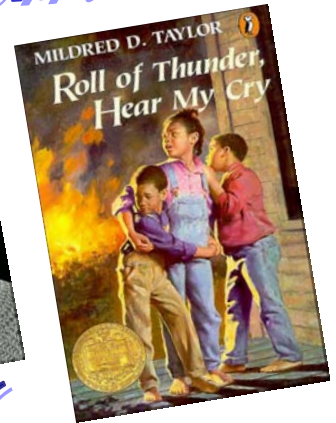
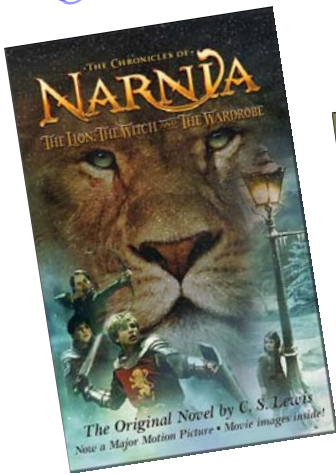
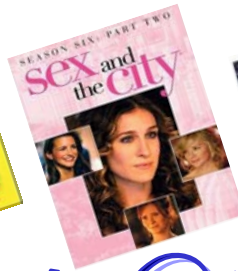
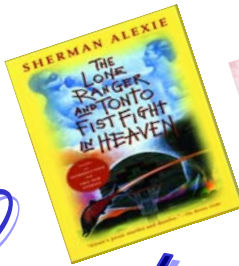
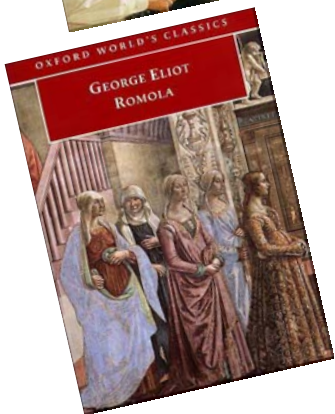
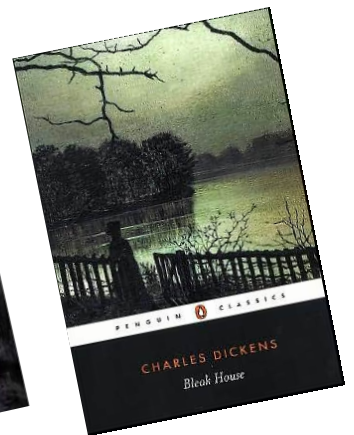
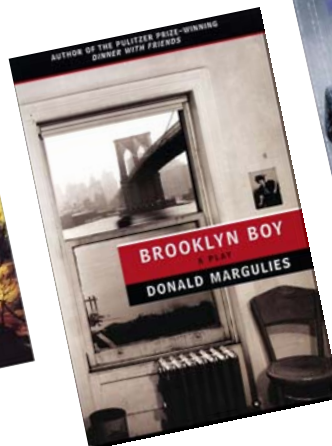


English Department



Course Description Booklet



Fall 2007



Available online: <http://www.csus.edu/engl/courses.htm>

WELCOME TO ENGLISH STUDIES

Department of English, CSUS
Fall 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, 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, 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, Stephen Cook, Teresa Cordova, Matthew Davis, Mona Dobson, Susan 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, Janay Lovering, Joanne Magruder, Thoeung Mim-Montgomery (ESL only), Rebecca Mitchell, Sujatha Moni, Sylvia Morales, Lori Neuffer, Ruth Ochoa, Barbara O'Donnell, Darlene Ott, Kerry Phillips, Gloria Platzner, Mike Pulley, 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, Meyer, Toise, Tucker, Yen.

Irish: Madden.

Medieval: Matlock,

Post-Colonial: Buchanan, Lee-Keller, Madden, Wanlass.

Shakespeare: Adams, Antalocy, Meyer, Yen.

Black American: Ridley.

Latin American: Grandbois

Native American: Grandbois

Multi-Ethnic: Lee-Keller

Children's: Agosta, Dunstan, 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: Grandbois, Mackey, Rice.

Television, Film & Professional: Antalocy

TEACHING CREDENTIALS: Agosta, Dunstan (**Single Subject Advisor**) 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 YOU REGISTER

ENGLISH ADVISING FOR Fall 2007: April 1 through April 30

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?** 2006-2008, 2004-2006, 2002-2004, 2000-2002, 1998-2000, 1996-1998: **45**. 1994-1996, 1992-1994: **51**.
- **to graduate?** 120: Consists of G.E., major, and minor/elective courses.
**NOTE: Since B.A. units have decreased, you may be eligible to graduate sooner.
- **in residence, after transferring to CSUS, to complete the English major, and the B.A.?** 18, of which at least 15 must be upper-division, for the major; 30, of which at least 24 must be upper-division, for the B.A.

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

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

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

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

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

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

My Sac State



“CASPER,” Computer Access to Student Personal and Enrollment Records will be replaced this upcoming registration period with a new web based program, My Sac State. Under this new system, you will register online through My Sac State; as such, there will no longer be an alternative to computer registration. In compensation, the online services will be available uninterrupted (twenty-four hours a day, seven days a week). The Admissions and Records Office will mail out your Invitation to Register the first week in April for the Fall 2007 Semester. This invitation will contain your registration date and time. Registration appointments will be made based on class level priority from April 23 through May 11. After May 11, priority registration ends and students will be able to register regardless of academic level through July 27 (except for May 26-June 3).

BEFORE REGISTERING ON My SAC STATE:

1. **ADDRESS** Make sure the Admissions office has your correct and current address.
2. **ADVISING** The English Department Advising Period is *April 1 – 30*.
3. **HOLDS** My Sac State 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** Under this new system, you will be allowed to register before paying requisite fees. When you register you will be notified of your payment due date. If you miss or forget to make your payment, be advised that you will be dropped from your courses.

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
Jobs: www.dice.com; www.hotjobs.com

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

THE UNDERGRADUATE ENGLISH MAJOR

NEW REQUIREMENTS: Students who will graduate under the **2006-2008** and **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, 197P

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, 140R, 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.

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.



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.

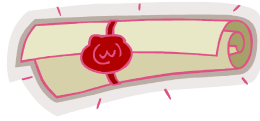
Degree Requirements

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.



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

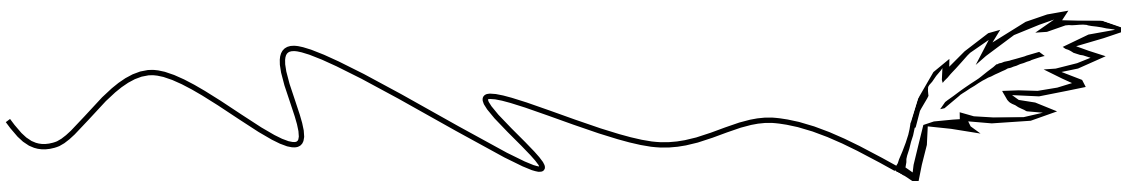
The certificate in the teaching of composition will be awarded for completion of the following courses with an overall GPA of 3.0 or better. All 18 units must be taken in residence at CSU Sacramento. On petition, it may be possible to substitute a course taken elsewhere for one of these requirements;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

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

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

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



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

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

Admission Requirements:

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

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

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

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

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

Requirements for both options:

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

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

Required core courses (12 units):

English 110A: Linguistics & the English Language

English 110P: Second Language Learning

English 110Q: English Grammar for ESL Teachers

English 195A/410A: Internship in Writing Center

Electives (6 units)—two of the following:

English 210B: Sociolinguistics & TESOL

English 215A: Reading & Vocabulary Acquisition

English 215C: Pedagogical Grammar for TESOL

English 215D: Pedagogy of Spoken English

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

Required Courses (15 units):

English 110A: Linguistics & the English Language

English 110P: Second Language Learning

English 110Q: English Grammar for ESL Teachers

English 215B: Teaching ESL Writing

English 410B: ESL Internship

Electives (3 units)—one of the following:

English 200D: Research in TESOL

English 215A: Reading & Vocabulary Acquisition

English 215C: Pedagogical Grammar for TESOL

English 220A: Teaching College Composition

English 220C: Teaching Basic Writing



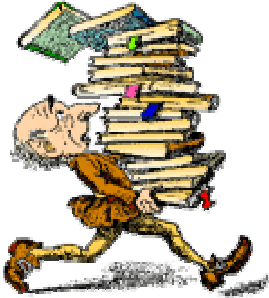
NOTE: The certificate in TESOL is *not* a teaching credential. It is recognized abroad as advanced training in language teaching. In conjunction with a bachelor's or master's degree or a state teaching credential, it may also be helpful in obtaining employment as an ESL teacher in the United States.

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

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

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

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Department of English

Fall 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 *See Course Schedule* **Staff**

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

Prerequisites: *EPT score of 142 – 150, or successful completion LS 015.*
Requirements: *Minimum of 3500 words. Graded Credit/no credit.*
Note: *May be taken for workload credit toward establishing full time enrollment status, but is not applicable to the baccalaureate degree.*

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

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

Prerequisites: *EPT score of 149 or above, or credit in ENGL 001.*
Requirements: *Must write a minimum of 5000 words.*
GE: *Fulfills area A2 of the GE requirements.*

1C. Critical Thinking and Writing *See Course Schedule* **Staff**

Devoted to the principles of critical thinking and the writing of argumentative essays. Course focuses upon formulating defensible statements, evaluating evidence, and applying the principles of inductive and deductive reasoning.

Prerequisite: *Grade of C- or better in English 1A.*
Presentation: *Lecture/Discussion*
Texts: *To Be Decided*
GE: *Fulfills area A3 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 *See Course Schedule* **Staff**

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

Presentation: *Lecture-discussion.*
Requirements: *Tests, homework, final.*
Texts: *To be selected*

20*. College Composition II *TR 4:30-5:45* **Adams**

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.*

Texts: *Telling Tales, ed. Nadine Gordimer, Picador*
GE: *Fulfills the second semester composition requirement. (English majors are exempt from the GE requirement.)*

20*. College Composition II *TR 3:00-4:15* **Heckathorn**

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.)*

20*. College Composition II *MW 3:00-4:15* **Ridley**

Placing far greater emphasis on the effective integration of multiple outside sources within essays, English 20 extends the instruction in formal composition offered in English 1A. The goal is not to integrate sources as unquestionable authorities, but as tools to deepen one's analysis of ideas and to sharpen one's awareness of powerful and relevant detail. Successful major essays also will effectively integrate narrative, description, analysis, summary, evaluation transitions, and documentation.

Prerequisite: *Grade of C- or better in ENGL 1A or equivalent.*
Requirements: *Attendance, preparation for class discussion, various short exercises, two major essays, the time and energy to carefully read, write, and revise on schedule. Students enrolled in more than twelve units should seriously consider a less demanding class.*

Texts: *Caroline Shrodes, ed. The Conscious Reader. Boston:Allyn and Bacon. 1995*

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

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

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

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.)*

21. Freshman Seminar TR 1:30-2:45 Gieger

English 21 is a freshman seminar intended to provide students with an introduction to the nature and possible meanings of higher education and to the functions and resources of the University. This course is designed to help students develop and exercise fundamental academic success strategies and to improve their basic learning skills. The seminar will also provide students with the opportunity to interact with fellow students and the seminar leader and to build a community of academic and personal support. Members of the English Department Freshman Seminar will be introduced to the various areas of scholarship and academic pursuit available in our department (creative writing, linguistics, teacher education, literary study, etc.). In addition, we will study a variety of texts to immerse ourselves in the pleasures of interpretation.

Presentation: *Seminar Discussion*

Requirements: *Papers, Examinations, Oral Presentations*

Texts: *Foundations: a Reader for New College Students (Wadsworth); M. R. James, Casting the Runes and Other Ghost Stories (Oxford); James Moffett and Kenneth R. McElheny, Points of View (Signet); Martin Gardner, Best Remembered Poems (Dover)*

30A. Introduction to Creative Writing MW 1:30-2:45 Buchanan

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

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

Requirements: *Students will keep journals and write poems and stories. Regular attendance and active, useful participation are also required.*

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

30B: Introduction to Fiction TR 12:00-1:15 Grandbois

"We tell ourselves stories in order to live." If Joan Didion's famous quote describes you, then this is the class you've been waiting for. We will look at a variety of fiction with an eye to the writer's craft and how that craft works to make meaning for the reader. Students will learn the basics of short story and novel 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 works. Student writing will also be read and discussed in class throughout the semester.

Presentation: *Lecture, Discussion, Workshop*

Requirements: *Short writing exercises designed to develop the craft of fiction, response papers, and your own short stories.*

Texts: *The Granta Book of the American Short Story—ed. by Richard Ford; Winesburg, Ohio—Sherwood Anderson; The 3 a.m. Epiphany—Brian Kiteley; Making Shapely Fiction—Jerome Stern*

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 Canterbury Tales*, *The Second Shepherd's Play*, *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, 8th Edition, Vol. IA, IB and IC*

40B. Introduction to British Literature II TR 6:00-7:15 Adams

A survey of British Literature from the end of the eighteenth century to the present day. Special attention will be paid to major literary genres, and writers covered will include representative major Romantics, Victorians and Moderns, as well as a number of interesting – and sometimes influential – minor figures.

Presentation: *Lecture-Discussion.*

Requirements: *Response Papers, Two midterms, term project.*

Required Texts: *Norton Anthology of English Literature, Vol. 2, 8th edition.*

50A Introduction to American Literature I TR 4:30-5:45 Sweet

Writers have long represented America as a unique and exceptional place—a city on a hill, a nation promising liberty and justice for all comers, and a land where anyone can achieve success through hard work and determination. Our study of literature from the fifteenth century to the Civil War will explore how these idealistic visions of America stand up against the realities of American life in times of war, slavery, economic and geographic expansion, and of changing attitudes toward religion and the role of women in society. Our readings will include chronicles of European exploration; the poetry of Anne Bradstreet, Phillis Wheatley, Lydia Sigourney, Emily Dickinson, and Walt Whitman; the essays of Franklin, Emerson, and Thoreau; personal narratives by John Marrant and Frederick Douglass; and fiction by Hannah Foster, Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville.

Requirements: *Quizzes, short critical papers, midterm, and final.*

Presentation: *Lecture-Discussion*

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

50B. Introduction to American Literature II Ridley

MW 4:30-5:45

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

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 rigorous textual analysis and basic, structural/linguistic theory.*

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

65. Introduction to World Literature TR 1:30-2:45 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: *Lecture-discussion.*

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

90A. Modern Short Plays MW 1:30-2:45 Santora

This class will survey a variety of modern short plays covering the basic dramatic modes of tragedy, comedy and tragic-comedy. Occasionally a full-length play will be studied as well. We will attend one, perhaps two, live productions either on campus or in the community.

Presentation: *Lecture-discussion.*

Requirements: *Quizzes, midterm, final or short paper.*

Texts: To be determined.

100B. Literary Theory *TR 1:30-2:45* **Toise**

The course is meant as an introduction to literary theories like feminism, post-colonial studies, psychoanalysis, deconstruction and others through the writings of critics such as Jacques Derrida, Judith Butler, Michel Foucault, and Skip Gates. To examine these ideas, we'll watch *Chappelle's Show*, the Wachowski brothers' *The Matrix*, Hitchcock's *Vertigo*, Margaret Cho's *I'm the One that I Want*, Charles Busch's *Die, Mommy, Die!*, Michael Haneke's *Cache*, and Stephen Frears's *The Queen*. This course is highly recommended for those thinking about graduate school, graduate students, and anyone who enjoys thinking about culture and literature. No previous knowledge of these critics is assumed. Throughout the semester readings will be brief but dense. (Note: some movies are R-rated).

Presentation: Discussion/Lecture

Requirements: Several short response papers, weekly reading quizzes, and an 8-page final paper (including at least one revision).

Texts: Lois Tyson's *Critical Theory Today*, 2nd edition (Routledge), Catherine Belsey's *A Very Short Introduction to Poststructuralism* (Oxford University Press), Peter Fink's *The Lacanian Subject*, (Princeton University Press), and a photocopied course reader that students will be required to purchase.

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 **Heather**

MW 1:30-2:45; TR 4:30-5:45

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

Presentation: Lecture-discussion.

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

Requirements: Quizzes, homework, final exam, language analysis project.

Texts: Justice, P. (2004). *Relevant Linguistics* (2nd ed.). CSLI.

110J. Traditional Grammar and Standard Usage **Helt**

TR 3:00-4:15

This course requires students to develop a thorough understanding of the basic components of traditional English grammar and usage. Topics will include parts of speech, functions of words and phrases in clauses and sentences, corpus linguistics and grammar analysis, punctuation and usage, and dealing with grammar problems in students' writing.

Presentation: Lecture-discussion

Requirements: Tests, homework.

Texts: To be selected.

110J. Traditional Grammar & Standard Usage **Price**

MW 12:00-1:15

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

Presentation: Lecture, discussion.

Requirements: Three exams, exercises, quizzes, occasional writing tasks

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

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

MW 3:00-4:15; TR 12:00-1:15

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

Presentation: Lecture-discussion.

Prerequisites: English 110A.

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

Texts: Brown, H.D. (2001) *Teaching By Principles* (2nd Ed.), Longman;

Brown, H.D. (2000) *Principles of Language Learning and Teaching* (5th Ed.). Longman.

110Q. English Grammar for ESL Teachers *MW 6:00-7:15* **Marshall**

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

Presentation: Lecture-discussion.

Pre-requisites: None; but prior enrollment in English 16 or 110J, and prior or concurrent enrollment in 110A is recommended.

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

Texts: To be determined

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

TR 10:30-11:45; TR 12:00-1:15; TR 3:00-4:15

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 *MW 12:00-1:15* **Helt**

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 to literacy; 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: Quizzes, teaching demonstration, and field experience/ paper.

Texts: To be selected.

116A. Studies in Applied Linguistics **Santora**

M 6:30-9:20pm; W 6:30-9:20pm

Prof. Santora's section of 116A is an online WebCT course. There are no class meetings. The entire course will be conducted online. Content includes: Phonology, Dialects, Language Change, First and Second Language Acquisition, Reading Miscue Analysis, Writing Workshop.

Presentation: Web activities, online discussions and workshops.
Prerequisites: WPE, Basic computer literacy.
Requirements: Online quizzes (25%), Web Activities (25%), Reading Analysis Paper (25%), Writing Workshop and Web-published paper (25%).
Texts: *Web-Activities Reader; Beyond Traditional Phonics, Margaret Moustafa; Miscue Analysis Made Easy, Sandra Wilde.*

116B. Children's Literary Classics Agosta
TR 12:00-1:15; TR 3:00-4:15; TR 4:30-5:45

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

Presentation: Lecture-discussion; workshops; group activities.
Requirements: A teaching practicum; several papers; a final exam.
Texts: To be selected.

116B. Children's Literary Classics Dunstan
MW 12:00-1:15; MW 1:30-2:45

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 *TR 9:00-10:15* Wanlass

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

Presentation: Discussion, workshop
Prerequisites: A grade of C- or better in English 1A and a passing score on the WPE
Requirements: Papers, Midterm, Presentation, Final Project
Texts: (subject to possible change): 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*; Katherine Paterson, *Bridge to Terabithia*; 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*; E.B. White, *Charlotte's Web*.

120A. Advanced Composition *TR 9:00-10:15* Bell

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

Requirements: Six papers (2-4 pages), plus daily assignments.
Prerequisites: Weaver, *A Rhetoric and Composition Handbook*

120A. Advanced Composition *TR 10:30-11:45* Heckathorn

ENGL120A is an intensive writing workshop in which student writing is the focus. Students will practice writing in a variety of genres for a variety of rhetorical situations and engage in a writing process that will include feedback from peers and instructors throughout the process. Through self-reflection, students will gain an awareness of themselves as writers. By the end of the course students will complete an extensive research project focused on academic inquiry. ENGL120A is a requirement for English majors.

Prerequisite: WPE placement into a Writing Intensive course; should be taken junior year.

120A. Advanced Composition *MW 3:00-4:15* Lee-Keller
A Brief Description: Sports Matters

In this course, we will focus on sports as a cultural phenomenon as a means to develop sophisticated critical reading, thinking, and writing skills. We will follow up on the centrality of sports and its rhetoric in modern multi-ethnic U.S. culture, allowing us to examine our own assumptions and ideas along with varieties of arguments and questions posed in the readings. We will consider how issues of race, gender, and class are worked out through the rhetoric of sports—for example, in such concepts as the “good sport,” the “level playing field,” or “three strikes.” By the end of the semester, students will have produced 16 polished pages of argument and analysis regarding issues of national identity and international relations portrayed and contested in the arena of sports. Emphasis will be on the writing process and will include drafts and revisions and a variety of analytical essay formats.

Presentation: Discussion/Workshop
Prerequisites: Satisfactory completion of the lower division writing requirement and a passing score on the WPE.
Requirements: Two (2) 7-9 page papers.
Texts: John Bloom and Michael Nevin Willard, eds. *Sports Matters: Race, Recreation, and Culture*; Bernard Malamud, *The Natural*.

120S. Writing in the Social Sciences *MW 4:30-5:45* Ferris

This course is appropriate for upper-division and beginning graduate students preparing for advanced work in a social science discipline. We will examine the ways in which social science research is conducted and reported, and students will choose a topic in their own area of interest for more detailed reading and analysis. Besides general writing strategies (including drafting, revision, & manuscript preparation), students will learn library/Internet research skills for the social sciences and use of the APA.

Presentation: Workshop
Requirements: Short papers, annotated bibliography, literature review, oral report
Texts: To be selected (1-2 books plus self-selected articles).

125A. Literature and Film for Young People Dunstan
MW 4:30-5:45

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 *W 6:30-9:20pm* Ferris

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

Presentation: Workshop.
Requirements: Short papers, oral report, lesson demonstrations.
Texts: Atwell, *In the Middle* (2nd ed.); Browning et al., *California Pathways* (available for free download)

130B. Poetry Writing 1 *MWF 9:00-9:50* McKinney

English 130B is designed, for the most part, as an intermediate course in the writing of poetry. This means that it picks up where English 30C (Intro. To Poetry Writing) left off. After some initial review of basic terminology and technique, we undertake a thorough examination of poetic craft including meter and rhythm, stanza and form, and figures of speech. This is a class where students learn to read poetry from the inside out; that is, to recognize and appreciate not only what a poem means, but

how it means. For example, students will learn to recognize and apply rhetorical schemes of balance and parallelism (antithesis, periphrasis, pleonasm), and syntactic deviation (hyperbaton, anacoluthon, aposiopesis). We will also familiarize ourselves with a handful of common tropes. Don't let the Greek scare you; chances are you've been reading these techniques for years without recognizing them. To recognize a poetic technique is the first step in learning to apply it to your own work. And make no mistake, English 130B is first and foremost a course in poetry writing. You will have the opportunity to experiment with a wide variety of forms and modes, and your work will be read with care by both your instructor (who will respond in writing with keen critical insight and loving kindness) and your peers. In fact, peer critique, or "workshopping" as it is known to creative writers, will be a regular part of this course. We will also read, analyze, and discuss some exciting recent work by poets of various aesthetic orientations.

Note: There are no prerequisites for this class. Despite the intermediate nature of the course, the diligent beginner often does quite well here.

Presentation: *Lecture/Discussion*

Requirements: *Ten new poems (some in assigned forms), quizzes and exams on terminology and technique, a final, participation in workshop (oral and written) and in class discussion.*

Texts: *To be selected*

130D. Meter and Rhythm *MWF 11:00-11:50* **McKinney**

Prosody is the general term that encompasses all aspects of poetic meter and form. Meter (from Latin *metrum*, "measure") is simply a controlled pattern of auditory stimuli established in a line of poetry. Rhythm refers to the actual sound and inflection of words, the free give-and-take of accents, inflections, and pauses within a line of poetry. This course is not exclusively a poetry writing course. Rather, it is designed for poets and students of poetry alike (English majors, this means you). Specifically, this course is designed to serve as a bridge between the creative writing and the literature "tracks" in the CSUS English department, to highlight the symbiosis between the study and production of verse, and to demonstrate that knowledge of prosodic principles can greatly enhance one's ability to read and appreciate poetry. To this end, the course will undertake a prosodic examination of work by poets covered in courses central to our major: Shakespeare, Pope, Keats, Bradstreet, et al., as well as contemporary poets writing in traditional, metered forms: Gioia, Hadas, Steele, Turco, et al. The project in this course is to introduce traditional English-language prosodic practice and then to progress to fairly advanced levels of competence in it. The goal is to provide answers to questions most often asked about prosody, not only for the reader uncertain how to hear or perform poems written in meter, but also for the poet attempting to use meter and rhyme as compositional resources. The course will include history, theory and practice. Students will be required to write poems in metered forms, but the evaluation of those poems will be based solely on the technical aspects of meter and form, not on poetic "quality." Therefore, non-poets need have no fear of failure based on the quality of their verse.

Presentation: *Lecture/Discussion*

Requirements: *Quizzes on prosody (definition of terms, identification and application of techniques), completion of poems, one metrical analytical paper, midterm, and final. Class participation and attendance.*

Texts: *To be selected*

130F. Writing for Television *MW 3:00-4:15* **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 this 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.*

130N: Writing Subjective Non-Fiction *R 6:30-9:20pm* **Grandbois** **Experimental Non-fiction: Crossing Boundaries**

"A man will lie more plausibly if he will mix in some actual truth."—Strabo. But, it could just as easily be said that a man will approach truth more closely if he will mix in some lies. Much of what appeals to us about non-fiction is that it's ostensibly the "truth." But a true story is always by necessity a *story*: it is composed and constructed. Though this class ostensibly deals with works that could loosely be called memoir, we will complicate our understanding of that genre by exploring the liminal space between "fiction," "non-fiction," and even poetry in our search for how a memoir constructs its "truth."

Presentation: *Lecture, Discussion, Workshop*

Requirements: *Response Papers, Creative Work*

Texts: *The Rings of Saturn—W.G. Sebald; The Hermaphrodite: An Hallucinated Memoir—Daniel Grandbois; The Book of Jon—Eleni Sikelianos; The Book of Disquiet—Fernando Pessoa; Don't Let Me be Lonely—Claudia Rankine; Reading, Writing, and Leaving Home—Lynn Freed; Pamela: A Novel—Pamela Lu; The Balloonists—Eula Bliss*

140H. Nineteenth-Century Fiction *MW 12:00-1:15* **Toise**

Like us, but quite possibly even more bizarre, those who lived in nineteenth-century Britain were obsessed with the objects they owned and the objects they loved. In William Wilkie Collins's *The Moonstone*, one of the first and most famous detective novels, we'll read about a mysterious cursed jewel from India; in *Jane Eyre*, we'll read about how the Victorians' obsessions with houses imprisons but perhaps also awakens their bodies and sensations; in Elizabeth's Gaskell's *Cranford*, we'll study women whose sentimentality spreads to the objects they cherish; and in *Our Mutual Friend*, Dickens asks if dead bodies can own property—or, if they can be property. Throughout the course, we will pay particular attention to the way the love of objects raises questions about novel reading and writing, gender and sexuality, and the workings of the British empire. If you thought lining up at midnight for an X-Box was strange, you haven't met the Victorians who found the objects they purchased enlivening, loving, deadly, and exciting all at once.

Presentation: *Discussion/lecture*

Requirements: *Weekly reading quizzes, several short response papers, one 6-8 page paper, a final, and one creative/visual project.*

Texts: *Jane Austen's Persuasion, Charlotte Brontë's Jane Eyre, Elizabeth Gaskell's Cranford, William Wilkie Collins's The Moonstone, and Charles Dickens's Our Mutual Friend and photocopied course packet for purchase. (All books will be Oxford University Press World's Classics editions.)*

140M. Modern British Drama, 1889-Present **Tucker**

TR 1:30-2:45

In 1889, the first English-language production of Henrik Ibsen's *The Doll's House* opened in London and George Bernard Shaw published *The Quintessence of Ibsenism*, the combination's challenging the moralistic, bourgeois theater of the 19th century, and issuing in the realistic "play of ideas." Between Ibsen, the Norwegian, and Shaw, the Irishman, the course of British theater would change "dramatically." And did.

As it was to once again in 1953, with the Paris production of *En attendant Godot*, a play written in French by another Irishman, Samuel Beckett. This course will chart these changes--primarily through plays with a comic, if sometimes darkly, "take" on life.

Presentation: *Lecture-discussion*

Requirements: *Two analytical essays and a final exam--all to be written outside of class.*

Texts: *To be chosen among the following - Pinero, The Second Mrs Tanqueray; Shaw, Mrs Warren's Profession; Synge, The Playboy of the Western World; Coward, Private Lives; Osborne, Look Back in Anger; Churchill, Top Girls; Pinter, The Birthday Party & Betrayal; Beckett, Waiting for Godot and some short films; Ayckbourn, The Norman Conquests & House & Garden; Stoppard, The Real Inspector Hound & Arcadia; McDonagh, The Lieutenant of Inishmore, Michael Frayn, Copenhagen.*

140I. The Romantic Imagination *TR 10:30-11:45* **Agosta**

This course aims at providing an understanding of English Romanticism, its antecedents and evolution, its literary themes and concerns, its major motifs and preferred genres. The course offers an exploration of the works

of Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats as well as several selected novels by Gothic and Romantic writers.

Presentation: *Lecture-Discussion*
Requirements: *Two tests, a reading journal.*
Tests: *To be selected.*

140R. Renaissance Drama *TR 6:00-7:15* **Gieger**

We will read plays written during the period 1587-1621 and examine the texts with an interest in and attention to what they reveal about established and contested social, political, and sexual beliefs during the thirty-five years often called the Golden Age of English Theatre. We will read revenge tragedy, domestic tragedy, political tragedy, closet drama, tragic-comedy, city comedy, satiric comedy, and carnivalesque comedy, providing ourselves with a sense of the breadth of the Elizabethan and Jacobean dramatic accomplishment even as we touch upon but a sampling.

Plays to be read will likely include: Thomas Kyd, The Spanish Tragedy; Anonymous, Arden of Faversham; Mary Sidney, Countess of Pembroke; The Tragedy of Antony; Christopher Marlowe, Edward II; John Webster, The Duchess of Malfi; William Rowley, Thomas Dekker, & John Ford, The Witch of Edmonton; Francis Beaumont & John Fletcher, Philaster; Thomas Middleton, A Chaste Maid in Cheapside; and Ben Jonson, Bartholomew Fair

Presentation: *Lecture/Discussion*
Requirements: *Midterm and Final Exam, One Paper, Quizzes, Response Questions, and a Performance Project based on one of our plays*
Arthur Kinney, ed., Renaissance Drama: An Anthology of Plays and Entertainments, 2nd edition (Blackwell Publishing); M. L. Wine, ed., Drama of the English Renaissance (McGraw-Hill); Rowley, Dekker, & Ford, The Witch of Edmonton (Revels Student Edition)

141A. The Essential Shakespeare *MW 3:00-4:15* **Adams**

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

Presentation: *Lecture-discussion.*
Prerequisites: *A passing score on the WPE. See Advanced Studies section of the Class Schedule.*
Requirements: *Three response papers; Two Midterms; Two term papers*
Tests: *New Penguin Shakespeare paperback editions of: Henry V, The Merchant of Venice, Othello, and Twelfth Night*

145B. Shakespeare – Early Plays *MW 6:00-7:15* **Antalocy**

Fascinating characters, rich language, clashing politics--Shakespeare's plays still enthrall today's audiences, and provide exciting texts to examine more deeply. The course will examine how dramatic structure works, and how character, theme and image intertwine. We will study in detail five of Shakespeare's plays, sampling how he develops his art in the different modes of history, play, comedy and tragedy. The course will also present some of the key cultural issues in Elizabethan society of his day, to study how the plays reflect and re-define those issues. Current video and film productions will be viewed and analyzed, too, to see how contrasting interpretations of the plays help us understand them more fully.

Presentation: *Lecture-discussion.*
Requirements: *One three-page paper, midterm, and final.*
Text: *Richard III, Julius Caesar, Taming of the Shrew, Much ado About Nothing, and As You Like It.*

145B. Shakespeare – Early Plays *TR 9:00-10:15* **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*. 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, papers, 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 *TR 10:30-11:45* **Yen**

This semester we will read four of Shakespeare's tragedies, *Hamlet*, *Othello*, *King Lear*, and *Macbeth*; and two of his other later plays, *Measure for Measure* and *The Tempest*. We will study his works through careful consideration of the characters and themes represented in each play: how female, comic, or heroic characters are portrayed; how the portrayals reveal gender, class, and familial relationships; and how the characters illuminate significant themes explored in the plays—themes such as honor, revenge, love, jealousy, justice, mercy, power, ambition, and a myriad of other human problems that perplex, trouble, and often overwhelm Shakespeare's enduring characters. 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 later 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 Discussion*
Requirements: *Tests, paper, final exam, dramatic reading, oral presentation.*
Texts: *Folger editions of Hamlet, Othello, King Lear, Macbeth, Measure for Measure and The Tempest.*

150C. American Realism *MW 12:00-1:15* **Sweet**

Reacting against the excesses of sentimentality and idealization associated with the Romantic movement, American writers from 1865 to 1910 sought a more "truthful treatment" of American life in their novels, poetry, short stories, and essays. Unflinching depictions of life in war, factories, city streets, Southern black communities, Indian boarding schools, New York salons, and the wilderness of the West will be our focus as we explore the relationship between art and "truth"; the influence of Darwinism and the biological sciences on American culture; and the quest for social equality and justice in post-Civil War America.

Requirements: *Short critical papers, midterm, and final.*
Presentation: *Lecture-Discussion*
Texts: *To be selected, but likely to include works by Zitkala Sa, Henry James, William Dean Howells, John Muir, Sarah Orne Jewett, Charles Chesnut, Jack London, Paul Laurence Dunbar, Mary Freeman.*

150F. Contemporary American Fiction: 1950-Present **Madden**

MW 1:30-2:45

In 1967 John Barth wrote that "in an age of ultimacies and final solutions -- at least felt ultimacies, in everything from weaponry to theology, the celebrated dehumanization of society, and the history of the novel--(novelists') work in several ways reflects and deals with ultimacy, both technically and thematically." Although Barth's remark is in no way prescriptive, it does succinctly define the dilemma in which many novelists after World War II find themselves.

This course will examine representative works by writers with an established reputation which demonstrate this condition of exhausted possibilities and the diversity of vision and method that result in the contemporary American novel.

Presentation: *Lecture-discussion.*
Requirements: *Midterm, final, paper and occasional quizzes.*
Texts: *Barth, The End of the Road; Roth, The Ghost Writer; Didion, Play It As It Lays; Berger, Neighbors; Robinson, Housekeeping; Ellison, Invisible Man; Pynchon, The Crying of Lot 49.*

150L. Lost Generation Writers *TR 12:00-1:15* **Wanlass**

"You are all a lost generation," Gertrude Stein is reported to have said of the American writers in the period extending from 1919—the end of WWI—to 1929—the stock market crash. And yet this group of writers produced some of the richest American literature ever. As critic Alfred Kazin explains, "They had a special charm—the Byronic charm, the charm of the specially damned; they had seized the contemporary moment and

made it their own; and as they stood among the ruins, calling the ruins the world, they seemed so authoritative in their dispossession, seemed to bring so much craft to its elucidation, that it was easy to believe that all the roads really had led up to them.”

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

Requirements: *Papers, Exam.*

Texts: (subject to some possible change): *Anderson, Winesburg, Ohio; Wharton, Summer; Cather, A Lost Lady; Cummings, Selected Poetry; Eliot, The Waste Land; Faulkner, The Sound and the Fury; Fitzgerald, Tender is the Night; Hemingway, A Farewell to Arms.*

165F. Caribbean Literature *TR 3:00-4:15* **Lee-Keller**

A Brief Description: Caribbean Creole.

What does it mean to be Creole? Depending upon specific historical, linguistic, social, national and political contexts, Creole can refer to a language, an ethnicity, a racial category, a marker of birth, and/or a culture. In other words, the meaning of Creole has changed over the centuries from a simple definition of a person of mixed-heritage born in the colonies to a radical political philosophy endorsing pan-African alliance. In this course, we will trace what it means to be Creole in the U.S. and in the Caribbean across time and place, language and ethnicity. We will investigate multi-ethnic perspectives of cross-cultural, transnational coalition and antagonism, as well nationally specific migrations, coalitions and antagonism as mediated through race, class and gender. We will examine texts addressing Haiti, Grenada, Dominican Republic, Jamaica, and the U.S. We will read fictional texts alongside sociological, theoretical, and historiographical ones.

Presentation: *Discussion/Workshop*

Prerequisites: *None*

Requirements: *Three (3) one-page response papers; one (1) two-page paper proposal; one (1) 7- to 9-page final paper.*

Texts: *C.L.R. James, The Black Jacobins; Alejo Carpentier, The Kingdom of This World; Edwige Danticat, The Farming of Bones; Julia Alvarez, How the Garcia Girls Lost Their Accents; Jean Rhys, Wide Sargasso Sea; Patricia Powell, The Pagoda*

170E. Short Fiction *MW 3:00-4:15* **Buchanan**

Great short stories pack as much of a punch as good novels, and they're quicker to read. This course explores the art of short fiction through readings of a variety of world writers. Major authors to be studied in this class include, but are not limited to, Joyce, James, Kafka, Hemingway, Atwood, O'Connor, Faulkner, de Maupassant, etc.

Presentation: *Lecture-discussion*

Requirements: *2 papers, journal*

Texts: *To be selected*

170G. Modern Poetry *TR 3:00-4:15* **Wanlass**

What makes poetry “modern”? How do we read the modern poem? These are two of the questions we will explore in our study of modern poetry written in English. We will begin the course with Whitman and Dickinson and will then consider such poets as Hopkins, Yeats, Frost, Stevens, Williams, Moore, Bishop, Eliot, Cummings, Hughes, Thomas, Levertov, Rich, and Song. Our emphasis will be on reading the poems as closely as possible for understanding and appreciation.

Presentation: *Discussion, brief lectures.*

Requirements: *Paper(s), Exam.*

Texts: *To be selected.*

170M. Literatures of Sexuality *MW 1:30-2:45* **Toise**

From the idyllic, Greek, 3rd-century BCE love story of the young male shepherd Daphnis and his beautiful girlfriend Chloe, to the cross-dressing characters of Shakespeare's *As You Like It*, to *Passing*'s obsessive and deadly love triangle between Claire, Irene, and Brian set in the African-American community of 1930s Harlem, we'll examine how culture and history shape writing about sexuality. The course will include screenings of the television series *Sex and the City* and Alfonso Cuarón's *Y Tu Mama Tambien*. In contemporary culture, sexuality is often assumed to be a profound experience, reflecting personality, identity, and nature. By looking at a range of historical and contemporary literary texts about sex, we will begin to think about other ways of seeing and thinking about sexuality. Assuming that sexuality is shaped by culture, we will look at efforts to represent sexuality and gender in three distinct historical moments: (1) classical Greek and Roman culture, (2) early modern

Britain, and (3) modernity in the U.S. We will think about hetero, homo, and bi-sexuality, but often we'll be looking at constructions of the erotic for which these modern classifications won't exactly fit. Interested students should note that some, but not all, of the texts will be sexually explicit and students are required to complete all the readings for the course.

Presentation: *Lecture/Discussion*

Requirements: *Frequent reading quizzes, several short response papers, formal six-page paper, and final exam.*

Texts: *Daphnis and Chloe (Oxford UP), Plato's Symposium (Oxford UP), William Shakespeare's As You Like It (Everyman edition), Eliza Haywood's Fantomina, James Cleland's Memoirs of a Woman of Pleasure, Nella Larsen's Passing, Michel Foucault The History of Sexuality, Volume 1: An Introduction and The History of Sexuality, Volume 3: The Care of the Self. Screenings include Sex and the City (selected episodes), Y Tu Mama Tambien (r-rated film). A photocopy packet to be purchased will include writings by Sappho, Aphra Behn, Marquis de Sade, Sigmund Freud, and others.*

180F. The Novels of Toni Morrison *MW 12:00-1:15* **Ridley**

Perhaps early American idealists were unaware that slavery licensed any citizen to ply black bodies with an exuberant, Baroque array of exotic restraints and disciplines; or that the fetish of the black body rendered exotic/erotic through excessive restraint would remain culturally cathartic into the twenty-first century. Toni Morrison's novels link the history of this cultural fetish to the less direct violence of America's dominant discourses—from science to Dick and Jane primers to history—that ceaselessly restart the processes of classifying especially black women's bodies as “exotics.” From black women's points of view, these linked cultural phenomena blast the most delicate moments of black intimacy, hence some of the most terrifying scenes in *The Bluest Eye*, *Beloved*, and *Paradise*. We will study *Jazz* to complete the *Beloved*, *Jazz*, *Paradise* trilogy. We will end with *Sula*.

Requirements: *“Seminar style” oral reports on the novels and progress reports on 2 formal essays. Identification quizzes. Vigorous, exploratory class discussion. Nearly perfect attendance.*

180H. American Identities *M 7:00-9:50* **Lee-Keller**

A Brief Description: Migration and Immigration

By watching films, listening to music, studying history, learning from guest speakers, and reading fiction, we will examine how migration and immigration shape changing racial and gender ideologies informing the concept of an “American Identity” at key moments of domestic crises and international conflicts in U.S. history. We will re-examine essentialist notions of identity formation and take a comparative approach focusing on the processes by which identities are shaped with and against other ethnic, racial, national, gender groups in the struggles for economic, social, and political dominance. Our aim will be to become familiar with the complexities and contradictions embedded in the concept of American Identities represented in a variety of literary and cultural texts. We will screen *Lone Star*; *Unforgiven*, *Brokeback Mountain*, *Birth of a Nation*, *Issei Wahine*, and *Devil in a Blue Dress*.

Presentation: *Lecture/Discussion Section with TAs*

Prerequisites: *None*

Requirements: *2 Midterms and Final Exam, Discussion section*

Texts: *Jessica Hagedorn, Dogeaters; Toni Morrison, Beloved; Fae Myenne Ng, Bone; Américo Paredes, With a Pistol in His Hand, a Border Ballad and Its Hero; Patricia Powell, The Pagoda; Danzy Senna, Caucasia.*

GE Requirements: *Fulfills both Area C4 and Race and Ethnicity*

180W: Native American Literature *TR 1:30-2:45* **Grandbois**

One definition of postmodern literature is that it is obsessed with crossing boundaries, blurring them, thereby making them irrelevant. If that's the case, then Native American literature may be the most post modern literature of all. Though our journey through the Native American literary landscape will begin with traditional, oral literature—myths and songs—the majority of the semester will be spent with contemporary fiction and poetry. Our attention will be fixed on the continuously blurring boundaries: the line between orality and literacy, between the past and present, objective and subjective reality, the individual and the community, and finally the individual/community's relationships with the natural world. Along the way, we will discover some truly remarkable writers and note their relationship to the American literary canon.

Presentation: Lecture, Discussion, Student Presentations
Requirements: Papers and a final exam
Texts: *Tracks*—Louise Erdrich; *Ceremony*—Leslie Marmon Silko; *Fools Crow*—James Welch; *The Lone Ranger and Tonto Fistfight in Heaven*—Sherman Alexie; *House of Dawn*—N. Scott Momaday; *Green Grass, Running Water*—Thomas King; *Elsie's Business*—Frances Washburn; *How We Became Human*—Joy Harjo

190B. C.S. Lewis **Hennelly**
 TR 10:30-11:45

This course is designed to acquaint students with CS Lewis's theological, critical, and especially, creative works. It allows students to discuss and analyze Lewis's fiction and discover that his stories transcend univocal clichés about Christian apologetics, children's literature, fantasy, and science fiction. In fact, Lewis's critical remarks on "myth" actually integrate these various genres: "My view would be that a good myth (i.e. a story out of which varying meaning will grow for different readers and in different ages) is a higher thing than an allegory (in which one meaning has been put). In an allegory a man can put only what he already knows: in a myth he puts what he does not yet know and could not come by in any other way." In this syncretistic sense, Lewis's fiction nurtures the kind of holistic critical and imaginative skills that creatively encourage his readers to self-develop and self-discover.

Presentation: Seminar
Requirements: Reading Quizzes; midterm exam; group presentation; and final term paper.
Texts: *Out of the Silent Plant; Perelandra; That Hideous Strength; The Lion, The Witch and The Wardrobe; Prince Caspian; The Voyage of the Dawn Treader; The Silver Chair; The Horse and His Boy; The Magician's Nephew; The Last Battle*; various excerpts from Lewis's theological and critical writings.

190L. New Millennium Drama **Santora**
 MW 4:30-5:45

New Theater for a new century! This class will survey the best drama since the year 2000. Every play selected for study has already won a drama prize; most have won a Pulitzer (American) or an Olivier (British). Likely selections to include, but not limited to: *Doubt*, John Patrick Shanley, *Yellowman*, Dael Orlandersmith, *The Goat or Who is Sylvia?* Edward Albee; *Proof*, David Auburn; *Brooklyn Boy*, Donald Margulies; *The Laramie Project*, Tectonic Theater Project; *The Shape of Things*, Neil LaBute; *A Number and Far Away*, Caryl Churchill, *TopDog/Underdog*, Suzan Lori Parks, *Anna in the Tropics*, Nilo Cruz *The Lieutenant of Inishmore* and *The Pillowman*, Martin McDonagh, *Take Me Out*, Richard Greenberg, *Living Out*, Lisa Loomer, *Small Tragedy*, Craig Lucas, *The Retreat from Moscow*, William Nicholson. *Well*, Lisa Kron, *Romance*, David Mamet. Attendance at one live performance.

Presentation: Lecture discussion or round-table discussion, depending on the number of students.
Requirements: (1) A weekly one page response to each play studied (2) One page background Research for some plays (3) A review of the live performance (4) 3 – 5 page paper on a full length play since 2000.
Pre-requisites: WPE. Approved for Intensive Writing Requirement

191A. Masterpieces of Cinema **Gieger**
 M 6:30-9:20pm

A survey of great films from the origins of cinema over a century ago to texts from our own contemporary moment. We will pay particular attention to realist & expressionist stylistics, gender constructions, and narrative techniques. Films to be screened include: *The Cabinet of Dr. Caligari*, *The Kid*, *Sherlock Jr.*, *Libeled Lady*, *The Rules of the Game*, *Citizen Kane*, *Laura*, *Bicycle Thieves*, *All that Heaven Allows*, *Far From Heaven*, *Ali: Fear Eats the Soul*, *Swept Away... by an Unusual Destiny in the Blue Sea of August*, *Mississippi Masala*, and *Edward Scissorhands*. ****Note**** Some of the films we study will feature moments of graphic violence and/or explicit sexuality.

Presentation: Lecture/Discussion
Requirements: Midterm and Final Exam, One Paper, Film/Creative Project, Response Papers
Texts: Robert Phillip Kolker, *Film, Form, and Culture* (McGraw-Hill)

195A Writing Center Theory and Practice: Internships **Gabor**
 MWF 10:00-10:50

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.

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 **Phillips**

Supervision Only: Contact Instructor for Further Information
 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 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

197P. British Film **Gieger**
 W 6:30-9:20pm

We will view a variety of British films from the 1930s to the 1990s, looking at the historical and artistic contexts for the films and thinking about the shifting definitions of what represents "British" on the screens of the cinema and in the minds of viewers. Films to be screened include: *The Private Life of Henry VIII*, *Industrial Britain*, *The Lady Vanishes*, *Black Narcissus*, *The Man in the White Suit*, *Dr. No*, *Horror of Dracula*, *Saturday Night and Sunday Morning*, *Darling*, *Don't Look Now*, *My Beautiful Laundrette*, *A Room with a View*, *The Governess*, *Bhaji on the Beach*, *Elizabeth*, and *The Full Monty*. ****Note**** Some of the films we study will feature moments of graphic violence and/or explicit sexuality.

Presentation: Lecture/Discussion
Requirements: Midterm and Final Exam, One Paper, Response Papers, Quizzes
Texts: Jim Leach, *British Film* (Cambridge)

198T. Senior Seminar: Law and Literature **Matlock**
 MW 3:00-4:15

This course will treat authors as diverse as Sophocles and Scott Turow to explore the relationships between law and literature. We will explore the theoretical assertion that a close connection exists between imaginative documents and legal ones by looking at how literary texts make use of legal terms and settings and at how legal documents contain narrative testimonies and construct narrative. Can literary texts provide fruitful commentaries on the law and its ability to distinguish the truth and dispense justice? In this class we will reflect on what literature can tell us about law and society by considering how literature provides an opportunity to investigate the workings of justice, articulate critiques of legal systems and explore ethical and moral cruxes.

Presentation: Discussion, lecture, workshop
Requirements: Frequent reading quizzes, several short papers, a presentation, a project proposal with a short annotated bibliography, and a longer research paper.
Texts: TBA

198T. Senior Seminar: At Play with Play **Tucker**
 TR 6:00-7:15

Frequently in European theater, more so than in American, playwrights compose works whose subject is, in various ways, theater itself: plays

about the making of, and making meaning out of, plays—writing, directing, producing, acting in and, indeed, reviewing. Other plays feature characters consciously playing roles with the play itself; in others, characters are unaware of the roles they play—often to tragic ends. This course will explore a number of these infinitely fascinating plays with an eye towards their metadramatic elements.

Presentation: *Lecture-discussion*
Requirements: *Response papers; oral reports; 12-15 page research paper.*
Texts: *Shakespeare, Hamlet, A Midsummer Night's Dream; Stoppard, Rosencrantz and Guildenstern Are Dead, The Real Inspector Hound, Ayckbourn, A Chorus of Disapproval, Comic Potential, Beckett, Endgame; Coward, Hay Fever; Pinter, The Lover; Frayn, Noises Off.*

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 **Madden** *MW 3:00-4:15*

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

Presentation: *Seminar.*
Requirements: *Bibliography, Critical Essay, Take-home final.*
Texts: *Keesey, Contexts for Criticism; Eagleton, Literary Theory; MLA Handbook; Joyce, Dubliners; O'Neill, Long Day's Journey Into Night; Ellison, Invisible Man; Robinson, Housekeeping; O'Brien, Night.*

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

200A. Methods and Materials of Literary Research **Matlock** *TR 4:30-5:45*

English 200A is designed to introduce graduate students to the skills and methods used in the discipline of English today. We will begin by focusing on research methods (including an introduction to the mysteries of catalogues, bibliographies, and the CSUS library). We will then devote our attentions to critical theory, making no attempt at coverage of literary or critical history, but focusing on approaches that can be adapted to a wide range of materials; the goal will not be to make students familiar with all of critical theory, but to make them feel comfortable in working with theory.

Presentation: *Seminar.*
Requirements: *Textual comparison, Annotated bibliography, Presentation, Paper Proposal, Seminar Paper, Participation.*
Texts: *Norton's Hamlet, ed. Cyrus Hoy; Bedford's Wuthering Heights, ed. Linda H. Peterson; MLA Handbook; David H. Richter, The Literary Tradition 3rd ed., course reader.*

Supplementary Texts: *(Recommended) M.H. Abrams, A Glossary of Literary Terms.*

200E. Curriculum and Assessment *TR 6:00-7:15* **Heather**

This course will introduce language teachers to the multiple factors which influence the design of curricula and assessment instruments. The course takes the view that curricula and assessment are part of a single ongoing, collaborative, reiterative process which is influenced by a wide range of theoretical principles and educational and institutional factors. The class will combine lectures, discussions, and workshops to identify and explore the role of these factors in curriculum and assessment design.

Presentation: *Lecture-discussion.*
Prerequisites: *None.*
Requirements: *Two projects, presentations.*
Texts: *Bachman, L. & Palmer, A. (1996). Language Testing in Practice. Oxford. Graves, K. (2000). Designing Language Courses. Heinle*

210G. Second Language Acquisition *MW 3:00-4:15* **Marshall**

The course will explore research findings and theories in the field of Second Language Acquisition. Topics include the critical period and (dis)similarities of L1/L2 acquisition, the roles of input, interaction, and output, and the effect of formal instruction, including error correction.

Presentation: *Seminar.*
Prerequisites: *TESOL program pre-requisites, particularly 110A and 110P. 200D is also a pre-requisite, waived at the discretion of the instructor.*
Requirements: *Extensive reading and class discussion, response papers, term paper, mid-term exam.*
Texts: *To be selected.*

215A. Reading/Vocabulary Acquisition *M 6:30-9:20pm* **Ferris**

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; lesson planning project; oral report; short papers*
Prerequisites: *See TESOL prerequisites.*
Texts: *Birch, English L2 Reading: Getting to the Bottom (2nd Ed.); Grabe & Stoller, Teaching & Researching Reading; other articles/chapters TBA.*

215D. Pedagogy of Spoken English *TR 4:30-5:45* **Clark**

What are the unique challenges of promoting listening and speaking skills in the second language classroom? What kinds of activities are suitable? This class will emphasize the teaching of listening skills and oral proficiency with a secondary emphasis on the teaching of pronunciation.

Presentation: *Seminar.*
Prerequisites: *TESOL program prerequisites (110A, 110Q, 110P) or permission of instructor.*
Requirements: *TBA*
Texts: *TBA*

220A. Teaching Composition in College *TR 3:00-4:15* **Melzer**

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

Presentation: *Discussion-workshop.*
Requirements: *Weekly response journals, teaching portfolio project, class presentations.*
Texts: *Essays on Composition theory and practice available on PDF files; Richard Straub, A Sourcebook for Responding to Student Writing.*

220C. Teaching Basic Writing - College Level *W 6:30-9:20pm* **Glade**

A course in composition theory and pedagogy which examines Writing Assessment. This course will include readings and discussions about not only the theories and history of writing assessment but also the ways in which writing assessment has practical application in colleges and universities. In addition to reading and writing assignments, students will

participate in research and design of assessment instruments.

Presentation: Seminar format; discussion
Prerequisites: English 220A
Requirements: Weekly reading responses and other informal writings; presentations; research/assessment project
Texts: Broad, Bob: *What We Really Value*; Huot, Brian: *(Re)Articulating Writing Assessment*; White, Edward M. *Teaching and Assessing Writing*; White, Edward M. & William Lutz & Sandra Kamusikiri: *Assessment of Writing: Politics, Policies, Practices*; Yancey, Kathleen Blake: *Portfolios in the Writing Classroom*.

225. Theories of Teaching Literature MW 4:30-5:45 **Meyer**

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

Presentation: Seminar, workshop.
Requirements: Course assessment will be based on a portfolio evaluation. The portfolio will include some of the following: a project on teaching a specific literary text; reading responses; syllabi assessment; anthology assessment.

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

230D. Meter and Rhythm MWF 11:00-11:50 **McKinney**

Prosody is the general term that encompasses all aspects of poetic meter and form. Meter (from Latin *metrum*, "measure") is simply a controlled pattern of auditory stimuli established in a line of poetry. Rhythm refers to the actual sound and inflection of words, the free give-and-take of accents, inflections, and pauses within a line of poetry. This course is not exclusively a poetry writing course. Rather, it is designed for poets and students of poetry alike (English majors, this means you). Specifically, this course is designed to serve as a bridge between the creative writing and the literature "tracks" in the CSUS English department, to highlight the symbiosis between the study and production of verse, and to demonstrate that knowledge of prosodic principles can greatly enhance one's ability to read and appreciate poetry. To this end, the course will undertake a prosodic examination of work by poets covered in courses central to our major: Shakespeare, Pope, Keats, Bradstreet, et al., as well as contemporary poets writing in traditional, metered forms: Gioia, Hadas, Steele, Turco, et al. The project in this course is to introduce traditional English-language prosodic practice and then to progress to fairly advanced levels of competence in it. The goal is to provide answers to questions most often asked about prosody, not only for the reader uncertain how to hear or perform poems written in meter, but also for the poet attempting to use meter and rhyme as compositional resources. The course will include history, theory and practice. Students will be required to write poems in metered forms, but the evaluation of those poems will be based solely on the technical aspects of meter and form, not on poetic "quality." Therefore, non-poets need have no fear of failure based on the quality of their verse.

Presentation: Lecture/Discussion
Requirements: Quizzes on prosody (definition of terms, identification and application of techniques), completion of poems, one metrical analytical paper, midterm, and final. Class participation and attendance.

Texts: To be selected

230X: Master Class in Writing Fiction TR 4:30-5:45 **Grandbois**

This course is designed to help you shape a full-length fiction project, i.e. a novel or a 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 60 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: Arranged individually with each student

230Y. Master Class in Writing Poetry MW 1:30-2:45 **McKinney**

This course is a on-to-one tutorial, which meets neither regularly nor as a class. It is designed to provide the students with the opportunity for intense study and rigorous practice in the theory and production of poetry, without the added distraction of ego that can accompany peer critique in the workshop setting. In other words, think of this course as a mentorship. Students will write twelve poems during the semester, submitting them in groups of three or four every month. The instructor will critique the poems in writing and assign readings and exercises specific to the needs of the individual student. When the student has completed the assigned readings, she will schedule a meeting with the instructor to discuss the assignments, her poems, and her plans for future work. In lieu of a final, all members of the tutorial will meet to share their work in an informal reading.

Presentation: One-on-one tutorial
Prerequisites: Graduate status. It should be noted, however, that graduate status alone does not a poet make. The one-to-one nature of instruction means that the professor can accommodate a broad range of style and talent. Nevertheless, students interested in this course are expected to understand why Hallmark greeting card verse is not appropriate in an academic setting and to have read some contemporary poetry in English. Those who lack these qualifications are encouraged to meet with Dr. McKinney who will suggest some summer reading in preparation for this course. Note-Students who have taken either 130B or 130C will be prepared for 230Y

Requirements: Twelve new poems (some assigned in forms)
Texts: To be selected

240I. Jane Austen W 6:30-9:20pm **Bell**

This course will focus on Jane Austen, perhaps England's greatest novelist. We will read almost everything Austen wrote—her six published novels, fragments of two others that she never completed, an unpublished novella, a sampling of the high-spirited parodies she entertained her family with as a teenager, and a selection from her letters. We will trace the development of Austen's art from her teenage years until her death in 1817 at the age of 41, noting how each new book is a distinct departure from the previous ones. Austen, as we shall see, was a bold and adventurous innovator, never content to repeat what she had done before.

Texts: Austen, *The Oxford Illustrated Jane Austen*, ed. R. W. Chapman (6-volume set; ISBN: 0192547070). All students must purchase the Chapman edition, even if they have other editions of individual novels.

240R. Charles Dickens TR 1:30-2:45 **Hennelly**

This course will examine Dickens' major narrative, plot, and realist/romance genre structures, image patterns, and thematic preoccupations like the interrelationships between homes, prisons, factories and schools. The influences of Dickens' life, of periodical publishing of illustrated magazines, and of Victorian society will also receive major attention. Along the way, the course will introduce students to some of the more relevant insights of several post-structural critical schools including those of deconstruction, the carnivalesque, liminality, and Lacanian psychology. Open to Undergraduates.

Presentation: Lecture-discussion.
Requirements: Quizzes, one seminar report on current Dickensian criticism, one term paper.

Texts: *Bleak House*, *David Copperfield*, *Great Expectations*, *Hard Times*, *Our Mutual Friend*, *The Pickwick Papers*, *The Mystery of Edwin Drood*.

240U: Nineteenth-Century Texts and Sexuality **Toise**

R 6:30-9:20pm

In this course, George Eliot and her novels will become a 'case study' for some of the most fraught issues of sexuality of her day, issues she lived out in her body and experience and which become the substance of her extraordinarily complex and subtle novels. Eliot's persona, her life, and her novels are caught up in deep contradictions about sexuality and, perhaps, female sexuality in particular: she was a female intellectual yet suspicious of feminism; she was emotionally sensitive and tended toward hypochondria yet wrote characters who must overcome their own self-regard; she was deeply concerned with ethics yet lived with a man married to someone else. We will examine how such issues place Eliot at a crucial moment of centuries-long changes in conceptions of gender and sexuality. In this context, we will read about George Eliot's life, examine four of her most complex and celebrated novels--*Middlemarch*, *The Mill on the Floss*, *Daniel Deronda*, and *Romola*—and examine contemporary writing and

thinking about sexuality, language, the body, masochism, ethics, and gender.

Presentation: Discussion

Requirements: Several shorter thought papers, paper proposal with short bibliography, presentation, and 15-page seminar paper.

Texts: Oxford University Press World's Classic editions of *Mill on the Floss*, *Middlemarch*, *Romola*, and *Daniel Deronda*; Tim Dolin's *Authors in Context: George Eliot* (Oxford University Press World's Classics); Kathryn Hughes's *George Eliot, The Last Victorian* (The Cooper Square Press); Lucy Bland and Laura Doan's *Sexology Uncensored: The Documents of Sexual Science* (Chicago); and a collection of essays posted on webct that you must print out and bring to class.

240X. Contemporary British Fiction T 6:30-9:20pm **Buchanan**

In recent years, British writers have reasserted their traditional concern with sexual deviancy, social dysfunction and supernatural doings, even as they grapple with current issues such as racial, class and religious tensions in Britain as well as British culture's increasing marginalization by American influence. This class will examine the work of controversial figures such as Salman Rushdie, Martin Amis and Jeanette Winterson, as well as some lesser known but equally ingenious fabulists such as Alasdair Gray and Angela Carter.

Presentation: Seminar-discussion

Requirements: Two response papers, one oral presentation and a final paper

Texts: To be selected.

245. Shakespeare Studies MW 4:30-5:45 **Adams**

Hamlet

An exhaustive study of Shakespeare's most celebrated and widely discussed plays.

Presentation: Seminar.

Requirements: Analytical papers, presentations, term paper

Texts: *Hamlet* (Arden Edition 2,006)

250F. Whitman and Dickinson TR 3:00-4:15 **Sweet**

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

Requirements: Two critical papers, one oral presentation.

Presentation: Seminar; Discussion.

Texts: *Leaves of Grass and Other Writings* (Norton); *Complete Poems of Emily Dickinson* (Back Bay); *Emily Dickinson: A Collection of Critical Essays* (Prentice Hall)

250G. William Faulkner W 6:30-9:20pm **Price**

William Faulkner never finished high school and sporadically attended a university, spent most of his life in a Southern small town far from the centers of American and European sophistication, yet is considered by many the finest American novelist of the 20th century; in his own way and at home, he created an imaginative universe, the Yoknapatawpha County, of which he was sole owner and proprietor, and in which virtually every human being acquired dignity, respect, complexity, and a profound understanding (at least by the attentive reader). Faulkner's humanity extended to those often marginalized by society: African-Americans in the early twentieth century South, unwed mothers, idiots, murderers, greed-driven empire builders.

In this course we read nine of Faulkner's major fictions, applying, as useful and appropriate, new criticism, feminism, and other critical methodologies. We shall also pay particular attention to the complexities of his style and his narrative construction.

Presentation: Discussion, student presentations

Requirements: Short Paper, Long Paper, Quizzes, Mid-term exam

Texts: *Light in August*, *The Sound and the Fury*, *Absalom, Absalom*, *Go Down, Moses*, *The Hamlet*, *The Reivers*, and three others

250K. Contemporary American Fiction M 6:30-9:20pm **Madden**

At the conclusion of "Is America Falling Apart?" Anthony Burgess writes, "The guides, as always, lie among the writers and artists....they can at least clarify (the nature of contemporary America) and show how it relates to

the human condition in general. Literature, that most directly human of the arts, often reacts magnificently to an ambiance of unease of apparent breakdown." This course will present some of the most prominent American novelists today with the aim of charting some of the diverse fictional responses to a culture in a state of transition. Students will also examine pertinent secondary sources that deal with this period.

Presentation: Seminar

Requirements: Two seminar papers; critical presentation; final exam.

Texts: Percy, *The Moviegoer*; L'Heureux, *Handmaid of Desire*; West, *The Very Rich Hours of Count von Stauffenberg*; Nabokov, *Lolita*; Roth, *The Counter Life*; Dehillo, *White Noise*; Robinson, *Housekeeping*; Morrison, *Beloved*.

250V. Cultural Studies R 6:30-9:20pm **Jamieson**

This course will study the history, current academic (institutional) status, distinguishing features, political implications, range of materials, fundamental analytical categories, and underlying theoretical assumptions and techniques associated with the field of Cultural Studies.

Presentation: Seminar.

Requirements: Presentations (the written text to be handed in), participation in class discussion, two short papers relatively early in the semester (by the eighth week), and a final seminar paper.

Texts: Lawrence Grossberg, Cary Nelson, and Paula Treichler, eds., *Cultural Studies*, Routledge, 1992; and others to be selected.

280B. Ethics of African-American Verbal Aesthetics **Ridley**

M 6:30-9:20pm

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

Presentation: Seminar

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

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

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

410A Writing Center Theory and Practice: Internships **Gabor**

MWF 10:00-10:50

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.

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 Tutoring TR 3:00-4:15 **McKee**

Tutors work with small groups of students for whom English is a second language, helping them to improve composition skills and editing skills. Tutors are responsible for developing lesson plans and class materials.

Tutors meet with ESL students two hours per week and attend a tutoring seminar three hours per week. Instructor approval required.

Presentation: *Seminar-workshop.*

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

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

Texts: *To be announced.*

410C. Careers in English – Internships **Phillips**

Supervision Only: Contact Instructor for Further Information

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 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 **Glade**

M 6:30-9:20pm

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: *Lindemann: A Rhetoric for Writing Teachers; Mike Rose: Lives on the Boundary.*

410F Internship—Teaching Literature *TR 6:00-7:15* **Meyer**

In this course, students will gain experience and pedagogical strategies in teaching literature courses as they serve as interns in an undergraduate large (60+) lecture course in literature. They will be mentored by the instructor-of-record of the lecture course and supervised by the Internship Coordinator. In addition to attending the literature course in which they intern, students will also attend bi-weekly seminar meetings with their peers who are interning in a number of courses. **Note:** Although the course is scheduled for TR 6-715, students will only meet with the Internship Coordinator on Tuesday evenings from 6-715 every other week. For Fall 2007, students will be placed in one of the following courses (**see their course descriptions**): Engl 40A British Literature I (TR 12-115 Matlock); Engl 50A American Literature I (TR 430-545 Sweet); Engl 180H American Identities (M 7-9:50Lee-Keller).

Presentation: *Internship/Seminar*

Prerequisites: *Permission of Internship Coordinator and Approval of Literature instructors. **Note:** Interested students should see Professor Meyer (CLV 104) and fill out an information form which will be used for placement. **Recommended:** Concurrent or Prior enrollment in either Engl 225A and/or Engl 220A.*

Requirements:

For Literature Course (further determined by mentor-teacher):

- Attend lectures and assist instructor-of-record.
- Complete all reading assignments along with students in internship course.
- Participate in constructing and responding to classroom activities
- Lead group discussions and conduct other student-centered learning activities.
- Interns may be asked to prepare and present a lecture.

For Internship:

- Keep a reflective teaching journal.
- Produce a teaching portfolio, essay, or project.
- Complete assigned readings on teaching.

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

See description on page 13.

598T. Directed Study: Plan C-TESOL *MW 4:30-5:45* **Heather**

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

Presentation: *Seminar.*

Prerequisites: *TESOL program required courses and linguistics electives.*

Requirements: *Discussion leading, comprehensive examination.*

Text: *No book required.*

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

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

PLAN A: MASTER'S THESIS

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

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

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

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

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

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

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

PLAN B: CREATIVE WRITING PROJECT

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

PLAN C: COMPREHENSIVE EXAM

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

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

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