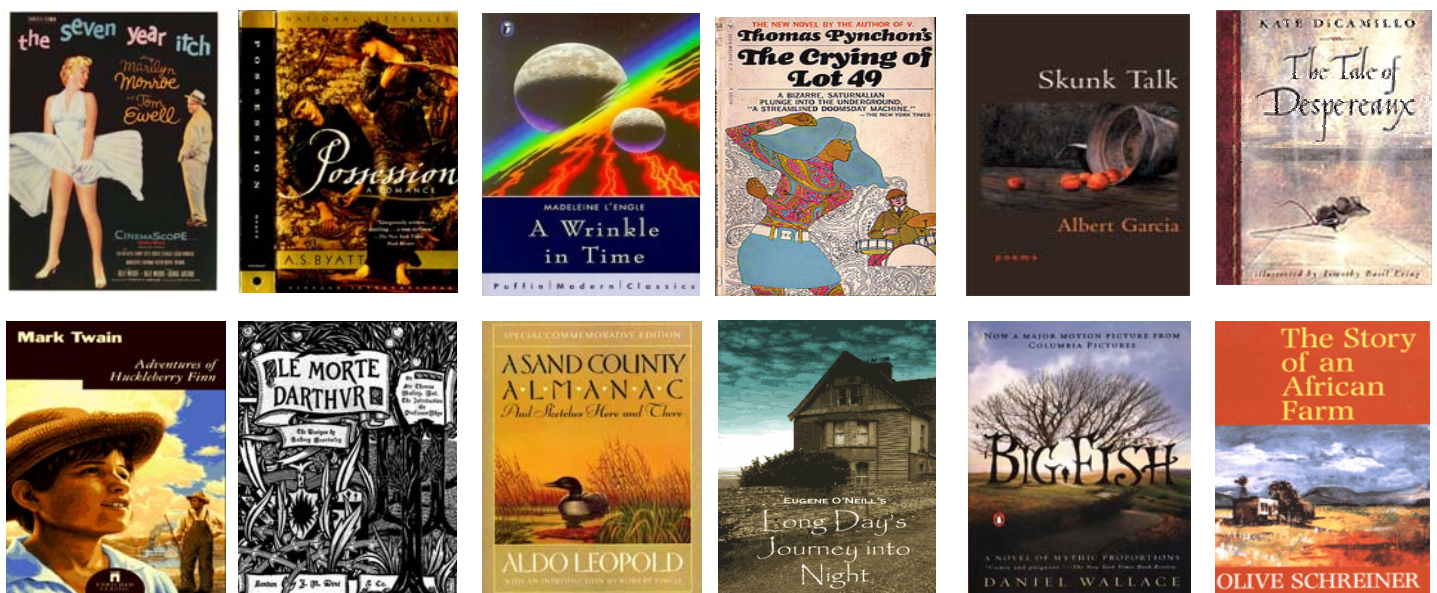




# CSUS English Department Course Description Booklet Spring 2008



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

# **WELCOME TO ENGLISH STUDIES**

**Department of English, CSUS**  
**Spring 2008**



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# ENGLISH DEPARTMENT FACULTY



## Full-Time Faculty

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:** Agosta, Bell, Buchanan, Gieger, Hennelly, Matlock, Meyer, Toise, Tucker, Yen.

**Irish:** Madden.

**Medieval:** Matlock,

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

**Shakespeare:** 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:** 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:** Phillips (Internships); Agosta (Teaching Credentials - - Liberal Studies).

**ENGLISH PLACEMENT TEST AND E0665:** Heckathorn, Klyse.

**UNDERGRADUATE PROGRAMS COORDINATOR:** Buchanan.

**ENGLISH MINOR ADVISOR:** Toise.

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

**OVERSEAS STUDIES:** Dunstan, Matlock.



# 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 Spring 2008: Nov 1 through Nov 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 1<sup>st</sup> for Fall, and May 1<sup>st</sup> for Spring.

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

# My Sac State



Through My Sac State, you are able to register online 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 November for the Spring 2008 Semester. This invitation will contain your registration date and time. Registration appointments will be made based on class level priority from November 19 through December

21. After December 21 priority registration ends and students will be able to register regardless of academic level from January 9<sup>th</sup> until January 24<sup>th</sup>.

## **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 *November 8 – November 30th*.
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](http://www.theinternsource.org)
- Jobs: [www.dice.com](http://www.dice.com); [www.hotjobs.com](http://www.hotjobs.com)

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

# THE UNDERGRADUATE ENGLISH MAJOR

**NEW REQUIREMENTS:** Students who will graduate under the **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, 165F,
- 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, 141A
- Any course from English 145 series (if not taken as requirement)
- English 185C, 190B, 190J, 197P

### English Language

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

### Creative and Professional Writing

- Any course from English 30 series
- Any course from English 130 series
- English 118T (Fall 2008 course number will change to 120P)

### Poetry

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

### Fiction

- English 30B, 116B, 130A, 140G, 140H, 140L, 150C, 150D, 150F, 150H, 150I, 150L, 150M, 150N, 150P, 155E, 155F, 170E, 170K, 170Z, 180B, 185B, 185C, 185I, 190B, 190J, 197K

### Drama

- English 145B (if not taken as requirement)
- English 145C (if not taken as requirement)
- English 90A, 140E, 140M, 140R, 141A, 150J, 170D, 170H, 170I, 170L, 190L, 190V

### Race, Nation, and Ethnicity

- English 65 (if not taken as requirement)
- English 165A, 165D, 165E, 165F, 175H 180A, 180B, 180F, 180H, 180J, 180L, 180M, 180W, 180Z, 185K

### Gender and Sexuality

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

### Literary Theory and Cultural Studies

- English 65 (if not taken as requirement)
- English 100A, 100B, 116B, 150K, 150M, 150N, 150P, 160A, 165A, 165D, 165E, 165F, 175H, 180H, 180Z, 190C, 190D, 190H, 190R, 190Q, 191A
- Any course from English 197 series

### English Education

- English 110A, 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 (this requirement is available online at <http://www.csus.edu/schedule/fall2007/spring2008/GEForLanguage.stm>). 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 217.

# ***MINOR REQUIREMENTS***

## **English Minor**

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

### **Specific Requirements:**

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

## **Creative Writing Minor**

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

### **Specific Requirements:**

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

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

## **TESOL Minor**

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

### **Specific Requirements:**

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

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

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



# ENGLISH SUBJECT MATTER PROGRAM

## (Teaching Credential)

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

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

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

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

### **Required Literature Courses (27 units):**

#### ***Required Lower Division (12 units):***

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

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

#### ***Required Upper-Division (15 units):***

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

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

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

English 140 series: Studies in British Literature or

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

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

English 150 series: Studies in American Literature or

English 155 series: Major Figures in American Literature

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

English 165 series: Literature of the English Speaking World or

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

English 185 series: Studies in Women's Literature

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

English 170 series: Studies in Literary Genres and Modes

### **Required Core Language Courses (18 units)**

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

### **Senior Seminar (3 units\*)**

English 198T	Senior Seminar	(3 units)
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\*Students following the 2002 and subsequent catalogs must complete a senior seminar. With your adviser's permission, however, you can "double count" your senior seminar so that it also satisfies one of the upper division requirements, keeping your total major units to 45. Another reason to see your adviser!!

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

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

**Core Courses (36 units)**

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

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

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

**English 65** Introduction to World Literature

**English 145B OR 145C** Shakespeare

**English 198T** Senior Seminar

**English 120A** Advanced Composition

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

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

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

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

**Communications Studies 104** Persuasive Public Speaking

**Extended Studies (12 Units)**

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

**9 units of English electives**

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

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



# THE GRADUATE ENGLISH MAJOR



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

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

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

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

## **PLAN A and C. Literature - Thesis or Comprehensive Exam**

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

## **PLAN A. Composition**

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

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

## **PLAN B. Creative Writing Project**

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

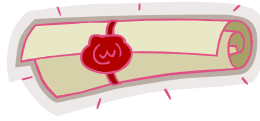
### **Degree Requirements**

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

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

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

# GENERAL INFORMATION FOR GRADUATE STUDENTS



## **ADVANCEMENT TO CANDIDACY:**

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

## **ASSISTANTSHIPS/ ASSOCIATESHIPS:**

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

## **WRITING PROFICIENCY EXAM:**

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

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

## **IMPORTANT NOTICE REGARDING CULMINATING REQUIREMENTS:**

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

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

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

# **MASTER OF ARTS IN TEACHING ENGLISH TO SPEAKERS OF OTHER LANGUAGES (TESOL)**

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

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

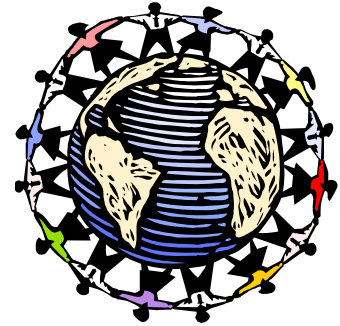
- Completed Bachelor's Degree (including demonstration of writing proficiency).
- 1.) A minimum GPA of 3.0 in the Bachelor's degree;
- 2.) 3.0 in the last 60 units;
- 3.) 3.0 in upper division courses.

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

- English 110A, 110P, 110Q, 120A (each with a grade of B or better).
- Native speakers of English: one year college study of a foreign language.
- Non-native speakers: 600 TOEFL (including the Test of Written English with a score of 5 or better) or a score of 250 or better on the Computerized TOEFL.

## **Degree Requirements (33 units):**

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



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

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

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

## **FOR MORE INFORMATION, CONTACT THE TESOL PROGRAM COORDINATOR:**

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

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



# CERTIFICATE PROGRAMS



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

## TEACHING OF COMPOSITION

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

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

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

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

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



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

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

## **Admission Requirements:**

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

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

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

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

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

## **Requirements for both options:**

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

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

## **Required core courses (12 units):**

**English 110A:** Linguistics & the English Language

**English 110P:** Second Language Learning

**English 110Q:** English Grammar for ESL Teachers

**English 195A/410A:** Internship in Writing Center

## **Electives (6 units)—two of the following:**

**English 210B:** Sociolinguistics & TESOL

**English 215A:** Reading & Vocabulary Acquisition

**English 215C:** Pedagogical Grammar for TESOL

**English 215D:** Pedagogy of Spoken English

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

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

**English 110A:** Linguistics & the English Language

**English 110P:** Second Language Learning

**English 110Q:** English Grammar for ESL Teachers

**English 215B:** Teaching ESL Writing

**English 410B:** ESL Internship

## **Electives (3 units)—one of the following:**

**English 200D:** Research in TESOL

**English 215A:** Reading & Vocabulary Acquisition

**English 215C:** Pedagogical Grammar for TESOL

**English 220A:** Teaching College Composition

**English 220C:** Teaching Basic Writing



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

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

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

# ***TEACHING READING TO ADULTS***

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



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

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

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

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

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

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

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

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

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

Contact Information: Program Coordinator  
Graduate Studies

Julian Heather  
916-270-6470

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

# Subscribe to English-L

## The English Department Listproc

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

### Subscribers will be able to:

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

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

To Subscribe to English-L go to the following website:

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

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

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

*Listowner: jmanthey@csus.edu*

**TAKE ADVANTAGE OF THIS FREE SERVICE.**

# JOIN TODAY!!!

# Department of English

## Spring 2008 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 Schedule* **Staff**

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

**Prerequisites:** *EPT score of 149 or above, or credit in ENGL 001.*

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

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

**G.E.:** *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 *MW 4:30 – 5:45* **Heather**

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

**Presentation:** *Lecture-discussion*

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

**Text:** *Morenberg, M. (2001). *Doing Grammar*. 3rd ed. New York: Oxford.*

### 16. Structure of English *TR 10:30 – 11:45* **Price**

This class will prepare future elementary school teachers to understand the syntactic development of their students' oral and written language. The primary focus will be on traditional school grammar (parts of speech, clauses, sentence analysis) and typical student faults.

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

**Requirements:** *Four tests, quizzes, daily exercises from the text*

**Texts:** *Price and Rodgers, *Grammar Demystified**

### 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 *MW 1:30 – 2:45* **Rice**

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:** *David Bartholomae, *Ways of Reading**

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

### 20\*. College Composition II *TR 12:00 – 1:15* **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.)*

### **30A. Intro to Creative Writing TR 4:30 – 5:45 Grandbois**

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

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

**Requirements:** *Creative exercises, poems, a short story, response papers, final exam*

**Texts:** *Making Shapely Fiction—Jerome Stern*

*A Poetry Handbook—Mary Oliver*

*A Book of Luminous Things—ed. by Czeslaw Milosz*

*The Vintage Book of Contemporary American Short Stories—ed. by Tobias Wolff*

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

This is an introductory course in writing poetry that will also encourage interested students to write musical lyrics; no previous experience as a poet is required. If you are a beginner, then this course is an ideal place for you to tap into your hidden creative side. We will explore techniques for invention, revision, editing, experimentation, reading work-in-progress, and making use of readers’ feedback. Students draft and revise poems and/or music lyrics, get responses, and complete a group of poems or songs by the end of the semester.

**Presentations:** *Workshop, Lecture-discussion.*

**Requirements:** *Various poetry and lyric writing assignments; portfolio of poems.*

**Texts:** *Pat Pattison, Writing Better Lyrics, others to be selected*

### **40A. Intro to British Literature I TR 1:30 – 2:45 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*, *Morte Darthur*, *The Faerie Queene*, *The Duchess of Malfi*, *Paradise Lost*, *The Way of the World*, *The Beggar’s Opera*, and poems by Wyatt, Sidney, Donne, Wroth, Lovelace, Marvell, Pope, Montagu, and Gray. We will approach the selected literary works by looking closely at their content, form, and historical situation.

**Presentation:** *Lecture-discussion*

**Requirements:** *Tests, Papers, Quizzes*

**Text:** *Norton Anthology of English Literature, 8<sup>th</sup> Edition, Vol. 1A, 1B and 1C*

### **40B. Intro to British Literature II TR 12:00 – 1:15 Toise**

Tracing the development of British literature over about three hundred years, we will look at conceptions of the body and its relation to the

printed word and, during the later parts of this period, other forms of representation—film, television, etc. Our readings will range from authors such as Jane Austen, Emily Bronte, Oscar Wilde, and Joseph Conrad to examples of popular culture, like Monty Python’s *Flying Circus* and the movie version of *Trainspotting*. In tracing out these ideas, we’ll attend to changing conceptions of gender and sexuality, of ideas about what constitutes the individual, and of literature itself.

**Presentation:** *Lecture-discussion*

**Requirements:** *Weekly quizzes, mid-term exam, final exam, and 12 webct postings.*

**Texts:** *Longman Anthology of British Literature of British Literature, Volume II (a,b, and c), 3<sup>rd</sup> edition, ed. David Damrosch (isbn: 0321337700), Northanger Abbey by Jane Austen (Penguin Classics; isbn: 0141439793), and Wuthering Heights (Penguin Classics; isbn 13: 0141439793) by Emily Bronte.*

### **50A. Intro to American Literature I TR 6:00 – 7:15pm Ridley**

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

**Presentation:** *Lecture/Discussion, student presentations*

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

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

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

### **50B. Intro to American Lit II TR 4:30 – 5:45 Lee-Keller**

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

**Method of Presentation:** *Lecture; students will meet regularly in discussion sections.*

**Prerequisites:** *None*

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

**Texts:** *Ng, Fae Myenne, Bone; Valdez, Luis, Zoot Suit; Wharton, Edith, Bunner Sisters; and a course reader.*

**Fulfills GE:** *AREA C3*

### **65. Intro to World Literature MW 3:00 – 4:15 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*

**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 MW 3:00 – 4:15 Glade**

Designed to review and improve academic reading and writing skills for upper division students who have taken but not passed the Writing Proficiency Exam. Focuses on the writing process, text-based academic writing, revision, and editing. 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. Recommend that you have completed English 20 with a grade of C- or higher.

**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 Marshall**

*MW 3:00 – 4:15; TR 12:00 – 1:15*

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

**Presentation:** Lecture / discussion.

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

**Requirements:** Midterms and final.

**Texts:** To Be Selected

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

*MW 12:00 – 1:15*

This course requires students to develop a thorough understanding of the basic issues in traditional English grammar and usage. Topics will include parts of speech, functions of words and phrases in sentences, and punctuation and usage.

**Presentation:** Lecture-discussion

**Requirements:** Tests, homework.

**Texts:** To be selected.

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

*TR 3:00 – 4:15*

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

**Texts:** Price and Rodgers, *Grammar Demystified* (text and workbook)

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

*TR 3:00 – 4:15*

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

**Presentation:** Lecture-discussion.

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

**Requirements:** Two projects, teaching demonstration, final exam.

**Texts:** Brown, H.D. (2006). *Principles of language learning and teaching* (5<sup>th</sup> Ed.). Pearson; Brown, H.D. (2007). *Teaching by principles* (3<sup>rd</sup> Ed.). Pearson.

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

*MW 1:30 – 2:45*

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* (2<sup>nd</sup> Ed.), Longman; Brown, H.D. (2000) *Principles of Language Learning and Teaching* (5<sup>th</sup> Ed.). Longman.

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

*MW 12:00 – 1:15; MW 1:30 – 2:45; MW 6:00 – 7:15*

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 Helt**

*TR 10:30 – 11:45 ; TR 1:30 – 2:45*

This course will emphasize the child's acquisition of oral language, and the subsequent acquisition of literacy skills (reading and writing) in elementary school. Topics covered will include second language acquisition; basic concepts of linguistics; a comparison of phonics and whole language approaches 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.

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

*MW 12:00 – 1:15; MW 3:00 – 4:15*

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

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

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

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

### **116B: Children's Literary Classics** **Grandbois**

*TR 12:00 – 1:15; TR 1:30 – 2:45*

This course 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. 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, Lecture, 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:** *A Child's Anthology of Poetry, ed. Elizabeth Hauge Sword  
Charlotte's Web—E. B. White  
A Wrinkle in Time—Madelaine L'Engle  
Bridge to Terabithia—Katherine Paterson  
The Tale of Despereaux—Kate Dicomillo  
The Giver—Lois Lowry  
The Witch of Blackbird Pond—Elizabeth George Spear  
The Hobbit—J.R.R. Tolkien  
The Birchbark House—Louise Erdrich  
City of the Beasts—Isabel Allende*

### **118T. Professional Writing** **Gabor**

*MW 12:00 – 1:15*

Get ready for a writing or editing career with this course! "Professional Writing" includes the writing done in many career settings—politics and public policy, technical writing, business writing, public relations, and more. Students will write for real clients during the semester as a service-learning project; in Spring 2008, all of the local clients will have a political or public policy focus. Students will begin by assessing the client's needs and work through analysis of the rhetorical situation, progress reports, usability tests, and, finally, delivery of the finished product to the client, a local organization. Along with producing professional documents for a client, students will also write individual compositions which explore and critique the rhetorical practices commonly used in professional writing. Students will learn the common genres (such as memos, letters, and reports) and tools (such as PowerPoint, e-mail) of professional writing.

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

**Prerequisites:** *A passing score on the WPE.*

**Requirements:** *Short individual writing assignments and an extensive Team Project.*

**Texts:** *Service-Learning in Technical and Professional Communication (Melody Bowden and J. Blake Scott), web publications, handouts, and other texts TBA.*

### **120A. Advanced Composition** **Glade**

*MW 6:00 – 7:15pm*

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. 3 units.*

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

*TR 1:30 – 2:45*

A course in writing well. Students will write several short essays (2 – 3 pages) and one long final paper (of about 10 pages). We will discuss student work in class, and each student will have individual conferences

with the instructor. We will also read and discuss examples of well-written expository prose.

**Presentation:** *Lecture-Discussion*

**Requirements:** *Attendance is required*

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

### **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:** *To Be Selected*

### **125B. Writing and the Young Writer** **Smith**

*MW 3:00 – 4:15*

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

**Presentation:** *Discussion/Workshop*

**Requirements:** *Frequent informal and formal writing assignments*

**Texts:** *Course Reader; Elbow, Everyone Can Write; Atwell, In the Middle and additional text.*

### **125E. Academic Read & Writ in a Second Language** **Ferris**

*TR 1:30 – 2:45*

Helps prospective teachers to better understand the unique needs of second language students. The course will cover second language acquisition theory with particular emphasis on the teaching of reading and writing for academic purposes. Practical skills covered will all focus on the particular needs of second language readers and writers, for instance, how to help them to read more efficiently and with greater comprehension, how to write more fluently and accurately in ways that meet the needs and expectations of the academic discourse community.

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

**Requirements:** *Several projects and papers, including lesson planning and working with an ESL reader/writer.*

**Prerequisites:** *None.*

**Texts:** *Reid, Essentials of Teaching Academic Writing; Seymour & Walsh, Essentials of Teaching Academic Reading, other readings TBA.*

### **130A. Writing Fiction** **Rice**

*MW 12:00 – 1:15*

This is a creative writing workshop designed around the study and production of short fictions. We will concentrate on the aesthetic processes of writing fiction. Through reading and writing, we will work on becoming aware of the word-by-word formation of texture, tone, invention; that is, on the craft and susceptibility to the life of words. We will work deeply into the bone of experience and desire by exploring details. Emphasis will be on production and discussion of student fiction in a workshop. We will use critical, creative and dialogical models to structure our discussions. We will read Gardner's *The Art of Fiction* in order to give us a vocabulary for discussing the craft of your writing. And we will learn to read as writers instead of reading as literature majors.

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

**Requirements:** *Attendance, preparation for class discussions, various short exercises on craft, one short story (10 to 12 pages) that will be revised numerous times throughout the semester.*

**Texts:** *John Gardner, The Art of Fiction, James Joyce, Dubliners, Richard Ford, The Granta Book of the American Short Story and others to be named later*

### **130C. Poetry Writing II** **McKinney**

*MW 1:30 – 2:45*

This course will examine a wide array of poetic theories – manifestos, *ars poetica*s, linguistic analyses – and students will be asked to write poems informed by and/or in accordance with these theories. This is a poetry writing course centered around a history of poetics. It is designed to help the working poets contextualize their work, to help them make historically informed decisions about their poetic practice. Students will complete a portfolio of ten original poems, write readings responses, take quizzes and exams based on assigned readings, and respond to the work of their peers (orally and in writing) in the “workshop” format.

**Texts:** Jon Cook, *Poetry in Theory*; Bin Ramke, *Tendril*; Indigo Moor, *Tap*.

**130E. Grandmother, Mother, and Me** TR 10:30-11:45 **Mackey**

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

**Requirements:** Two Biographies and one autobiography.

**Presentation:** Workshop.

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

**140E. Restoration Comedy** M 6:30 – 9:20pm **Gieger**

We will examine a dozen or so comedies written (roughly) during the period 1660-1710, comedies written in a style for which this era of English literature is now famous—or infamous. We will read the comedies with an interest in and attention to what they reveal about changing sexual, emotional, political and social relations during the period. We will focus on what these plays can tell us about the relationships between men and women, between husbands and wives, between parents and their children, between groups of friends and their (often indistinguishable) enemies, between a monarch and his/her subjects, between a conservative political party and its progressive opposition, and between an anxious aristocracy and a rising middle class. The first portion of the class will look at satire and politics on the stage while the second half will take a look at some rather remarkable heroines.

Plays to be read will include: Sir Robert Howard, *The Committee* (1662); John Dryden, *Secret Love* (1667); William Wycherley, *The Country Wife* (1675); Aphra Behn, *The Rover* (1677) and *The Lucky Chance* (1686); Thomas Otway, *Venice Preserved* (1682); Thomas Southerne, *Sir Anthony Love* (1690) and *Oroonoko* (1695); Mary Pix, *The Innocent Mistress* (1697); William Congreve, *The Way of the World* (1700); George Farquhar, *The Beaux Stratagem* (1707); Susannah Centlivre, *The Busy Body* (1709); John Gay, *The Beggar’s Opera* (1728); and Oliver Goldsmith, *She Stoops to Conquer* (1773)

Warning: Some plays read and films screened may contain sexually-charged material.

**Presentation:** Lecture/Discussion

**Requirements:** Reading Responses, Quizzes, Midterm, Final Exam, 6-7-page Paper, and a Creative Project on one of our Comedies

**Texts:** *The Broadview Anthology of Restoration and Early Eighteenth-Century Drama* (Broadview Press); *Eighteenth-Century Women Dramatists* (Oxford)

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

TR 4:30 – 5:45

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

**Presentation:** Lectures and discussion.

**Requirements:** Oral presentations, journals and two formal essays.

**Texts:** To be selected.

**141A. The Essential Shakespeare** TR 12:00 – 1:15 **Antalocy**

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

**Presentation:** Lecture and active discussion.

**Prerequisites:** Refer to Advanced Studies section of Schedule of Classes.

**Texts:** Folger paperback editions: *Midsummer Night’s Dream*, *Henry IV, pt. 1*, *Merchant of Venice*, *Twelfth Night*, *King Lear*

**145A. Chaucer – Canterbury Tales** TR 12:00 – 1:15 **Matlock**

This course will introduce students to Chaucer’s great poem and the ways it thinks about power, authority, gender, and the pursuit of truth. Because the poem in some sense presents a series of conversations between pilgrims and because it is not always clear what order Chaucer meant the tales to be in, our reading will follow the conversations, covering most of the tales along the way, without aiming at completeness. Additionally, we will consider how *The Canterbury Tales* speaks to modern audiences by following some of the critical conversations that have taken place about the poem in Lee Patterson’s new *Casebook*.

**Presentation:** Lecture/Discussion

**Requirements:** Presentation, Paper, Midterm, and Final

**Texts:** Geoffrey Chaucer, *The Canterbury Tales: Complete*, Ed. Larry D. Benson. Houghton Mifflin, 2000 and Lee Patterson, ed. Geoffrey Chaucer’s *The Canterbury Tales: A Casebook*. Oxford University Press, 2007.

**145B. Shakespeare – Early Plays** MW 12:00 – 1:15 **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*. Our readings of Shakespeare’s plays will also be supplemented by film excerpts, critical essays, and dramatic performances. 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 4:30 – 5:45 **Matlock**

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

**Prerequisites:** None.

**Presentation:** Lecture and group discussions.

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

**Texts:** *Bedford editions of Othello, Macbeth, and The Winter's Tale; Pelican editions of King Lear, Cymbeline, and The Tempest, and a course reader.*

**145C. Shakespeare – Later Plays** MW 1:30 – 2:45 **Yen**

This semester we will read six of Shakespeare's later plays: the four major tragedies, *Hamlet, Othello, King Lear, and Macbeth*; a problem play, *Measure for Measure*; and a romance, *The Tempest*. We will study the plays through careful consideration of the characters and themes—themes such as revenge, love, jealousy, power, ambition, and a myriad of other human problems that perplex, trouble, and often overwhelm Shakespeare's enduring characters. Our readings of Shakespeare's plays will also be supplemented by film excerpts, critical essays, and dramatic performances. 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 Shakespearean texts on their own—with confidence and pleasure.

**Prerequisites:** None.  
**Presentation:** *Lecture and Group Discussion*  
**Requirements:** *Tests, papers, dramatic readings, oral presentations.*  
**Texts:** *Folger editions of Hamlet, Othello, King Lear, Macbeth, Measure for Measure and The Tempest.*

**145I. John Milton** TR 10:30 – 11:45 **Bell**

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

**Requirements:** *Two short papers; final exam; occasional written homework assignments.*  
**Texts:** *Milton, Complete Poems and Major Prose (Odyssey Press); Hill, The Century of Revolution (Norton).*

**150B. American Romanticism, 1835-1865** T 6:30 – 9:20pm **Jamieson**

Reading and discussion of selected writings by Poe, Emerson, Thoreau, Hawthorne, Melville, Whitman, and Dickinson.

**Presentation:** *Lecture / discussion*  
**Requirements:** *Short response papers on topics specified by the instructor; mid-term examination; term paper.*  
**Texts:** *Texts by Poe, Emerson, Thoreau, Hawthorne, Melville, Whitman, and Dickinson, to be selected; relevant secondary materials as needed.*

**150H. Recent American Fiction** M 6:30 – 9:20pm **Madden**

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

**Presentation:** *Lecture-discussion.*  
**Requirements:** *Paper, midterm, essay final.*  
**Texts:** *To be selected, but representative writers may include Toni Morrison, Marilyn Robinson, Paul West, John L'Hereux, Don DeLillo, Thomas Berger, and Joyce Carol Oates.*

**150M. California Fiction** MW 12:00 – 1:15 **Madden**

An old saying holds that if California did not exist, someone would have to invent it, and invent it they have. From its earliest beginnings in the imaginations of Spanish explorers, California existed as both a geographical and mythical territory, a place of wide divergence and wild contradictions. The California phenomenon—the place where the American Dream can reach fulfillment—has captivated writers for decades, and in the works of the best of these figures, the phenomenon has received careful, often critical, scrutiny. This course will present a cross-section of this fiction, examining the various literary manifestations of the California phenomenon.

**Presentation:** *Lecture-discussion*  
**Prerequisites:** *English 1A and either English 50A or 50B strongly recommended.*  
**Requirements:** *Midterm, final, paper, periodic quizzes.*  
**Texts:** *West, The Day of the Locust; Chandler, The Little Sister; Steinbeck, The Grapes of Wrath; Didion, Run River; Norris, McTeague; Pynchon, The Crying of Lot 49.*

**150P. The American Gothic** MW 12:00 – 1:15 **Sweet**

In this class, we will read spine-tingling American short stories, captivity narratives, novels, and poetry from across the centuries. As we investigate representations of terrifying, uncanny, and supernatural phenomena, we will trace the changing guises of the Gothic mode in American literature. We will examine how literary depictions of horror rehearse our individual and cultural fears about sexuality, race, violation, rebellion, madness, and death, and we will inquire into that thrill of macabre pleasure that attends the exploration of the darker side of life.

**Requirements:** *Short critical papers, midterm, and final.*  
**Presentation:** *Lecture-Discussion*  
**Texts (likely include):** *Joyce Carol Oates: American Gothic Tales; Charles Brockden Brown: Edgar Huntly; Edgar Allan Poe: Tales; Henry James: The Turn of the Screw; Charlotte Perkins Gilman: The Yellow Wallpaper*

**155E. Hemingway and Fitzgerald** TR 12:00 – 1:15 **Wanlass**

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

**Presentation:** *Lecture-discussion (with an emphasis on discussion).*  
**Requirements:** *Two papers and an exam.*  
**Texts:** *Hemingway: The Sun Also Rises, The Garden of Eden, The Old Man and the Sea, The Snows of Kilimanjaro and Other Stories; Fitzgerald: The Great Gatsby, Tender is the Night, The Last Tycoon, The Short Stories of F. Scott Fitzgerald.*

**165D. Post-Colonial Literature** TR 4:30–5:45 **Ridley**

Surprisingly, Dr. Eugene Weber, the ultra-conservative UCLA historian televised regularly on Cable Channel 14, calls cultural relativism "the impact of travel upon sensitive, intelligent minds." In this course, one's mind "travels," excited by the prospect of encountering a wide range of cultural variety in the literature of the recently decolonized, the so-called "Third World." It is the worldly critic's adventure to explore cultures and traditions unlike one's own and to investigate the subtleties of the interaction between "local" and "global" cultures.

**Presentation:** *Lecture/Discussion*  
**Prerequisites:** *Successful completion of basic composition requirements.*  
**Requirements:** *Near perfect attendance; regular identification quizzes to test for timely completion of the reading; a midterm and final take-home essay exams.*  
**Texts:** *Kanthapura by Raja Rao (India); Breath, Eyes, Memory by Edwidge Danticat (Haiti); Things Fall Apart by Chinua Achebe (Nigeria); The Wine of Astonishment by Earl Lovelace (Trinidad); A Season of Grace by N.V.M. Gonzales (The Philippines); Remembering Babylon by David Malouf (Australia)*

**170K. Masters of the Short Story** *TR 1:30 – 2:45* **Ridley**

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

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

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

*Excellent attendance and full participation in class discussion. The time, energy, and patient concentration to devote to rigorous textual and comparative analysis. One formal essay using comparative analysis. Three essay exams. Three Tales by Gustave Flaubert (translation), Three Lives by Gertrude Stein, Dubliners by James Joyce, Cane by Jean Toomer, In Our Time by Ernest Hemingway, and Lost in the Funhouse by John Barth.*

**Texts:**

**170L. Absurd Vision in Modern Drama** **Tucker**

*MW 1:30 – 2:45*

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

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

**Presentation:** *Lecture/Discussion*

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

**Texts:** *Final choices to be made among the following: Beckett, Waiting for Godot, Endgame, Film; Genet, The Balcony; Ionesco, The Bald Soprano; Pinter, The Birthday Party, The Servant, Betrayal, Sleuth; Stoppard, Arcadia; Ayckbourn, Comic Potential, House and Garden, Albee, Zoo Story, The Goat; Shepard, True West, The God of Hell; Mamet, House of Games, American Buffalo.*

**185B. 20th Century Fiction by Women** **Buchanan**

*R 6:30 – 9:20pm*

We will read short stories and novels by authors such as Virginia Woolf, Doris Lessing, Margaret Atwood, Alice Munro, Nadine Gordimer, Tsitsi Dangarembga, Elizabeth Bowen, Muriel Spark, Dorothy Parker, Jamaica Kincaid, Jean Rhys, Angela Carter, and Zora Neale Hurston. We will trace the development of Modernist experimental narrative and its influence on subsequent generations of female authors worldwide.

**Presentation:** *Lecture/discussion/group activities*

**Requirements:** *Two formal papers, journals and in-class presentations.*

**Texts:** *To be selected*

**185D. American Women Writers** *TR 1:30 – 2:45* **Sweet**

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

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

**Presentation:** *Lecture-Discussion*

**Texts (likely include):** *Foster: The Coquette; Sedgwick: Hope Leslie; Harriet Beecher Stowe: Uncle Tom's Cabin; Harriet Jacobs: Incidents in the Life of a Slave Girl; Dickinson: Final Harvest; Edith Wharton: The House of Mirth; Kate Chopin: The Awakening*

**190D. Detective Fiction** *MW 4:30 – 5:45* **Gieger**

Crime and detective fiction continually ask us what do we know about people and events and how do we know it. In this course we will read a selection of texts that address this desire to know and its connections to the mysterious and the criminal. We will start with the "classics" (Poe, Doyle, Christie, Hammett, Cain, Chandler) and then adaptations of the genre from the 1950s forward that touch on issues of race, feminism, hetero/homosexuality, environmentalism, family, etc. Discussions of this popular literary form will address the ways in which an obsession with crime and punishment manifests itself in various cultures and cultural moments. Some of the texts we will study feature moments of *graphic violence* and/or *explicit sexuality*.

**Presentation:** *Lecture/Discussion*

**Requirements:** *Midterm, Final Exam, One Paper, Quizzes, Thought Papers/Discussion Starters, and a Creative Project*  
**Texts:** *Classic Mystery Stories (Dover); Edgar Allan Poe, Tales of Terror and Deduction (Dover); Sir Arthur Conan Doyle, Six Great Sherlock Holmes Stories (Dover); Agatha Christie, Murder on the Orient Express & Partners in Crime; James M. Cain, The Postman Always Rings Twice; Dashiell Hammett, The Thin Man; Raymond Chandler, The Big Sleep; Mickey Spillane, Vengeance is Mine! (in The Mike Hammer Collection, Vol. 1); Ross MacDonald, The Drowning Pool; Walter Mosley, Devil in a Blue Dress; P. D. James, An Unsuitable Job for a Woman; Nevada Barr, Ill Wind; Josh Lanyon, Fatal Shadows; Carole Nelson Douglas, Good Night, Mr. Holmes; the film of The Thin Man (1934–William Powell, Myrna Loy, & Asta!); and TV episodes of Columbo, Remington Steele, and Moonlighting.*

**190J. Tolkien: Lord of the Rings** *TR 10:30 – 11:45* **Hennelly**

This course is designed to acquaint students with J.R.R. Tolkien's critical and imaginative worldviews as a BEOWULF and fantasy scholar as well as the more celebrated creator of Middle-earth. The class should satisfy students' need to discuss and analyze Tolkien's works and help them understand that the "popular fantasy writer" is ultimately overshadowed by—or better, lives side-by-side with—the profoundly universal artist who wrote THE HOBBIT and THE LORD OF THE RINGS trilogy. In this latter sense, the course justifies speaking of Tolkien in the same breath with canonical Modern British writers like James Joyce, Virginia Woolf, and D.H. Lawrence. His narrative and dramatic structures, image patterns, thematic, and overall concern with language often compares with theirs, particularly in connection with the ethical and existential concerns of the wasteland myth.

**Presentation:** *Lecture-Discussion.*

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

**Texts:** *J.R.R. Tolkien's The Hobbit, The Fellowship of the Ring, The Two Towers, The Return of the King, The Silmarillion, and The Tolkien Reader, plus Brian Rosebury's Tolkien: A Cultural Phenomenon.*

**191A. Masterpieces of Cinema** *R 3:00 – 5:50* **Mackey**

What makes the difference between a movie that's a classic and one that's just a flash in the pan? In this course we will examine the elements that make great films great: cinematic techniques, thematic unity, characterization, plot, symbolism, and philosophical assumptions. A final list of the films will be announced at the beginning of the term. It is likely to include: *Usual Suspects*, *Citizen Kane*, *Blade Runner*, *Strangers on a Train*, *Treasure of the Sierra Madre*, *His Girl Friday*, *Young Frankenstein*, *The Seventh Seal*, and *Some Like it Hot*.

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

**Requirements:** *Attendance, midterm, final exam*

**Texts:** *Blade Runner, Phillip K. Dick: A Short History of the Movies (9<sup>th</sup> edition), Gerald Mast and Bruce Kawin*

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

MWF 12:00 – 12:50

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

**Presentation:** Discussion/workshop  
**Requirements:** Three papers; informal writings; intern tutoring in the CSUS Writing Center

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

**195C. Careers in English** R 6:30 – 9:20pm **Phillips**

Are you wondering what to do after graduation? Work in a career position before you graduate through a professional internship in local businesses, government agencies or nonprofit organizations. Internships are important to have on a resume, and offer you the chance to understand and develop professional goals and opportunities. Interns have, for example, honed editing skills at Prima Games, written technical brochures at the Attorney General's Crime Prevention Center, coordinated events at El Dorado County's Chamber of Commerce, and written for local magazines. Many interns also develop their own internships through their own contacts. Earn 3 units (CR/NC) for 150 hours of work. Internships may be paid or unpaid. Follow these steps to sign up: 1) Read the detailed job descriptions in the Intern Binder in CLV 103. 2) Contact Prof. Phillips at 278-6560, email at [kcp@surewest.net](mailto:kcp@surewest.net) or his office, DH 202. 3) Register with CASPER for English 195C (or 410C for graduate students) and 4) turn in a signed Agreement Form. Contact Professor Phillips as early as possible before the semester begins about internship opportunities.

**Presentation:** Internship—supervised, experiential, learning.  
**Prerequisites:** B or better in English 120A or writing samples and permission of the instructor.

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

**197G. Films of Great Directors** T 6:30 – 9:20pm **Gieger**

A semester of screenings, readings about, and discussions of three directors known for their Hollywood comedies of the 1930s, 40s, and 50s: Ernst Lubitsch, Preston Sturges, and Billy Wilder. We will watch five films from each director and approach the films in terms of comic traditions and comic topics: Romantic Troubles, Comedy of Disguise, Love and Infidelity, Politics and Comedy, and Show Business Satire. Films to be screened—Lubitsch: *Trouble in Paradise*, *Angel*, *Ninotchka*, *The Shop Around the Corner*, *To Be or Not to Be*; Sturges: *The Palm Beach Story*, *The Lady Eve*, *The Great McGinty*, *Sullivan's Travels*, *Unfaithfully Yours*; Wilder: *Some Like It Hot*, *The Apartment*, *A Foreign Affair*, *The Seven Year Itch*, *Sunset Blvd.*

**Presentation:** Lecture/Discussion  
**Requirements:** Reading Responses, Quizzes, Midterm, Final Exam, 6-7-page Paper, and a Creative Project on one of our directors and his films or film style.

**Texts:** James Harvey, *Romantic Comedy in Hollywood from Lubitsch to Sturges (Da Capo)*; Glenn Hopp & Paul Duncan, *Billy Wilder: The Complete Films (Taschen)*

**197K. Fiction into Film** W 6:30 – 9:20pm **Rice**

Cinema has profoundly affected the possibilities of the novel in this century, particularly in terms of narrative experimentation, representation, and time. Film continues to dominate our real-time lived experience. For that reason alone, it is important to carefully examine the social dynamic of the viewing experience. This course will examine the intersections between cinematic and textual representations and desires. We will explore the cultural risks and meanings involved in translating a written text from one time and place into a new cultural matrix. In the course we will view and read selections and whole works by Julio Cortazar and Michelangelo Antonioni, Sally Potter and Virginia Woolf, and others.

Films we will view include: *Blow-Up*, *Orlando*, *The Pillow Book*, *Rashomon*, *Little Women*, *Big Fish*, *O Brother Where Art Thou*, *Contempt*, *Dracula*, and others.

**Presentation:** Lecture-Discussion  
**Requirements:** Regular attendance, active participation, Mid-term exam and Final exam.

**Texts:** Milan Kundera, *The Unbearable Lightness of Being*; Homer, *The Odyssey*; Virginia Woolf, *Orlando*; Julio Cortazar, *Blow-Up*; Ryunosuke Akutagawa, *Rashomon*; Louisa May Alcott, *Little Women*; *The Pillow Book of Sei Shonagon*; Daniel Wallace, *Big Fish*; Alberto Moravia, *Contempt*; James Joyce, *Ulysses*; Bram Stoker, *Dracula* and others.

**198T. Senior Seminar in English** TR 1:30 – 2:45 **Antalocy**

**Nature Writing and Ecocriticism: Bringing Nature Home**  
Rafting on the American River or enjoying a starry night from the deck, the natural landscape appeals to us—and has always had a strong presence in literature. In these times of “An Inconvenient Truth,” we can ask our own questions about “nature”: how do writers pursue their quests to understand the forces of nature? What do such writers as John Muir, Aldo Leopold, and John Steinbeck discover at the “heart of darkness”? How do their different connections with their physical environments affect their characters, stories, or style? Using the new tools of ecocriticism, we will investigate the ways that classic literary works and contemporary nature writers re-awaken our senses and our sense of “place.” Students will supplement textual study with a field trip of their choice, and will write a brief “environmental autobiography” as well as an in-depth research paper about ways that writers engage with the physical world around us.

**Presentation:** Focused topics and discussion.  
**Requirements:** One 3 page, One 5 page, and one 8 – 10 page research paper

**Texts:** Cather, *The Prairie*; Steinbeck, *The Pearl*, Leopold, *Sand County Almanac*; short stories and 1 recent novel.

**198T. Senior Seminar in English** MW 4:30 – 5:45 **Lee-Keller**

**Popular Culture**  
Reality TV, music sports, summer blockbuster movies, iTunes, YouTube, fanzines, ezines, body art, shopping, MySpace, Facebook, Star Trekkers—all of these come under the heading of Pop Culture. And they all have an enormous influence on how we think about ourselves, what we know about the world, and where we find our place in it. By examining various aspects of popular culture from different analytical approaches, students will develop and practice advanced-level critical reading, thinking, and writing skills. Students will engage in extensive research projects focused on academic inquiry: they will evaluate, analyze, and interpret a variety of primary and secondary sources in order to enter into scholarly conversations; integrate primary and secondary sources into their analysis. The final paper will go through a series of revisions and peer reviews.

**Presentation:** Workshop  
**Prerequisites:** Satisfactory completion of 120A. Must be senior standing.

**Requirements:** Five (5) one-page reading responses, a paper proposal, and a final 13- to 15-page research paper on topic of student's choice (selected in consultation with professor).

**Texts:** Raiford Guins and Omayra Cruz, *Popular Culture*.

**198T. Senior Seminar in English** TR 3:00 – 4:15 **Toise**

**Love and Perversion: Reading, Literature, and Psychoanalysis**  
Using psychoanalysis, we will move between the imprisoned daughters of gothic literature in Ann Radcliffe's *A Sicilian Romance* to the perverse fantasies of Keats's “Ode on a Grecian Urn,” to the female homo-eroticism of Christina Rossetti's *Goblin Market*, to questions of sexual expression in twentieth-century texts such as Nella Larsen's novella *Quicksand* (set in the Harlem Renaissance) and the high-school classic *Catcher in the Rye*. Our discussions will range from these literary texts to the internet and film. We'll focus on psychoanalytic ideas about the unconscious, language, and sexuality in order to produce an argumentative research paper, where students authoritatively advance an original reading of a text or texts that works with and against psychoanalytic theories.

**Presentation:** Discussion

**Requirements:** Frequent reading quizzes, three short (2-3 page) papers, an annotated bibliography, and several drafts of the final research paper (15 pages).

**Texts:** Ann Radcliffe's *A Sicilian Romance* (Oxford World Classics; isbn 13: 0141439793), Nella Larsen's *Quicksand and Passing* (Rutgers UP; isbn : 08135117004), Josh Cohen's *How to Read Freud* (W.W. Norton & Co; isbn: 0393328171), Joseph Bristow's *Sexuality: The New Critical Idiom* (Routledge; isbn: 0141439793), Sigmund Freud's *The Wolfman and Other Cases* (Penguin; isbn 13: 9780142437452) and *Dora: An Analysis of a Case of Hysteria* (Touchstone; isbn: 0684829460), J.D. Salinger's *Catcher in the Rye* (Little, Brown & Company; isbn: 0316769487), and selected essays.

**200A. Methods and Materials of Literary Research Jamieson**  
R 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:** Keese, *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:** (Strongly recommended) M.L. Abrams, *A Glossary of Literary Terms*; R. Selden, et. al, *Readers Guide to Contemporary Literary Theory*; R. Selden, *Practicing Theory and Reading Literature*; S. Bonneycastle, *In Search of Authority*.

**200D. TESOL Research Methods TR 6:00 – 7:15pm Heather**

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

**Presentation:** Lecture-discussion  
**Prerequisites:** None  
**Requirements:** Course project, weekly journal assignments, group presentation, take-home final.

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

**210B. Sociolinguistics and TESOL MW 4:30 – 5:45 Clark**

This course is both an investigation into the study of language and society without special attention to TESOL concerns as well as a focus on the

pedagogical issues in teaching language beyond sentence-level grammar and the socially-embedded pragmatics of interaction in the target culture. Topics investigated include the anthropological roots of linguistics, language variation, discourse analysis a.k.a. interactional sociolinguistics), and World Englishes. The course is required for the MA-TESOL, and an option for students getting a TESOL Certificate.

**Presentation:** Seminar/workshop  
**Prerequisites:** ENGL 110A, ENGL 110P, ENGL 110Q, ENGL 120A.  
**Requirements:** Midterm, final examination, major semester project involving the taping of real-time, face-to-face conversation, nine homework assignments for submission.

**Text:** Foley, William A. 2000. *Anthropological Linguistics: An Introduction*. Oxford: Blackwell. ISBN 0-631-18603-4 (required); Cutting, Joan. 2002. *Pragmatics & Discourse: A resource book for students* (required).

**215A. Reading/Vocabulary Acquisition M 6:30 – 9:20 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.

**215C. Pedagogical Grammar for TESOL TR 4:30 – 5:45 Helt**

This course will focus on English sentence grammar with an emphasis on points that are problematic for ESL students. Topics will include the theory and practice of teaching/learning grammar; review of the syntactic structures of English; discourse constraints on sentence-level grammar decisions; corpus-based approaches to grammar analysis and teaching; and textbook evaluation with respect to grammar teaching. The course is required for the TESOL option of the M.A. in English, and is recommended for students getting the TESOL Certificate.

**Presentation:** Lecture-discussion and workshop.  
**Prerequisites:** See MA-TESOL prerequisites.  
**Requirements:** Lesson plans, presentations, textbook review; tutoring; final project.  
**Texts:** To be selected.

**220A. Teaching Comp in College MW 4:30 – 5:45 Heckathorn**

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

**Presentation:** Discussion, workshops, presentations.  
**Requirements:** Weekly assignments, teaching observations, oral presentations, and a final project.

**Texts:** *Cross-Talk in Comp Theory* by Victor Villanueva, Jr.; Other texts to be selected.

**220B. Classical Rhetoric W 6:30 – 9:20pm Bell**

The study of rhetoric dominated Western education for over 2000 years. Virtually every British and American poet from Chaucer to our own Dennis Schmitz received a classical -- which is to say, a rhetorical -- education. Even the romantics were as schoolboys required to master the principles of rhetoric. When in the 20th century American schools ceased teaching rhetoric, our nation soon discovered that it was in the midst of a writing crisis. The formal study of rhetoric (which Aristotle defines as "the faculty of discovering in the particular case what are the available means of persuasion") began in ancient Greece, where success in life depended almost entirely on one's ability to use words well. We will first trace the origins of rhetoric before discussing Plato's attacks on it. Next

we will study in detail Aristotle's treatise on rhetoric (in part an answer to Plato's attacks), probably the finest book on the subject ever written. Then we will examine classical rhetoric at work in the writing of Shakespeare, Milton, Swift, Austen, and others. Finally, we will ponder the social and educational consequences of abandoning the study of classical rhetoric.

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

**Note:** For the purposes of meeting distribution requirements, *Classical Rhetoric* is considered a literature course.

### **220D. Researching Teaching Writing** MW 4:30 – 5:45 **Melzer**

This course:

- introduces students to the critical theories that undergird the research methods and methodologies (e.g. quantitative/qualitative; discourse analysis; statistical analysis; action research; case study; ethnography; archival history) used in Composition Studies
- provides students with texts describing how to (and why to) conduct research in composition studies
- instructs students on ways to read current research for its practical applications in the composition classroom.

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

**Presentation:** *Discussion/Workshop*

**Prerequisites:** *English 220A*

**Requirements:** *Research project, annotated bibliography, presentation, weekly postings to WebCT discussion board*

**Texts:** *Methods and Methodology in Composition Research, Gesa Kirsch and Patricia Sullivan*  
*Under Construction: Working at the Intersections of Composition Theory, Research, and Practice, Christine Farris and Chris Anson*  
*Composing Research: A Contextualist Paradigm for Rhetoric and Composition, Cindy Johaneck*  
*Articles available as PDF files*

### **230A. Writing Fiction** T 6:30 – 9:20pm **Mackey**

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

### **230B. Advanced Poetry Writing** MW 3:00 – 4:15 **McKinney**

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

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

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

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

**Texts:** *Sandra Meek, Burn; Forrest Gander, Eve Against Eve; Brenda Hillman, The Pause in the Epic; Albert Garcia, Skunk Talk; Quinton Duval, Joe's Rain; Tracy Philpot, Original White Animals.*

### **230E. Writing Memoir** M 6:30 – 9:20pm **Rice**

Land has memory. And the original peoples of that land, and those who daily live its lessons, are the memory carriers. The failure to remember, the failure to respect and defend the memory carriers, destroys cultures, destroys lives, destroys endangered animals, destroys rivers with insane damns. Is there still a hope for truth-telling in a culture that avoids responsibility? Can words become matter? Intimacy is transitory, but its effects last as long as consciousness regards it. Words float memory, awaken desire; words do pull people in, even demanding, haunting words,

because language is, finally, a matter of survival. Is a forging of desire with speech, with breath, with lifting a river rock possible in this time, here and now? A good traveler is one who does not know where s/he is going to, and a perfect traveler is one who does not know where s/he came from. This course will rescue your eye from the madness of late market capital and train your eye to not flinch, to see the thing seen, to experience sensation with the care of language and movement. This is a course that will allow you to tend to seeing in a world gone blind with distraction. We will read theory, philosophy, fragments, desires, misunderstandings, longings, dreams, and memoirs. A putting back together of that which has been forgotten. We will study the craft of memoir, of seeking to see. We will play in the spaces between, the slips. We will not simply look back at memory; moreso, we will look into memory. And we will write in ways we never dreamed of writing. "The real voyage of discovery," as a dead French guy said while remembering things past, "lies not in discovering new lands but in seeing with new eyes." You will learn to doubt in ways that will fill the deepest parts of you with joy. Your skin will tingle with new ways for reading backwards. Along with reading complete works, we will read selections from Kathy Acker, Bruce Springsteen, Patti Smith, Sharon Doubiago, Luce Irigaray, Chantal Ackerman, St. Teresa of Avila, Walter Benjamin, Annette Kuhn, Derek Jarman, Edward Said, and others.

**Presentation:** *Lecture, workshops, discussions. Student presentations.*

**Requirements:** *Regular attendance, active participation, 30 tight pages of writing, revised over and over, and over and over again. Short exercises. Brief oral presentations on readings.*

**Texts:** *Paul Auster, The Invention of Solitude; Carole Maso, The Room Lit by Roses; Roland Barthes, Roland Barthes; Helene Cixous, Rootprints; Jalal Toufic, Undying Love; Brian Bouldrey (ed.), Traveling Souls; Linda Hogan, The Woman Who Watches Over the World; Patricia Hampl, I Could Tell You Stories; John Edgar Wideman, Hoop Roots; William T. Vollmann, Atlas; Theresa Hak Kyung Cha, Dictée; and others.*

### **240E. Major 18<sup>th</sup>-Century Novelists** W 6:30 – 9:20pm **Gieger**

Our course will examine English prose fiction from the late seventeenth century through the late eighteenth. We will start with three classics of realism, the British domestic, and individual discovery by Samuel Richardson, Henry Fielding, and Fanny Burney. In the second half of the semester, we will look at "journey narratives" that lead characters out of Britain, starting with Aphra Behn's novel/romance of slavery and heroics in the New World and following that with the story of Daniel Defoe's famous castaway. We will finish the semester with three women novelists (Eliza Haywood, Elizabeth Inchbald, and Ann Radcliffe) and some different paths fiction takes: oriental adventure tale, satire, and Gothic romance. Topics to be discussed include: the development of print culture, the rise of the middle class, the woman writer in England, the strategies of narrative, and the changes in conceptions of love, sex, and marriage.

**Presentation:** *Seminar/Discussion*

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

**Texts:** *Richardson, Pamela* (Oxford); *Fielding, Shamela & Joseph Andrews* (Oxford); *Burney, Evelina* (Norton Critical); *Behn, Oroonoko* (Norton Critical); *Defoe, Robinson Crusoe* (Norton Critical); *Haywood, Philidore and Placentia* (Photocopy); *Inchbald, Nature and Art* (Broadview); *Radcliffe, A Sicilian Romance* (Oxford)

### **240N. Arthurian Literature** T 6:30 – 9:20pm **Matlock**

*Formerly called Literature of the High Middle Ages*

This course will explore the rich tradition of Arthuriana that flourished in the Middle Ages. We will begin with Malory's epic *Morte Darthur*, which more than any other single text has shaped modern conceptions of Arthur. We will go on to sample some of the earliest legends about King Arthur in British histories and saints' lives, before focusing on seven major works/authors to consider the ways the legend is adapted to different cultural discourses: the collection of Welsh stories known as *The Mabinogion*; the fabulous tales of knights errant by Chretien de Troyes, known as the "father of Arthurian romance"; the *Lais* of the only woman writer known to contribute to the medieval tradition, Marie de France; Béroul's *Romance of Tristan*, one of the most famous love stories in literature; *The Quest of the Holy Grail*, which fuses Arthurian legend and Christian symbolism; an anonymous Hebrew translation of the legend in

**King Artus;** and the English celebration of Arthur's most noble knight in **Sir Gawain and the Green Knight**.

**Presentation:** Seminar.

**Requirements:** Several short papers, presentation, seminar paper.

**Texts:** *The Mabinogion*; *King Artus*; *Sir Gawain and the Green Knight*; *The Quest of the Holy Grail*; *Bérout*, *The Romance of Tristan*; *Chrétien de Troyes*, *Arthurian Romances*; *Marie de France* *Lais*; *Malory*, *Le Morte Darthur*; course reader.

### **240W. Modern British Drama MW 4:30 – 5:45 Tucker**

During the past 30-or-so-years, Britain's major contribution to English literature has been its drama. Indeed critics and scholars have referred to this era as a theatrical "Renaissance" comparable only to that which produced Shakespeare and Marlowe.

We will focus on the works of three of the most innovative, influential, compelling and distinctive playwrights writing today: **Harold Pinter**, **Tom Stoppard** and **Alan Ayckbourn**. Experimenting variously with dramatic language, stage boundaries, theatrical conventions in fascinating and revelatory ways, each is both unique and prolific. Ayckbourn, in *Damsels in Distress*, re-imagines the trilogy.; Tom Stoppard's *Rock and Roll* opened to critical acclaim in 2006; although Pinter hasn't written a major work for the stage since 2000 (ill health has intervened), his work is frequently being revived and his screenplays deserve close study. These very different and differently experimental playwrights have helped define, and redefine, British, and American, drama in the 20<sup>th</sup> and 21<sup>st</sup> centuries.

**Presentation:** Seminar-Discussion

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

**Texts:** (to be chosen among the following) Pinter's *The Birthday Party*, *Old Times*, *Betrayal*, *Party Time*, *The Go-Between*, *The French Lieutenant's Woman*, *Sleuth*; Stoppard's *Rosencrantz & Guildenstern Are Dead*, *Arcadia*; *The Real Thing*, *The Invention of Love*; *Rock and Roll*; Ayckbourn's *The Norman Conquests*, *Woman in Mind*, *Comic Potential*, *House & Garden*, *Damsels in Distress*.

### **245. Shakespeare Studies TR 4:30 – 5:45 Meyer**

#### **Hamlet**

With our semester-long focus on a single play, *Hamlet*, we will have the opportunity to view it through multiple lenses:

1. Hamlet in Text
2. Hamlet in Theory & Criticism
3. Hamlet in Early Modern Culture
4. Hamlet in Performance (Film and Stage)
5. Hamlet in the Classroom

**Presentation:** Seminar

**Requirements:** *Commonplace Book*; *Hamlet* portfolio which will include short exercises, short 2-3 page essays, reflective writing, and one fully-developed 8-10 page conference paper; *Performance and/or Oral Presentations*.

**Texts:** *Hamlet*—Arden Shakespeare, Third Series, 2006 WebCT: *Readings in Hamlet*.

### **250D. Hawthorne and Melville W 6:30 – 9:20pm Sweet**

Literary comrades, Berkshire neighbors, partners in drink: Nathaniel Hawthorne and Herman Melville forged a complex friendship during the years in which they produced many of their major works. This course will examine those works and discuss them in the context of the rise and fall of American Romanticism, the mounting sectional crisis, and the growth of the cult of domesticity. In addition to an in-depth study of the primary texts, we will also sample important critical works.

**Presentation:** Lecture-discussion.

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

**Presentation:** Seminar; Discussion

**Texts (likely include):** Hawthorne: *Selected Tales*, *The Scarlet Letter*, *The House of the Seven Gables*, *The Blithedale Romance*.  
Melville: *Selected Tales*, *Typee*, *Moby-Dick*, *Billy Budd*

### **250H. Major American Realists M 6:30 – 9:20pm Lee-Keller**

The period between the end of Reconstruction and the outbreak of World War I was a time of unprecedented and transformative changes in US-American life and literature. In response to these new social and economic

conditions came "the rise of realism," which radically changed US-American ideas about the nature of fiction, the reality it represented, and its effects on readers. In this course, we will examine how a few authors became regularly studied or understudied in U.S. literature courses by reviewing multiple theories of realism and their historical development. This course is designed to be a workshop on research and scholarship.

Emphasis will be on current status of literary theories of realism as influenced by cultural studies, critical race, new historicist, cultural materialist, and feminist literary theories. Students will read varying approaches to studying U.S. realism and will individually research primary and secondary texts for their final papers.

**Presentation:** Seminar.

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

**Requirements:** Weekly one-page response papers, one in-class presentation, one paper proposal, and one 13- to 15-page paper;

**Texts:** Among others, we may read Benedict Anderson, Richard Brodhead, Cathy Davidson and Jessamyn Hatcher, William Dean Howells, Amy Kaplan, Kate McCullough, Toni Morrison, Eric Sundquist, and Jane Tompkins. Students will be required to research primary texts on their own.

### **250T. Postmodern Fiction T 6:30 – 9:20pm Grandbois**

The first few weeks of the course will look at how various theorists attempt to define postmodernism, including McHale's assertion that postmodernist writing attempts to "absorb motifs and *topoi* from other genres." The course will then intentionally examine a broad spectrum of postmodern texts in order to discuss capaciousness, or the ability to cannibalize form, as one of the hallmarks of postmodern fiction.

**Presentation:** Seminar

**Requirements:** Short Response Papers, Presentation, 20 page final paper.

**Texts:** *Hard Boiled Wonderland and the End of the World*—Haruki Murakami

*The Exquisite*—Laird Hunt

*Berg*—Ann Quin

*The Rings of Saturn*—W. G. Sebald

*Through the Arc of the Rainforest*—Karen Tei Yamashita

*Elizabeth Costello*—J. M. Coetzee

*The Open Curtain*—Brian Evenson

*Invisible Cities*—Italo Calvino

*Briar Rose*—Robert Coover

*Kiss of the Spider Woman*—Manuel Puig

And one movie, David Lynch's *Inland Empire*

### **250U. Roaring Twenties Literature TR 4:30 – 5:45 Wanlass**

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

**Presentation:** Seminar-discussion.

**Requirements:** Papers, presentations.

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

### **250W. Poetry of T.S. Eliot R 6:30 – 9:20pm McKinney**

TS Eliot, poet, critic, editor was one of the dominating figures of English and American literature for a substantial part of the twentieth-century: in 1948 he received the Nobel Prize for Literature, and by 1950 his authority had reached a level that seemed comparable in English writing to that of figures like Samuel Johnson or Samuel Taylor Coleridge. This seminar offers advanced students the opportunity to analyze and discuss Eliot's major poems. We will trace his poetic/aesthetic development from his early poems ("Prufrock" et. al) to his epoch-making *The Waste Land*, and

onward through his conversion to Anglicanism, and his mature accomplishment of *Four Quartets*. By the end of this seminar, students should be able to recognize some of the dominant features of what critics call “modernism” in both content and form, to assess Eliot’s poetic work critically, and to explain his influence on twentieth-century poetry.

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

**Requirements:** *Essays, Oral Presentation, Quizzes, Research Paper, Final T.S. Eliot, Collected Poems 1909 – 1962 (London: Faber & Faber, 1963; latest reprint). Selected Prose of T.S. Eliot, Harvest Books, 1975.*

**Texts:**

### **260A. Myth Criticism** **Hennelly** *TR 1:30 – 2:45*

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

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

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

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

### **296D. Meredith to James** **Toise** *R 6:30 – 9:20pm* **Gender, Race, and Empire in Britain in the Later 19<sup>th</sup> Century**

In the second half of the nineteenth century in Britain, there emerge conceptions of gender, sexuality, and race that impinge on each other in ways that can be both profoundly familiar and equally unfamiliar to the twenty-first century reader. The effeminate Irish man, the masculinized Jewish woman, the sexualized Caribbean subject and others all loom large in the British imaginary. Reading well-known late Victorians such as Oscar Wilde and Gerard Manley Hopkins and forgotten ones, like Amy Levy, we’ll play close attention to how fear and nostalgia about Britishness and its ‘evolution’ relates to the use of language and literary form, as British writers attempt to find language that returns them to their ‘racial’ origins, domesticates the threats of the female and/or the foreign, and (or) makes intelligible a changing sense of place, or lack thereof, in the world.

**Presentation:** *Lecture-Discussion*

**Requirements:** *Several short (2-3 page) papers, an annotated bibliography with paper proposal, and a research paper (15 pages).*

**Texts:** *Amy Levy’s Reuben Sachs (Broadview Press; isbn: 1551115654), Anthony Trollope’s Phineas Redux (Oxford World’s Classics; isbn: 9780192835598), Trollope’s The West Indies and the Spanish Main (Avalon Publishing Group; isbn: 0684829460), and Trollope’s Autobiography (Oxford World’s Classics; isbn: 9780192815095), George Eliot’s The Impressions of Theophrastus Such (University of Iowa Press; isbn: 0877455362), Matthew Arnold’s Culture and Anarchy (Oxford World’s Classics; isbn: 9780192805119), Olive Schreiner’s The Story of an African Farm (Broadview Press; 9781551112862), Arthur Wing Pinero’s The Second Mrs. Tanqueray (Broadview Press; 9781551116877), Oscar Wilde’s Lady Windermere’s Fan (Dover; isbn: 0486400786), Robert J.C. Young’s Colonial Desire (Routledge; isbn: 9780415053747), and Henry James’s “The Beast in the Jungle” (The Beast in the Jungle and Other Stories, Dover; 0486275523). In addition, there will be a cd distributed with poems by George Meredith (Modern Love), Christina Rossetti (Goblin Market), A.C. Swinburne, and Gerard Manley Hopkins, selected critical essays, and historical texts.*

### **410A. Writing Center Theory and Practice** **Smith** *MWF 12:00 – 12:50*

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

**Presentation:** *Discussion/workshop*

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

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

### **410B. ESL Tutoring** **McKee** *TR 3:00 – 4:15*

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** **Phillips** *R 6:30 – 9:20pm*

Are you wondering what to do after graduation? Work in a career position before you graduate through a professional internship in local businesses, government agencies or nonprofit organizations. Internships are important to have on a resume, and offer you the chance to understand and develop professional goals and opportunities. Interns have, for example, honed editing skills at Prima Games, written technical brochures at the Attorney General’s Crime Prevention Center, coordinated events at El Dorado County’s Chamber of Commerce, and written for local magazines. Many interns also develop their own internships through their own contacts. Earn 3 units (CR/NC) for 150 hours of work. Internships may be paid or unpaid. Follow these steps to sign up: 1) Read the detailed job descriptions in the Intern Binder in CLV 103. 2) Contact Prof. Phillips at 278-6560, email at [kcp@surewest.net](mailto:kcp@surewest.net) or his office, DH 202. 3) Register with CASPER for English 195C (or 410C for graduate students) and 4) turn in a signed Agreement Form. Contact Professor Phillips as early as possible before the semester begins about internship opportunities.

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

**Prerequisites:** *B or better in English 120A or writing samples and permission of the instructor.*

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

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

**Presentation:** *Discussion, internship.*

**Prerequisites:** *English 220A.*

**Requirements:** *Short weekly reading assignments, short weekly electronic writing assignments, internship duties.*

**Texts:** *A Rhetoric for Writing Teachers (4<sup>th</sup> ed.)* by Erika Lindemann  
and *Lives on the Boundary* by Mike Rose

**410F. Teaching Literature** TR 3:00 – 4:15 **Sweet**

This internship provides graduate students with hands-on experience in teaching literature. Each intern will be assigned to assist a CSUS professor in a large undergraduate lecture class. Interns will be mentored by the instructor-of-record of the lecture course and supervised by the Internship Coordinator. In addition to attending the undergraduate literature class, interns will also attend bi-weekly seminar meetings with their peers and the Internship Coordinator. **Note:** Although the course is scheduled for TR 3-415, students will meet with the Internship Coordinator only every other Tuesday. For Spring 2008, students will be placed in one of the following courses: Engl 40B British Literature II (TR 12-115 Toise); Engl 50B American Literature II (TR 430-545 Lee-Keller).

**Presentation:** *Internship/Seminar*

**Prerequisites:** *Permission of Internship Coordinator and Approval of 40B or 50B instructor. \*\* Interested students should contact Prof. Sweet ([nsweet@csus.edu](mailto:nsweet@csus.edu)) for a Placement Form, which must be submitted by December 7, 2007 \*\**

**410L. Internship in Adult Reading** MW 3:00 – 4:15 **McKee**

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

**Presentation:** *Seminar, internship*

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

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

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

See description on page 14.

**598T. TESOL Culminating Experience** MW 3:00 – 4:15 **Heather**

Review of the field of TESOL in preparation for the M.A. Comprehensive Examination. TESOL students who choose the thesis or project options for the culminating experience should also register for this course.

**Presentation:** *Seminar.*

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

**Requirements:** *Discussion leading, comprehensive examination.*

**Text:** *No book required.*

## **500. Master's Thesis: Plan A**

**Staff**

This option is limited to literature students earning a 3.7 GPA or better after 21 units of course work. Students under Plan A (thesis option) will write a scholarly essay of approximately 60-75 pages on a subject they have chosen in consultation with two faculty members who will serve as their readers. Before enrolling in English 500, each candidate must complete a written prospectus of the thesis.

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

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

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

After completing the prospectus, students should present it to his or her two faculty advisors for their approval no later than the semester preceding the semester in which they will begin writing the thesis. The advisors should indicate their approval by signing a prospectus completion form, which also requires the signature of the graduate coordinator. Only when a copy of the prospectus, along with the signed prospectus completion form, is submitted to the English Department secretary will the student be permitted to enroll in English 500. Students may not enroll in English 500 through CAR.

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

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

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

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

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

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

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

All literature students (except those exempted for the thesis) will pursue Plan C, which requires passing a uniform comprehensive examination at the end of their course work. This exam will be given twice a year—in the spring and fall—and administered by a revolving faculty committee which will devise a reading list, exam topics, and act as readers for the exams. The reading list will be published a year in advance of the examination. The scope of the exam will range through all historical periods of British and American literature and will be comprised of approximately 30 primary texts and 5 general critical works.

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

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

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