blackwell. ISBN 0-631-18603-4

(required); Cutting, Joan. 2002. *Pragmatics & Discourse: A resource book for students* (required).

## **215A. Reading/Vocabulary Acquisition** **MW 4:30–5:45** **Helt**

This course will examine classroom approaches, materials and assessment techniques appropriate for instruction in reading and vocabulary acquisition for adult learners of English as a second or foreign language. Topics: Theoretical foundations; teaching literacy skills; teaching academic reading skills; vocabulary acquisition; content-based instruction; whole language approaches; teaching literature; textbooks and materials design; lesson planning and syllabus design; testing.

**Presentation:** Seminar/Workshop.

**Requirements:** Concurrent tutoring; project; journal.

**Prerequisites:** See TESOL prerequisites.

**Texts:** TBA

## **215C. Pedagogical Grammar for TESOL** **Marshall**

MW 6:00–7:15

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:** S. Thornbury. 1999. *How to Teach Grammar*. R. Batstone. 1994. *Grammar*. E. Hinkel & S. Fotos, eds. 2002. *New Perspectives on Grammar Teaching in Second Language Classrooms*.

## **220A. Teaching Composition in College** **M 6:30–9:20** **Glade**

Designed to help you prepare to teach college composition, this course will focus on both theory and praxis, including study of pedagogies. As part of a teaching portfolio, you will prepare a syllabus, a writing assignment sequence, and a statement of your teaching philosophy.

**Presentation:** Discussion, Workshops, Presentations.

**Requirements:** Teaching Observations, Weekly Journals, Teaching Portfolio.

**Texts:** Victor Villanueva, Jr. *Cross Talk in Comp Theory: A Reader*.

## **220C. Special Topics in Composition Studies** **Melzer**

TR 4:30–5:45

### ***Writing Across the Curriculum Theory and Practice***

A course in composition theory and pedagogy which examines the theory and practice of the Writing Across the Curriculum (WAC) movement. This course will include readings and discussions of the history of the WAC movement and writing in the academic disciplines, the theories of composing that inform WAC, and the practical application of these theories in WAC programs. In addition to classroom readings and assignments, students will have the opportunity to participate in the CSUS WAC program in a variety of ways: writing articles for the WAC newsletter, creating resource information for the WAC website, participating in WAC workshops and outreach to departments, etc.

**Presentation:** Seminar format: discussion.

**Prerequisites:** English 220A

**Requirements:** Weekly reading responses, pedagogy project for the CSUS WAC program, culminating research project  
**Texts:** *WAC for the New Millennium*, Susan McLeod et al., Eds., NCTE, 2001. *Reference Guide to Writing Across the Curriculum*, Charles Bazerman et al., Parlor Press, 2005. *Writing Across the Curriculum: A Guide to Developing Programs*, Susan McLeod and Margot Soven, online at *The WAC Clearinghouse*, <http://wac.colostate.edu>. Additional articles available on PDF files

## **220D. Researching Teaching Writing** **R 6:30–9:20pm** **Gabor**

This course:

- introduces students to the critical theories that undergird the research methods and methodologies (e.g. quantitative/qualitative; discourse analysis; statistical analysis; action research; case study; ethnography; archival history) used in composition studies
- provides students with texts describing how to (and why to) conduct research in composition studies

- instructs students on ways to read current research for its practical applications in the composition classroom.

This course is designed to prepare students to write MA theses in Composition and to prepare Composition Certificate students to be resourceful teachers; it counts as an elective for the Composition Certificate.

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

**Prerequisites:** *English 220A*

**Requirements:** *Final paper; annotated bibliography; formal presentation; discussion leading; weekly postings to discussion board*

**Texts:** *TBA (approx. 5 books and several digital articles)*

### **230A. Graduate Fiction Workshop** *TR 4:30-5:45* **Grandbois**

The Chilean writer José Donoso once said: "Reality is a state of mind always subject to the imagination, and nothing is stable." If human experience is a complex amalgam of perceived reality and that sea of intuited experience to which memory and time only occasionally give us access, then how do we as artists of literary fiction attempt to re-present that world? This course will examine that question and what it means for our own work, paying particular attention to representations of time and memory. We will also give special attention to our work at the level of language focusing on what happens to our prose as it moves toward poetry.

**Presentation:** *Workshop, Discussion, Lecture*

**Requirements:** *Three works of original fiction, writing exercises, short essay on your literary aesthetic.*

**Texts:** *Berg—Ann Quin, The House of Breath—William Goyen, The Book of Nightmares—Galway Kinnell, Six Memos for the Next Millennium—Italo Calvino, Indiana, Indiana—Laird Hunt*

### **230X. Master Class in Writing Fiction** *R 6:30–9:20* **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: English 30A, 30B, 130A, 230A or their equivalents.*

**Texts:** *None*

### **240H. D.H. Lawrence** *R 6:30–9:20pm* **Buchanan**

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

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

**Requirements:** *12-15 page final paper, journals, in-class presentations*

**Texts:** *Sons and Lovers, Women in Love, Lady Chatterley's Lover, St. Mawr, The Man Who Died*

### **240S. Modern Irish Fiction** *M 6:30 – 9:20pm* **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; Banville, The Newton Letter; Deane, Reading in the Dark; Trevor, Fools of Fortune; O'Connor, Collected Stories.*

### **240W. Modern British Drama** *W 6:30 – 9:20pm* **Bell**

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

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

### **250J. Henry James** *W 6:30-9:20pm* **Toise**

Throughout the course, we'll look at James's use of the term "interest," which could ambiguously denote "excitement" ('his interest was palpable') but also "something you have a pecuniary stake in" ('he was guarded where his interests were concerned'). In turn of the century America, masculine identity was increasingly tied to professionalization and the making of money, and culture, in general, came more fully under the sway of consumerism. Under these conditions, the following questions emerged: Was "interest" and excitement, even sexual interest, necessarily tied to making money? Was interest and excitement rendered insincere by monetary gain? Where did this uncertainty leave art and the artist? If true art was not created for money (there was no interest), did that make the artist non-professional, even effeminate? We'll use these guiding questions about money, profession, gender, sexuality, and art to examine the struggles between men and women, the construction of that ambiguously interested Jamesian narrative voice, and the portrait of the artist, art, and writing in the novels we read. We'll be reading the following novels (Penguin editions) by James: *Roderick Hudson, The American, The Portrait of a Lady, The Ambassadors, and The Bostonians*. We'll also read the following short stories/novellas *Daisy Miller, The Aspern Papers*, and "The Beast in the Jungle," all in the Norton anthology *Tales of Henry James*. We will also read some of James's literary criticism, works by his brother, the philosopher, William James, and explore the development of Freud's psychoanalytic model, developed in the same time period that James wrote his novels. In addition, we will examine a variety of critical approaches to James, the history of gender and authorship, and the significance of art and writing.

**Requirements:** *4 short response papers, short annotated bibliography and paper proposal, longer 15 page paper, and a final.*

**Presentation:** *Seminar, discussion*

**Texts:** *Penguin editions of Roderick Hudson, The American, The Portrait of a Lady, The Ambassadors, The Bostonians, and the Norton Anthology The Tale of Henry James. In addition, a cd containing pdf files of critical and historical pieces will be distributed.*

**250K. Contemporary American Fiction** MW 3:00–4:15 **Price**

The contemporary literary scene presents the prospective reader and critic with an embarrassment of riches, and a confusion of purpose, from the cultural and political criticism of Heller's war novel *Catch-22* to the chaotic postmodernist iconoclasm of Danielewski's *House of Leaves*. Older fiction is sometimes categorized as realist or existentialist, the more recent alternatively "the literature of exhaustion," "white noise," "postmodernism." This course tries to examine representative fictions in detail and entertain a variety of critical perspectives.

**Presentation:** Discussion, student presentations, brief lectures

**Requirements:** Brief critical analysis, one mid-term exam, class presentations, longer final paper

**Texts:** In addition to the two mentioned, 5 other novels and a volume of short stories.

**250L. American Women Writers** M 6:30–9:20pm **Lee-Keller**

By taking a diachronic approach, we will examine the gendered discourses of U.S. labor and culture from the 1850s to present day. We will study fictional, historical, sociological, legal, and ethnographic texts and we will analyze the varying socio-cultural contexts in which women's laboring groups have written about and fought for solidarity. Because, in seeking fair wages and safe working conditions, women's and labor organizations have occasionally rallied around issues as seemingly divergent as anti-immigration to foreign policy to gay rights, we will focus on the intersections between labor movements and social movements and the ways in which they have been and continue to be constructed around notions of ethnicity, gender, nation, and sexuality. This course is designed to be a workshop on research and scholarship. Students will be responsible for researching fictional texts to supplement the theoretical texts.

**Presentation:** Seminar, students will be responsible for leading discussion.

**Prerequisites:** Must be graduate standing. Advanced English majors may enroll at the discretion of the instructor.

**Requirements:** Two short paper proposals; one conference-length paper; one in-class presentation on a fictional text; and one in-class presentation on a scholarly text.

**Texts:** We will read a few fictional texts, but the bulk of the readings will be scholarly articles by George Lipsitz, Michael Omi and Howard Winant, Nan Enstad, Ruth Frankenberg, Cynthia Enloe, Kathy Peiss, Andrew Ross, Barbara Ehrenreich, Mary P. Ryan, Mary Romero, and others.

**250S. Modern American Drama** R 6:30–9:20pm **Tucker**

Since Eugene O'Neill, America produces some extraordinary dramatists who have contributed enormously to the English-speaking theater – and elsewhere, in translation. In this course, we will read and study some of the most original and thought provoking of them – all still writing – Edward Albee, Sam Shepard and David Mamet. In addition to this dramatic triumvirate, we will also study works by Richard Greenberg, August Wilson and Margaret Edson.

**Presentation:** Lecture/Discussion

**Requirements:** A critical essay, critical response papers, midterm and final exams all to be written outside of class.

**Texts:** Albee, *Who's Afraid of Virginia Wolf*; *Zoo Story*; Shepard, *True West*, *Buried Child*, *The God of Hell*; Mamet, *Glengarry Glen Ross*, *Oleanna*, *American Buffalo*; Greenberg, *Take Me Out*, *Three Days of Rain* and/or *The Violet Hour*; August Wilson, *The Piano Lesson*, *Fences* and/or *Joe Turner's Come and Gone*; Edson, *Wit*.

**250U. Roaring Twenties Literature** TR 3:00–4:15 **Wanlass**

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

**Presentation:** Seminar-discussion.

**Requirements:** Papers, presentations.

**Texts:** (subject to minor changes): Eliot, *Selected Poems*; Fitzgerald, *This Side of Paradise*, *The Great Gatsby*, *Tender Is the Night*; Hemingway, *A Farewell to Arms*, *A Moveable Feast*; Stein, *The Autobiography of Alice B. Toklas*; Wharton, *The Age of Innocence*; also Allen's *An Informal History of the 1920's*; and Tyson's *Critical Theory Today*.

**280A. Aesthetics of Minority Literature** W 6:30–9:20pm **Ridley**

Deleuze and Guattari define minorities not by their numbers but "by the gap that separates them from this or that axiom constituting the redundant majority." Keeping the emphasis on literature and aesthetics, this seminar introduces the wealth of scholarly resources—extending to linguistics, philosophy, psychology, cultural studies, and many "isms"—germane to the advanced study of minority literatures and provides a forum for mediating theoretical "conversation" between otherwise compartmentalized ethnic and gender-specific minority traditions of many colors, including white.

**Presentation:** Seminar

**Prerequisite:** Graduate standing: undergraduates must get the permission of the instructor.

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

**Texts:** Zora Neale Hurston *Their Eyes Were Watching God*; Virginia Woolf *A Room of One's Own*; James Joyce *A Portrait of the Artist As a Young Man*; Rudolfo A. Anaya *Bless Me, Ultima*; Kathy Acker *Blood and Guts in High School*; Leslie Marmon Silko *Ceremony*; Toni Morrison *Paradise*; Raja Rao *Kanthapura*; Henry Louis Gates. *The Signifying Monkey*.

**410A. Writing Center Theory and Practice: Internships** **Smith**

MWF 12:00–12:50

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.

**Presentation:** Discussion/Workshop

**Requirements:** Three papers; informal writings; intern tutoring in the CSUS Writing Center

**Texts:** *The CSUS Tutoring Book*, by CSUS Tutors; *Tutoring Writing*, McAndrew and Reigstad; *The St. Martin's Sourcebook for Writing Tutors*, Murphy and Sherwood; *Good Intentions: Writing Center Work in Postmodern Times*, Grimm.

**410B. Internship – ESL Teaching** MW 3:00–4:15 **Ching**

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

**Presentation:** Seminar/Workshop.

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

**Requirements:** Teach ESL classes, write lesson plans, do class observations, give a teaching demonstration, complete ESL student profile.

**Texts:** To be announced.

**410C. Careers in English – Internships** TR 4:30–5:45 **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 his office, DH 202. 3) Register with CASPER for English 195C (or 410C for graduate students) and 4) turn in a signed Agreement Form. Contact Professor Phillips as early as possible before the semester begins about internship opportunities.

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

**Prerequisites:** *B or better in English 120A or 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.*

#### **410E. Teaching Writing in the Community College Gabor**

*F 12:00–2:45*

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 meet periodically at Sac State. The internship gives students an opportunity to experience the day-to-day life of a composition class and a hands-on opportunity to design assignments, respond to student writing, conduct class discussions, and meet with students individually. The internship also gives the opportunity to continue reading composition and rhetorical theory with an eye toward day-to-day application in the classroom. The course is designed so that your time working in the internship classroom, meeting with the mentor teacher and students, and preparing for the Sac State class component will not exceed the hours expected in any other graduate course.

**Prerequisite:** *English 220A*

**Texts:** *A Rhetoric for Writing Teachers (4<sup>th</sup> ed.) by Lindemann and/or What Is “College-Level” Writing? Edited by Sullivan and Tinberg.*

#### **410L. Internship in Adult Reading TR 4:30-5:45 McKee**

In this course, students serve as interns teaching adult reading. In addition to attending the 410L seminar, 410L students will work with a mentor teacher in ESL or developmental reading classes; these classes may be adjuncts to CSUS developmental classes, community college reading classes, adult education reading classes or other approved settings. The internship will give students an opportunity to experience the day-to-day life of a reading class and a hands-on opportunity to design lessons, evaluate reading assessments, conduct class discussion, and meet with students. Students need to see Professor McKee in the last five weeks of this semester to discuss the course and an internship placement.

**Presentation:** *Seminar, Internship*

**Requirements:** *Intern with an adult reading teacher; complete reading and writing assignments; do a teaching demonstration.*

**Text:** *To be announced.*

#### **500. Culminating Experience W 6:30-9:20pm Madden**

See description on page 13.

#### **598T. Directed Study: Plan C-TESOL MW 3:00–4:15 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. Master's Thesis: Plan A**

**Staff**

This option is limited to literature students earning a 3.7 GPA or better after 21 units of course work. Students under Plan A (thesis option) will write a scholarly essay of approximately 60-75 pages 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 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; in the case of a heavily researched writer, Shakespeare or James Joyce, for instance, the student would be expected to refer to major studies or only those studies which bear directly on his or her particular approach. In the case of a figure for whom resources are limited, the student would be expected to demonstrate a familiarity with all or most of the 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, students should present it to his or her two faculty advisors for their approval no later than the semester preceding the semester in which they will begin writing the thesis. 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 CAR.

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 embark on an entirely new topic, he or she must repeat the process of preparing a prospectus and securing the approval of their readers.

**Important Note:** *The prospectus requirements does not apply to students in the creative writing program. Creative writing students are, however, required to submit a petition, signed by their two readers and the graduate coordinator, before they may enroll in English 500. This petition is available from the English Department secretary, and must be returned to her.*

**Important Note II:** *Thesis and project writers must plan ahead to finish work and secure the signatures of your committee and the graduate coordinator before the final week of the semester in which you intend to file your work. Because of differing schedules at the end of the semester, all faculty are not necessarily on campus at the same time in the final week of the term.*

### **Master's Project: Plan B** (Concerns Creative Writing Projects only)

Plan B culminates in a research project which investigates a pedagogical problem of some sort, usually one connected with the teaching of literature or composition to high school or community college students. Candidates should choose their topics in consultation with two faculty members who will serve as their readers. There is no prospectus requirement for Creative Writing students. However, students must fill out the Creative Writing sign-off sheet available in the department or online, secure the signatures of their two readers, and submit to the department secretary. Only then will these students be permitted to enroll in English 500. Students may not enroll in English 500 through CASPER.

**Important Note:** *Thesis and project writers must plan ahead to finish work and secure the signatures of your committee and the graduate coordinator before the penultimate week of the semester in which you intend to file your work. Because of differing schedules at the end of the semester, all faculty are not necessarily on campus at the same time in the final week of the term.*

### **Directed Study: Plan C** (Concerns all literature students.)

All literature students (except those exempted for the thesis) will pursue Plan C, which requires passing a uniform comprehensive examination at the end of their course work. This exam will be given twice a year—in the spring and fall—and administered by a revolving faculty committee which will devise a reading list, exam topics, and act as readers for the exams. The reading list will be published a year in advance of the examination. 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.

Students will demonstrate mastery of the reading list by taking a five-hour written examination prepared and evaluated by the faculty examination committee. The examination will consist of a variety of questions concerning the material included in the master reading list. Students are encouraged to take the exam for the first time in the spring semester. In the event a student fails the spring exam, he or she may take it again in the fall; however, if a student takes the exam first in the fall and fails, he or she must prepare a new list in order for a retake.

On the day of the exam, students will sign in with their social security numbers, and only those numbers will be used to identify responses in order to preserve the anonymity of the examinees. Once the exams have been evaluated, the graduate coordinator will inform students of their performance. Students are permitted no contact with the exam committee, which will remain anonymous.

Reading lists are available from the English Department office or on-line at [http://www.csus.edu/engl/grad\\_exam.htm](http://www.csus.edu/engl/grad_exam.htm).