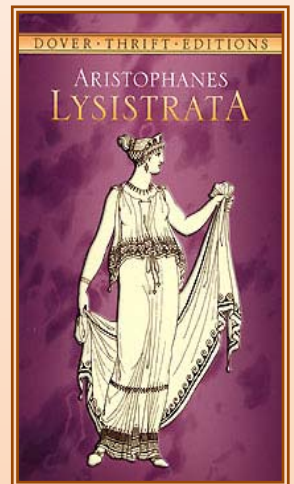
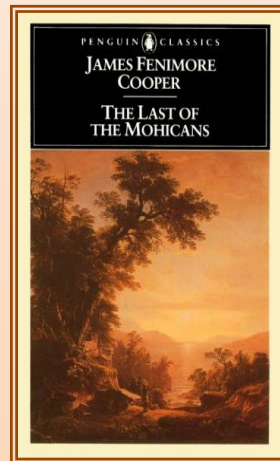
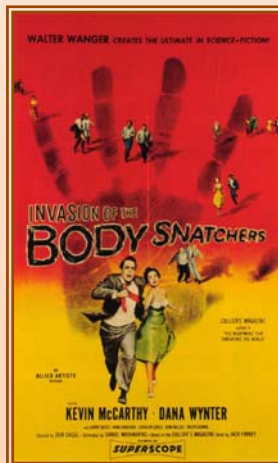
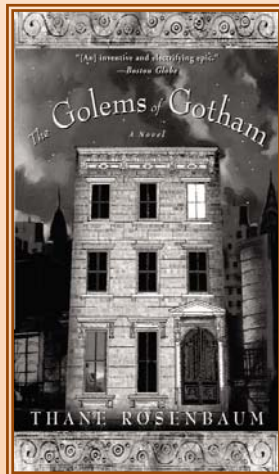
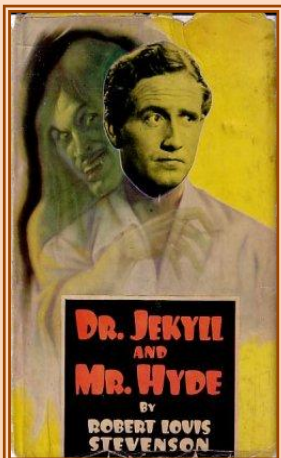


English Department

Course Description Booklet

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



Fall 2008

WELCOME TO ENGLISH STUDIES

Department of English, CSUS
Fall 2008



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ENGLISH DEPARTMENT FACULTY



Full-Time Faculty

Lucien Agosta, Stephanie Antalocy, David Bell, Bradley Buchanan, John Clark, Angus Dunstan, Susan Fanetti, Jason Gieger, Fiona Glade, Peter Grandbois, Julian Heather, Amy Heckathorn, Marie Helt, Helen Lee-Keller, David Madden, Fred Marshall, Joshua McKinney, Dan Melzer, Sheree Meyer, Jonathan Price, Douglas Rice, Chauncey Ridley, Mi-Suk Seo, 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, Carolyn Koloski, Carrie LaPorte-Magill (ESL only), Karen Levy, Cynthia Linville, Janay Lovering, Ann Michaels, Thoeung Mim-Montgomery (ESL only), Rebecca Mitchell, Sujatha Moni, Sylvia Morales, Lori Neuffer, Ruth Ochoa, Barbara O'Donnell, Darlene Ott, Kerry Phillips, Gloria Platzner, Cheri Porter, Mike Pulley, Lynda Radican, Mandy Real-Proctor, Annie Scharf, Stuart Schulz, Jenna Seehafer, Melvin Stagnaro, Robert Stanley, Denise Wunibald

AREAS OF ADVISING

LITERATURE

American: Grandbois, Lee-Keller, Madden, Price, Ridley, Sweet, Tucker, Wanlass.

British: Agosta, Bell, Buchanan, Gieger, Meyer, Toise, Tucker, Yen.

Irish: Madden.

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: Lee-Keller, Meyer, Toise, Yen.

Literary Criticism: Bell, Meyer.

Literary Pedagogy: Agosta, Dunstan, Wanlass.

Drama: Gieger, Tucker.

Fiction: Grandbois, Madden, Price, Sweet, Toise, Tucker, Wanlass.

Poetry: McKinney, Smith, Wanlass.

FILM: Gieger, Price, Rice.

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

ETHNIC STUDIES: Lee-Keller

CULTURAL STUDIES: Lee-Keller

CREATIVE WRITING

Poetry: McKinney, Smith.

Fiction: Buchanan, Grandbois, Rice.

Non-Fiction: Grandbois, Rice.

Television, Film & Professional: Antalocy

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

RHETORIC AND COMPOSITION

Rhetoric: Bell, Glade, Heckathorn, Smith.

Composition: Bell, Glade, Heckathorn, McKee, Melzer, Price, Smith, Toise.

TESOL PROGRAM: Ching, Clark (**TESOL minor**), 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.

Corpus Linguistics: Helt.

Language Assessment: Heather.

Technology Assisted Language Learning: Heather.

ESL: Ching, Clark, Ferris, McKee.

CAREER ADVISING: Lee-Keller (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), Toise (Coordinator for Fall 2008), Glade (Composition), Heather (TESOL).

OVERSEAS STUDIES: Dunstan, Heather.



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).

TESOL Advising? Clark (DH 202), **Heather** (138), Helt (138), Marshall (164)

Graduate Advising? **Madden** (156), Glade, Composition (101)

Minor Advising? English Toise (163), TESOL Clark (DH 202), Creative Writing **McKinney** (DH 201)

Internship/Career Opportunities? Lee-Keller (DH 101)

3. **How do I change my advisor?**

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

4. **How do I meet with my advisor?**

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

SEE YOUR ADVISOR BEFORE YOU REGISTER

ENGLISH ADVISING FOR Fall 2008: April 11 to May 9

When does the Senior Seminar Requirement Start?

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

How do I:

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

How many units do I need:

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

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

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

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

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

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

How does a student designate a series course in progress on his/her graduation petition? By indicating only the course number;

letter designation not necessary (e.g. 150, not 150A).

My Sac State

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 April for the Fall 2008 Semester. This invitation will contain your registration date and time. If you do not receive an invitation through the postal service, check your student center on My Sac State. Registration appointments will be made based on class level priority from April 21 through May 8. After May 15th priority registration ends and students will be able to register regardless of academic level from May 15th until July 31st.



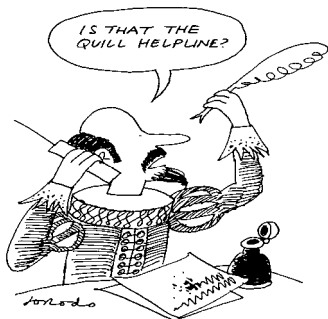
BEFORE REGISTERING ON MY SAC STATE:

1. **ADDRESS** Make sure the Admissions office has your correct and current address.
2. **ADVISING** The English Department Advising Period is *April 11th until May 9th*.
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. Melzer
- English 410B: Internships – ESL Teaching
Prof. McKee
- English 410E: Internships – Teaching Basic Writing
Prof. Heckathorn
- English 410F: Internships – Teaching Literature
Prof. Toise

(2) For Graduate Study

- Prof. Madden, Graduate Coordinator
- Prof. Toise, Interim Coordinator Fall 2008

(3) For Writing and Other Career

- Prof. Antalocy, Career Advisor
- Prof. Lee Keller, Intern Coordinator

Online Career Resources:

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

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

THE UNDERGRADUATE ENGLISH MAJOR

NEW REQUIREMENTS: Students who will graduate under the **2006-2008** and **2004-2006 Catalog** must complete 45 units of English, including a senior seminar (English 198T) and a 12 unit area of interest. At least 27 units must be in upper division (100 – 199) courses. Up to 18 units may be in lower-division (0-99 level) courses. English 1, 1A, 1B, 1C, 2, 20, 109E, and 109W may not be counted toward the major.

A. Required Lower Division Courses (12 units)

Choose 4 of the following:

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



B. Required Upper Division Courses (9 units)

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

C. Area of Interest (12 units)

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

Note: Courses in area of interest may not overlap with required courses.

American Literature:

- English 50A (if not taken as requirement)
- English 50B (if not taken as requirement)
- Any course from English 150 series
- Any course from English 155 series, 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 Writing and Professional Writing

- Any course from English 30 series
- Any course from English 130 series
- 120P, 195C

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/fall2007spring2008/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 Professor Julian Heather, CLV 138.

MINOR REQUIREMENTS

English Minor

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

Specific Requirements:

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

Creative Writing Minor

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

Specific Requirements:

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

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

TESOL Minor

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

Specific Requirements:

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

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

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



ENGLISH SUBJECT MATTER PROGRAM

(Teaching Credential)

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

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

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

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

Required Literature Courses (27 units):

Required Lower Division (12 units):

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

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

Required Upper-Division (15 units):

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

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

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

English 140 series: Studies in British Literature or

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

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

English 150 series: Studies in American Literature or

English 155 series: Major Figures in American Literature

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

English 165 series: Literature of the English Speaking World or

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

English 185 series: Studies in Women's Literature

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

English 170 series: Studies in Literary Genres and Modes

Required Core Language Courses (18 units)

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

Senior Seminar (3 units*)

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

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

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

Core Courses (36 units)

English 40B Introduction to British Literature II

English 50A Introduction to American Literature I

English 50B Introduction to American Literature II

English 65 Introduction to World Literature

English 145B OR 145C Shakespeare

English 198T Senior Seminar

English 120A Advanced Composition

English 125B Writing and the Young Writer

English 110A Linguistics and the English Language

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

English 110P Second Language Learning and Teaching

Communications Studies 104 Persuasive Public Speaking

Extended Studies (12 Units)

English 125A Literature and Film for Young People

9 units of English electives

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

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



THE GRADUATE ENGLISH MAJOR



In order to be admitted to the status of classified student in English, all students must have completed the following courses or their equivalents if arriving from another English program: 1) Two British literature courses one of which must concern material before 1800 and one of which must be upper division; 2) Two American literature courses one of which must concern material before 1900 and one of which must be upper division; 3) Advanced Composition (upper division, w/a B or better); 4) Shakespeare (upper division); 5) an additional twelve upper division units. In addition, prospective students must have a 3.0 GPA and 2.75 overall GPA in their last 60 units of undergraduate study.

Current students studying at CSUS pursuing the English major instituted in 2004 will be held to the following requirements regardless of area of graduate interest (literature, creative writing, or composition): Three of the following four literature surveys: English 40A (British Literature I), 40B (British Literature II), English 50A (American Literature I) and 50B (American Literature II); English 120A (advanced composition) completed w/a B or better; English 145B or C (Shakespeare); Four upper division English *literature* courses; and one upper division English course of the student's choosing. GPA must be 3.0 average in all upper division English courses. In total, must complete 30 units. None of these requirements is subject to waiver.

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 literature 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, 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

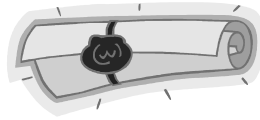
1. English 200A. Methods and Materials of Literary Research.
2. English 230 (X or Y).
3. Three units are required in an English 240 (British Literature) and three units are required in an English 250 (American Literature).
4. Electives: 9 units (3 courses) of Creative Writing (100 or 200-level); 6 units (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 doing a thesis or those 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 (My SacState 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) 278-5394 or E-mail jheather@csus.edu.



CERTIFICATE PROGRAMS



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

TEACHING OF COMPOSITION

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

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

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

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

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



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

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

Admission Requirements:

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

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

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

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

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

Requirements for both options:

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

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

Required core courses (12 units):

English 110A: Linguistics & the English Language

English 110P: Second Language Learning

English 110Q: English Grammar for ESL Teachers

English 195A/410A: Internship in Writing Center

Electives (6 units)—two of the following:

English 210B: Sociolinguistics & TESOL

English 215A: Reading & Vocabulary Acquisition

English 215C: Pedagogical Grammar for TESOL

English 215D: Pedagogy of Spoken English

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

Required Courses (15 units):

English 110A: Linguistics & the English Language

English 110P: Second Language Learning

English 110Q: English Grammar for ESL Teachers

English 215B: Teaching ESL Writing

English 410B: ESL Internship

Electives (3 units)—one of the following:

English 200D: Research in TESOL

English 215A: Reading & Vocabulary Acquisition

English 215C: Pedagogical Grammar for TESOL

English 220A: Teaching College Composition

English 220C: Teaching Basic Writing



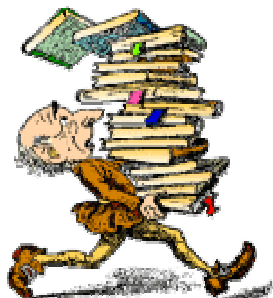
NOTE: *The certificate in TESOL is not a teaching credential. It is recognized abroad as advanced training in language teaching. In conjunction with a bachelor's or master's degree or a state teaching credential, it may also be helpful in obtaining employment as an ESL teacher in the United States.*

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

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

TEACHING READING TO ADULTS

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



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

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

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

Required Courses (15 Units):

ENGL 215A (ESL Reading and Vocabulary Acquisition)

ENGL 225C (Theoretical Approaches to Adult Literacies)

ENGL 410L (Internship in Teaching Adult Reading)

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

EDTE 207 (Advanced Practicum in Reading Difficulties)

Contact Information: Program Coordinator
Graduate Studies

Julian Heather
916-278-5394

jheather@csus.edu

Subscribe to English-L

The English Department Listproc

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

Subscribers will be able to:

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

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

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

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

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

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

Listowner: jmanthey@csus.edu

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JOIN TODAY!!!

Department of English

Fall 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 – 146, or successful completion LS 015.*

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

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

1A. College Composition *TR 12:00 – 1:15* Smith

An intensive lower division course in college writing. The course focuses on the process of developing an idea into a piece of finished reasoned prose. Several shorter papers and one longer paper, some on self-selected topics. The course is collaborative and interactive and requires on-going writing throughout the semester.

Presentation: *Workshop*

Requirements: *Weekly writing leading to five papers*

Text: *Writing Your Way Through College, Fontaine/Smith*

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.*

2*. College Composition for Multilingual Writers Staff

See Course Schedule

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

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

Requirements: *Must write minimum of 5000 words.*

Texts: *To Be Assigned.*

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

16. Structure of English *See Course Schedule* Staff

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

Presentation: *Lecture-discussion.*

Requirements: *Tests, homework, final.*

Texts: *To be selected*

20*. College Composition II *MW 3:00 – 4:15* Heckathorn

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

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

Requirements: *Must write minimum of 5000 words.*

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

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

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

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

Requirements: *Must write minimum of 5000 words.*

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

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

See Course Schedule

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

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

Requirements: *Must write minimum of 5000 words.*

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

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

See Course Schedule

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

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

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

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

21. Freshman Seminar *TR 1:30 – 2:45* Glade

English 21 is a collaborative course that provides first-year students an introduction to the nature and possible meanings of higher education and to the functions and resources of the University. This course is designed to help students develop and exercise fundamental academic success strategies and to improve their learning skills. The seminar will also provide students with the opportunity to interact with fellow students and the seminar leader and to build a community of academic and personal support. Members of the English Department Freshman Seminar will read, think, talk, and write about texts.

Presentation: *Seminar Discussion*

Requirements: *Papers, Oral Presentations*

Texts: *Foundations: a Reader for New College Students (Wadsworth)*

30A. Introduction to Creative Writing *MW 1:30 – 2:45* Rice

This course is designed for students who want to learn the elements of writing short fiction, poetry, and memoir. Students will learn a variety of

styles for writing their own imaginary worlds into being. We will focus on voice, image, character, scene, plot, setting, story, and revision.

Presentation: *Lecture-Discussion. Workshop.*

Requirements: *Writing assignments (one to five pages) based on developing the craft of poetry, short fiction, and memoir. Short responses to readings (1 to 3 pages) and quizzes.*

Texts: *Janet Burroway Imaginative Writing, James Moffet, Points of View, and others*

30B. Introduction to Writing Fiction *TR 10:30 – 11:45* **Rice**

This course is designed for students who would like to learn the basics of short story writing. We will work on characterization, plot, description, dialogue, and other elements of the craft of fiction. Along with writing short fiction, we will think critically about writing by careful reading of a variety of short stories. Student writing will also be discussed throughout the semester.

Presentations: *Lecture-Discussion. Workshop.*

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

Texts: *James Joyce's Dubliners, Richard Ford, ed. The Granta Book of the American Short Story, and Alexander Steele, ed. Gotham Writers' Workshop: Writing Fiction*

40A. Intro to British Literature I *TR 12:00 – 1:15* **Tucker**

A survey of British literature from the Middle Ages to the late eighteenth century, its poetry (lyric and epic), drama (liturgical and profane), prose (fiction and otherwise). Given the temporal scope of our study, we'll perforce skim some of the works, but will read others in depth—those “others” which (to my way of thinking) typify most significantly their genres, and eras—the medieval, the Early Modern, Restoration and 18th Century.

Presentation: *Lecture/Discussion*

Requirements: *Tests/papers/quizzes*

Texts: *Norton Anthology of English Literature, 1 (7th edition); Austen, Emma.*

40B. Intro to British Literature II *TR 10:30 – 11:45* **Agosta**

An introductory lecture-discussion course, English 40B will survey British literature of the 19th and 20th centuries, providing an introduction to the major writers and literary movements of the period.

Presentation: *Lecture-Discussion.*

Requirements: *Exams, Reading Journal, Final.*

Texts: *The Norton Anthology of English Literature, vol. 2, 7th ed.; Dickens, Hard Times (Norton Critical Edition).*

50A Intro to American Literature I *TR 4:30 – 5:45* **Sweet**

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

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

Presentation: *Lecture-Discussion*

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

50B. Intro to American Literature II *MW 1:30 – 2:45* **Price**

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

Presentation: *Lecture/Discussion.*

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

Texts: *American Literature, Vol. II (Penguin); Powers, The Echo Maker*

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*

97. Introduction to Film Studies *W 6:30 – 9:20pm* **Rice**

This course introduces students to film studies. Students will learn the basic vocabulary of film and will learn how to apply this vocabulary and read films through this lens. Students will also learn how to write about film in a variety of discourses from the personal blogging about films to reviews of films to academic theoretical ways for evaluating and analyzing films. Elements of film that will be carefully examined include mise-en-scene, lighting, sound, framing, editing, camera movement, production design, stars as texts, genre, film industry, and others.

Prerequisites: *None*

Presentation: *Screening of films and of scenes of films, discussions, lectures.*

requirements: *Numerous in-class writing assignments and group work. short, formal critical-analytical essays, Mid term exam and final exam.*

Texts: *An Introduction to Film, Film Studies: The Basics, Cinema Studies: The key Concepts and handouts*

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

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

Presentation: *Lecture-discussion.*

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

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

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

See Course Schedule

Designed to review and improve academic reading and writing skills for upper division multilingual students who have taken but not passed the Writing Proficiency Exam. Focuses on the writing process, text-based academic writing, revision, and editing. Includes opportunity to take WPE at midterm. Also includes opportunity to revise two essays for a course portfolio.

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

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

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

Designed to review and improve academic reading and writing skills for upper division students who have taken but not passed the Writing Proficiency Exam. Focuses on the writing process, text-based academic writing, revision, and editing. Includes opportunity to take WPE at midterm. Also includes opportunity to revise two essays for a course portfolio.

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

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

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

TR 12:00 - 1:15

English 110A is a survey course in modern linguistics. Topics: description of English sounds (phonetics), sound patterns (phonology), the structure of words (morphology), sentence structure (syntax), meaning (semantics and pragmatics), first and second language acquisition, language in society, and the history of English.

Presentation: Lecture-discussion.

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

Requirements: Tests, homework, language analysis project.

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

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

MW 4:30 - 5:45

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

Presentation: Lecture-discussion.

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

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

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

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

MW 1:30 - 2:45; TR 9:00 - 10:15

This course will introduce you to the major theories and issues in second language acquisition and will examine the theories and assumptions underlying historical and current trends in 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: Teaching demonstration, two projects, mid-term and final exam.

Texts: Brown, H.D. (2006). *Principles of Language Learning and Teaching* (5th Ed.). Pearson; Brown, H.D. (2007). *Teaching by Principles* (3rd Ed.). Pearson.

110Q. English Grammar for ESL Teachers **Helt**

TR 4:30 - 5:45

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

Presentation: Lecture-discussion.

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

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

Texts: To be selected.

116A. Studies in Applied Linguistics TR 10:30 - 11:45 **Clark**

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

and specific issues and literary acquisition and the second language learner.

Presentation: Lecture-discussion.

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

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

116A. Studies in Applied Linguistics MW 12:00 - 1:15 **Helt**

This course will emphasize the child's acquisition of oral language, and the subsequent acquisition of literacy skills (reading and writing) in elementary school. Topics covered will include second language acquisition; the basic components of linguistic analysis; a comparison of phonics, skills-based and whole language approaches to literacy; and language variation in American English. Direct connections to the statewide standards for teacher preparation (California Commission on Teacher Credentialing) and the standards for Grades K-6 Reading and Language Arts will be made.

Presentation: Lecture/discussion.

Requirements: Quizzes, teaching demonstration, and field experience/paper.

Texts: To be selected.

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

TR 1:30 - 2:45; TR 3:00 - 4:15

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

Presentation: Lecture-discussion; workshops; group activities.

Requirements: A teaching practicum; several papers; a final exam.

Texts: To be selected.

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

MW 12:00 - 1:15; MW 3:00 - 4:15; MW 6:00 - 7:15

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

Presentation: Lecture-discussion

Texts: To be selected.

120A. Advanced Composition TR 12:00 - 1:15 **Dunstan**

Student writing will be at the heart of this course, which will focus on the preparation of a portfolio of four finished pieces of writing for a variety of audiences, a variety of purposes, and in a variety of genres.

Students will engage in a writing process which will foreground extensive revision and feedback from both peers and instructors. Since giving effective feedback is very difficult, considerable time and effort will be spent learning how to do this. A willingness to engage in meaningful revision will be appreciated and rewarded!

Presentation: Demonstration, discussion, workshop.

Prerequisites: WPE (English 110J recommended)

Requirements: Portfolio of four finished pieces including all drafts

Texts: To be determined

120A. Advanced Composition MW 1:30 - 2:45 **Lee-Keller**

A Brief Description: Sports Matters.

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

Presentation: Discussion/Workshop

Prerequisites: Satisfactory completion of the lower division writing requirement and a passing score on the WPE.

Requirements: Two (2) 7-9 page papers.

Texts: *John Bloom and Michael Nevin Willard, eds. Sports Matters: Race, Recreation, and Culture; Bernard Malamud, The Natural; Lee-Keller, Guidelines for Critical Reading, Thinking, and Writing.*

120A. Advanced Composition TR 3:00 – 4:15 **Smith**

We will examine the nature of writing at the university and conduct the course as a collaborative workshop in which you will choose topics and purposes for writing that you find personally meaningful. Class time is devoted to writing, responding to work in progress, and small and large group discussion of on-going assignments.

Presentation: *Workshop*
Requirements: *Four 4-5 page papers; one longer paper; one presentation*
Texts: *Writing Your Way Through College, Fontaine/Smith; additional readings selected by class participants.*

120A. Advanced Composition MW 6:00 – 7:15pm **Staff**

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.*

120S. Writing in the Social Sciences TR 3:00 – 4:15 **Heather**

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

Presentation: *Workshop*
Requirements: *Short papers, annotated bibliography, literature review, oral report*
Texts: *Cuba, L. (2002) A Short Guide to Writing about Social Science; Galvan, J. L. (2006). Writing literature reviews.*

125A. Literature and Film for Young People **Dunstan**

TR 3:00 – 4:15

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: *Lower Division surveys, 120A, 145B or C, senior status*
Requirements: *Three papers, school site observation and a comprehensive final*
Texts: *Blau: The Literature Workshop; Cormier: The Chocolate War; Shakespeare: The Merchant of Venice; Ihimaera: Whale Rider; others to be decided*

125B. Writing and the Young Writer TR 4:30 – 5:45 **Dunstan**

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

Presentation: *Lecture, discussion and group activities.*
Prerequisites: *Eng 110J, Eng 120A, senior status*
Requirements: *Three papers, school site observation and a comprehensive final*
Texts: *To be determined*

125F. Teaching Oral Skills TR 3:00 – 4:15 **Clark**

This course will provide students with both the necessary background knowledge as well as the specific pedagogical tools for promoting proficiency in spoken interaction, listening skills, and pronunciation in second language/foreign language contexts, specifically English as a Second Language (ESL) and English as a Foreign Language (EFL).

Presentation: *Lecture-discussion.*
Prerequisites: *None. English 110A and 110P highly recommended,*
Requirements: *Tutoring, final exam.*
Text: *Teacher-prepared course reader*

130A: Writing Short Fiction TR 12:00 – 1:15 **Grandbois**
Advanced Workshop

The writer Ben Marcus said he is not so concerned with the plot of the story but rather what the story is plotting for. He asks not *What is the story about?* But *How is it going about its business?* That business is the business of mattering. A good story is like a virus; it gets inside the reader. And once inside it stays with us for the rest of our lives. In this class, we will look at the various ways stories worm their way inside us. The course is designed for all seasoned writers interested in exploring ways to write stories that matter.

Presentation: *Lecture, Discussion, Workshop*
Requirements: *Short exercises designed to develop craft, focus papers, a brief presentation, and your own short stories.*
Texts: *Burning Down the House—Charles Baxter; The Art of the Story—ed. by Dan Halpern; Nowhere Man—Alexander Hemon*

130B. Poetry Writing 1 MWF 10:00 – 10:50 **McKinney**

English 130B is designed, for the most part, as an intermediate course in the writing of poetry. This means that it picks up where English 30C (Intro. To Poetry Writing) left off. After some initial review of basic terminology and technique, we undertake a thorough examination of poetic craft including meter and rhythm, stanza and form, and figures of speech. This is a class where students learn to read poetry from the inside out; that is, to recognize and appreciate not only what a poem means, but how it means. For example, students will learn to recognize and apply rhetorical schemes of balance and parallelism (antithesis, periphrasis, pleonasm), and syntactic deviation (hyperbaton, anacoluthon, aposiopesis). We will also familiarize ourselves with a handful of common tropes. Don't let the Greek scare you; chances are you've been reading these techniques for years without recognizing them. To recognize a poetic technique is the first step in learning to apply it to your own work. And make no mistake, English 130B is first and foremost a course in poetry writing. You will have the opportunity to experiment with a wide variety of forms and modes, and your work will be read with care by both your instructor (who will respond in writing with keen critical insight and loving kindness) and your peers. In fact, peer critique, or "workshopping" as it is known to creative writers, will be a regular part of this course. We will also read, analyze, and discuss some exciting recent work by poets of various aesthetic orientations.

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

Presentation: *Lecture/Discussion*
Requirements: *Ten new poems (some in assigned forms), quizzes and exams on terminology and technique, a final, participation in workshop (oral and written) and in class discussion.*
Texts: *To be selected*

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

Prosody is the general term that encompasses all aspects of poetic meter and form. Meter (from Latin metrum, "measure") is simply a controlled pattern of auditory stimuli established in a line of poetry. Rhythm refers to the actual sound and inflection of words, the free give-and-take of accents, inflections, and pauses within a line of poetry. This course is not exclusively a poetry writing course. Rather, it is designed for poets and students of poetry alike (English majors, this means you). Specifically, this course is designed to serve as a bridge between the creative writing and the literature "tracks" in the CSUS English department, to highlight the symbiosis between the study and production of verse, and to demonstrate that knowledge of prosodic principles can greatly enhance one's ability to read and appreciate poetry. To this end, the course will undertake a

prosodic examination of work by poets covered in courses central to our major: Shakespeare, Pope, Keats, Bradstreet, et al., as well as contemporary poets writing in traditional, metered forms: Gioia, Hadas, Steele, Turco, et al. The project in this course is to introduce traditional English-language prosodic practice and then to progress to fairly advanced levels of competence in it. The goal is to provide answers to questions most often asked about prosody, not only for the reader uncertain how to hear or perform poems written in meter, but also for the poet attempting to use meter and rhyme as compositional resources. The course will include history, theory and practice. Students will be required to write poems in metered forms, but the evaluation of those poems will be based solely on the technical aspects of meter and form, not on poetic “quality.” Therefore, non-poets need have no fear of failure based on the quality of their verse.

Presentation: *Lecture/Discussion*

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

Texts: *To be selected*

130N: Creative Non-Fiction *TR 3:00 – 4:15* **Grandbois**

“A man will lie more plausibly if he will mix in some actual truth.” Strabo’s quote only tells half the story. It could just as easily be said that a man will approach truth more closely if he will mix in some lies. Much of what appeals to us about non-fiction is that it’s ostensibly the “truth.” But a true story is always by necessity a *story*: it is composed and constructed. To help us understand the role of truth and the necessity of lying in creative non-fiction, we will first read several essays from prominent non-fiction writers to understand how they have dealt with the issue. The reading portion of the class will then move on to various types of creative non-fiction, starting with the travel narrative, then nature writing and finally focusing on memoir—throughout the course we will complicate our understanding of the genre starting with the traditional and moving quickly to the experimental, always exploring the liminal space between “fiction,” “non-fiction,” and even poetry in our search for how we construct “truth.”

Presentation: *Lecture, Discussion, Workshop*

Requirements: *Creative exercises, focus papers, your own creative non-fiction work*

Texts: *Autonauts of the Cosmoroute*—Julio Cortázar; *The Voices of Marrakesh*—Elias Canetti; *Pilgrim at Tinker Creek*—Annie Dillard; *The Balloonists*—Eula Biss; *Don’t Let Me Be Lonely*—Claudia Rankine; *The Book of Jon*—Eleni Sikelianos

140F. Golden Age of Satire *TR 1:30 – 2:45* **Bell**

This course, which covers the period from 1680 to 1745, will focus on the major works of England’s greatest satirists: John Dryden, Jonathan Swift, John Gay, William Hogarth (the painter), and Alexander Pope.

We will begin with a general discussion of the nature of satire. While studying the works themselves, we will consider such questions as: What was it in the social, political, and literary climate of the times that angered so many great writers and provoked them to respond satirically? Are satirists mean men who enjoy humiliating their enemies? Why are satiric works so frequently misread and misunderstood? How often do the efforts of satiric writers lead to the moral reforms they claim they wish to bring about? The course will emphasize the writings of Swift and Pope, particularly their two masterpieces—*Gulliver’s Travels* and *The Dunciad*.

Presentation: *Lecture-discussion.*

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

Texts: *Dryden, Selected Poetry and Prose of John Dryden (Modern Library College Edition); Pope, Poetry and Prose of Alexander Pope (Riverside Edition); Swift, Gulliver’s Travels and Other Writings (Riverside Edition); Gay, The Beggar’s Opera (Crofts Classics).*

140J. The Victorian Imagination *TR 9:00 – 10:15* **Agosta**

This course will examine representative works by major figures of the Victorian period, including poets Tennyson, Browning, Arnold, and Hopkins (as well as the Pre-Raphaelites and Aesthetes); the novelists Dickens and Wilde; and the prose writers Carlyle, Arnold, Newman, and Pater. The course will explore the literary forms, genres, and modes favored by Victorian writers as well as the persistent literary themes and issues of the period like the nature of art and the role of the artist; the crisis

of faith; the effects of “progress” and rapid technological innovation; the responsibilities of empire; the conflict between duty and desire, issues of continuing concern to us as heirs of the Victorians.

Presentation: *Lecture-discussion*

Requirements: *Two tests, novel quizzes, one reading journal*

Texts: *Buckley and Woods, eds., Poetry of the Victorian Period; Buckley, ed., Prose of the Victorian Period. Two novels to be selected.*

140L. Modern British Fiction *MW 1:30 – 2:45* **Buchanan**

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

Presentation: *Lecture/discussion.*

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

Texts: *To Be Selected*

141A. The Essential Shakespeare *MW 1:30 – 2:45* **Antalovc**

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: Henry IV, Part One; Much Ado about Nothing; Merchant of Venice; Macbeth; The Tempest*

145B. Shakespeare – Early Plays *MW 4:30 – 5:45* **Antalovc**

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

Presentation: *Lecture-discussion.*

Requirements: *One three-page paper, midterm, and final.*

Text: *Richard II; Henry IV, Part One; Midsummer Night’s Dream; Much Ado about Nothing; Merchant of Venice*

145B. Shakespeare – Early Plays *TR 10:30 – 11:45* **Yen**

Shakespeare’s plays give us many insights into the ways in which the people of the English Renaissance world thought about love, power, politics, history, and gender roles. This semester we will read four of Shakespeare’s early comedies, *The Taming of the Shrew*, *Twelfth Night*, *A Midsummer Night’s Dream*, and *The Merchant of Venice*; and two of his history plays, *Julius Caesar* and *Henry IV, Part One*. Our readings of Shakespeare’s plays will also be supplemented by film excerpts, critical essays, 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 12:00 – 1:15 **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*.

150A Early American Literature TR 1:30 – 2:45 **Sweet**

Images of braves, redskins, warriors, and noble savages have pervaded American culture from the earliest days of European colonization of the New World. In this class, we will explore representations of native Americans in literature, art, and popular culture from the colonial period through 1830, and we will inquire into the ways that the mythologizing of native peoples bears on the forging of American identity. Our study will include colonial and early national essays, captivity narratives, nineteenth-century poetry, short stories and novels, art, and recent historical and critical works.

Requirements: Quizzes, short critical papers, midterm, and final.
Presentation: Lecture-Discussion
Texts: To be selected, but likely to include: Bartolomé de las Casas: *Destruction of the Indies*; Sayre: *American Captivity Narratives*; Washington Irving: "Philip of Pokanoket"; Lydia Sigourney: *Poems*; Lydia Maria Child: *Hobomok*; James Fenimore Cooper: *The Last of the Mohicans*; Henry Wadsworth Longfellow: *Poems*; William Apess: "The Indian's Looking-Glass for the White Man"; Black Hawk: *Autobiography*

150F. Agents of Misrule MW 6:00 – 7:15 **Ridley**
American Fiction, 1950-1980

For lack of mid-twentieth century Oberons, agents of misrule featured in American novels 1950-1980 careen unchecked past "puckish" mischief toward the final and terrifying break from all stable axioms of identity and representation. Thus, neither "good" nor "evil," the ethics of Rinehart of *Invisible Man*, William Lee of *Naked Lunch*, Benny Profane of *V*, Raoul Duke of *Fear and Loathing in Las Vegas*, and Janie of *Blood and Guts in High School* converge with the concurrent work of French philosopher, Gilles Deleuze, whose "reverse Platonism" celebrates, not "better" axioms, but the aesthetic breakdown of all fixed, binary structures. That convergence, in concert with post-structuralist developments in other disciplines, helps to enhance not only one's enjoyment of the novels but also one's understanding of the times out of which they emerged.

Presentation: Lecture-discussion
Requirements: Identification quizzes, a midterm take-home exam, and a multiple source term paper independently planned and executed.
Texts: William Shakespeare's *A Midsummer Night's Dream*, Ralph Ellison's *Invisible Man*, William Burroughs' *Naked Lunch*, Joseph Heller's *Catch 22*, Thomas Pynchon's *V*, Hunter Thompson's *Fear and Loathing in Las Vegas*, Kathy Acker's *Blood and Guts in High School*.

150G. Contemp American Poetry: 1950-Present **McKinney**
 MW 1:30 – 2:45

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

Prerequisites: Strongly advised that students have some familiarity with the American poetry of the first half of the twentieth century.
Presentation: Lecture-discussion.
Requirements: Quizzes, exams, one 10-page paper, one presentation, one presentation, and participation in class discussion.
Texts: TBA

150L. Lost Generation Writers TR 3:00-4:15 **Wanlass**

"You are all a lost generation," Gertrude Stein is reported to have said of the American writers in the period extending from 1919—the end of WWI—to 1929—the stock market crash. And yet this group of writers produced some of the richest American literature ever. As critic Alfred Kazin explains, "They had a special charm—the Byronic charm, the charm of the specially damned; they had seized the contemporary moment and made it their own; and as they stood among the ruins, calling the ruins the world, they seemed so authoritative in their dispossession, seemed to bring so much craft to its elucidation, that it was easy to believe that all the roads really had led up to them."

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

170G. Modern Poetry TR 12:00-1:15 **Wanlass**

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

Presentation: Discussion, brief lectures.
Requirements: Paper(s), Exam.
Texts: To be selected.

170H. Introduction to Comedy MW 3:00 – 4:15 **Tucker**

Chandler [. . .] I've told you time after time comedy is *surprise* . [. . .] Why do they all want to play Hamlet? Hedda? [. . .] Who cares if it's an actoid or a person or a performing parrot? If it makes you laugh, treasure it. Tragedy? You can get that in the street being run over.

(Alan Ayckbourn, *Comic Potential*)

Often perceived as tragedy's unruly and frivolous step-sibling, comedy, great comedy, is every bit as intellectually challenging, aesthetically enlightening, emotionally wrenching as its older sibling--and infinitely funnier.

Although the comic spirit informs fiction, poetry, essays, late-night television, its origins in Western literature are theatrical--as is our concentration this semester. We trace comedy from its genesis in 4th-century BC Dionysian festivals to the present, focusing primarily on dramatic literature--for reasons of expediency (the number and variety of works we can study) and passion (mine). Most germane to our study, however, is that, for historical, cultural, social, aesthetic reasons--all of which we'll discuss--theater makes an ideal vehicle with which to explore comic elements and patterns that transcend genre. Happily many of the plays are on video, so we can view them in class.

Note: This course fulfills the requirements for Advanced Study.
Presentation: Lecture/Discussion
Requirements: Response papers; midterm and final essay exams--all written outside of class.

Texts: *To be chosen from among: Menander, The Old Cantankerous; Molière, The Misanthrope; Wilde, The Importance of Being Earnest; Wycherley, The Country Wife; Aristophanes, Lysistrata; Shaw, Arms and the Man; Synge, Playboy of the Western World; McDonagh, The Lieutenant of Inishmore; Stoppard & Norman, Shakespeare in Love; Shakespeare, A Midsummer Night's Dream; Ayckbourn, Comic Potential, House & Garden.*

180B. Forms of African-American Fiction MW 12:00 -1:15 **Ridley**
Great African-American Science Fiction

Notwithstanding the pop-culture implications of science fiction, the texts selected for this semester challenge the most advanced readers and theoretical contexts. We will primarily feature the work Octavia Butler and Samuel R. Delaney, each one a winner of the Hugo and Nebula Awards.

Presentation: *Lecture-Discussion*
Requirements: *Identification quizzes, a midterm take-home exam, and a multiple source term paper independently planned and executed.*

Texts: *Samuel R. Delaney's Babel-17 and The Einstein Intersection. Octavia Butler's Patternmaster and Wild Seed. Colson Whitehead's The Intuitionist. Percival Everett's Zulus.*

180H. American Identities TR 1:30 - 2:45 **Lee-Keller**
Migration and Immigration

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

Presentation: *Lecture/Discussion Section with TAs*
Prerequisites: *None*
Requirements: *2 two-page papers, 1 midterm, and final exam, discussion section.*

GE: *Fulfills both Area C4 and Race and Ethnicity*
Texts: *Jessica Hagedorn, Dogeaters; Toni Morrison, Beloved; Fae Myenne Ng, Bone; Américo Paredes, With a Pistol in His Hand, a Border Ballad and Its Hero; Patricia Powell, The Pagoda; Danzy Senna, Caucasica.*

180J. Jewish American Literature TR 3:00 - 4:15 **Meyer**

The tradition of Jewish American Literature stretches from the pre-Revolutionary period to the present. We will explore the "instability and multiplicity" of Jewish identity and the peculiar "insider/outsider" status of this group as it is expressed in a variety of genres. Topics include the immigrant experience, assimilation, alienation, the Holocaust and anti-Semitism, the place of Israel in the Jewish American imagination, and a contemporary rediscovery or reconstruction of Jewishness and Judaism. Both in their similarities to and differences from others, Jewish American writers help us explore the broader implications of and problems with ethnic, religious, and racialized identities in a society conflicted about its secular/religious ethos and the degree to which subjectivity is determined by "consent and/or descent."

Presentation: *Lecture-Discussion*
Prerequisites: *None*
Requirements: *Jewish Literacy Quickwrites (8 1-2 page applications), Group Presentation, One Formal (5 page) essay, Final Exam (short answer and two short essays)*

G.E.: *Fulfills Area C4.*
Texts: *(Some of these may be subject to change) Jewish American Literature: A Norton Anthology, eds. Chametzky, Felstiner, Flanzbaum, and Hellerstein. Selections from: Sephardic-American Voices: Two Hundred Years of a Literary Legacy, ed. Matza; Ozick, Cynthia. Puttermessenger Papers; Rosenbaum, Thane. Golems of Gotham; Percy, Marge. He, She, and It; Chabon, Michael. from Cavalier & Klay;*

Roth, Philip. The Counter-Life; Abraham, Pearl. The Romance Reader or The Seventh Beggar.

190R. Romance Fiction MW 4:30 - 5:45 **Gieger**

Readings in and analyses of romance fiction, focusing on the pleasures to be found in genre, formula, and popular fiction. Romance fiction continually promises emotional (and sexual) fulfillment for its characters, but what do the (women?) readers of romance novels receive from their reading experiences? Critical, secondary materials will help us theorize the appeals, dangers, and uses of romance fiction as we chart its various manifestations and variations (Jane Austen classic, gothic, family, workplace, circle-of-friends/women, historical, Regency, vampire/paranormal, Christian, comic, African American, Latina, interracial, lesbian & gay, suspense, menage a trois/erotica). **WARNING:** Many of the texts we read will feature, as you might guess, moments of *explicit sexuality*.

Presentation: *Lecture/Discussion*
Requirements: *Reading Quizzes; Discussion Questions; Presentations; Midterm; Final Exam; and a 6-page Research Paper*
Texts: *Jane Austen, Pride and Prejudice; Anya Seton, Dragonwyck; Valerie Taylor, The Girls in 3-B; Megan Kelly, Marrying the Boss; Lenora Worth, A Face in the Shadows; Michele Cameron, Never Say Never; Alisa Valdes-Rodriguez, The Dirty Girls Social Club; Danielle Steel, Coming Out; Johanna Lindsey, Tender is the Storm; Beverly Jenkins, Always and Forever; Lori Handeland, Blue Moon; Vicki Lewis Thompson, Nerd in Shining Armor; M. J. Pearson, The Price of Temptation; Susan Squires, The Hunger; Annmarie McKenna, Blackmailed; Dawn Calvert, Hero Worship*

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

A survey of great films from the origins of cinema over a century ago to texts from our own contemporary moment. We will pay particular attention to visual storytelling's origins in silent cinema, the aesthetics of "black and white" films, the issue of "style" vs. "realism," the uses of color, satiric cinema, and, finally, sexuality and the movies. Films to be screened include: *The Cabinet of Dr. Caligari, The Kid, Sherlock Jr., Battleship Potemkin, Olympia, Libeled Lady, The Rules of the Game, Citizen Kane, Sunset Blvd., Bicycle Thieves, All that Heaven Allows, Ali: Fear Eats the Soul, Network, Don't Look Now, Y Tu Mama Tambien, and The Player.* **WARNING:** Some of the films we study will feature moments of *graphic violence and/or nudity & explicit sexuality*.

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

195A. Writing Center Theory and Practice: Internships

TR 4:30 - 5:45 **Melzer**

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 Dan Melzer: melzer@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. Internship in Fieldwork MW 4:30 - 5:45 **Lee-Keller**

Put your English skills into practice! Work in a career position before you graduate, by being an Intern. Find out what jobs are out there for English majors. Get the experience you need to put on your resume, and develop your writing in an exciting new way. Interns have the opportunity, for example, to hone their editing skills at Prima Games,

write technical brochures at the Attorney General's Crime Prevention Center, be events coordinator at El Dorado County's Chamber of Commerce, write for local magazines, or choose other exciting ways to learn the craft of writing in the real world. You may also complete an internship that you've pre-arranged. Earn 3 units (CR/NC) for 150 hours of work. Internships may be paid or unpaid. Follow these steps to sign up: 1) Read the detailed job descriptions in the Intern Binder in 103; 2) Stop by or call Prof. Lee-Keller, DH 101 to be placed in the right position for you; 3) Register with My SacState for English 195C; 4) turn in a signed Agreement Form; and 5) Complete the Syllabus and Agreement (available at CLV 165).

Presentation: Internship—supervised, experiential, learning.
Prerequisites: B or better in English 120A, or concurrent enrollment in 120A, or an approved writing sample.
Requirement: A letter, group meeting, regular internship update reports, and final report evaluating your internship (8 pages). See syllabus each semester.

197A. Film, Horror, Comedy, and Science Fiction Gieger

M 6:30 – 9:20pm

Screenings of American horror films from the 1930s to the 1990s alongside readings about and discussions of their content/themes (sometimes sci-fi, sometimes comedy, always horror) and their connections to American culture and history. Films to be screened: Tod Browning's Dracula; James Whale's Frankenstein; Rouben Mamoulian's Dr. Jekyll & Mr. Hyde; Jacques Tourneur's Cat People and Mark Robson's The Seventh Victim (both Val Lewton productions); Don Siegel's Invasion of the Body Snatchers; Christian Nyby's The Thing from Another World (with an assist from Howard Hawks?); Ed Wood's Bride of the Monster; Roger Corman's The Pit and the Pendulum; Alfred Hitchcock's Psycho; George Romero's Night of the Living Dead; William Friedkin's The Exorcist; John Carpenter's Halloween; Joe Dante's The Howling; Joel Schumacher's The Lost Boys; Wes Craven's Scream; and Tim Burton's Sleepy Hollow. **WARNING:** Some of the films we study will feature moments of *graphic violence* and/or *nudity & explicit sexuality*.

Presentation: Lecture/Discussion
Requirements: Midterm and Final Exam, One Paper, Response Papers, Quizzes, Creative Project
Texts: Kendall R. Phillips, Projected Fears: Horror Films and American Culture (Praeger); Rick Worland, The Horror Film: An Introduction (Wiley-Blackwell)

198T. Senior Seminar Dunstan

TR 10:30 – 11:45

The Missing Guest

Living harmoniously with others in a human community appears to be an elusive dream, at least as far as novelists are concerned. In this seminar we will read a number of novels in which characters pursue this dream and react to its failure. There appears to be a transatlantic difference, however. In the mainstream American novel, the failure can always be attributed to some identifiable cause or person, keeping alive the possibility that harmony might be possible if only we try hard enough. In the British novel, however, no such possibility exists; it's always a distant ideal and characters seem to recognize that fact. This difference is represented in the form of the Missing Guest.

Pre-requisites: WPE, English 120A
Requirements: Regular seminar presentations; ongoing response log; final research paper.
Sample texts: Willa Cather: A Lost Lady; Virginia Woolf: To The Lighthouse; Anne Tyler: Dinner at the Homesick Restaurant; Anita Brookner; Hotel Du Lac

198T. Senior Seminar Gieger

T 6:30 – 9:20pm

Monstrous Britain, 1870-1914

Grotesque bodily transformations, tempting (lesbian?) vampiresses, alluring Decadent youths, and the occasional demon monkey will all make appearances this fall as we read, discuss, and analyze a selection of British fiction that documents late 19th- and early 20th-century imaginings of the monstrous. We will read our texts with an interest in and attention to what they reveal about changing sexual, psychological, political, social, and imperial relations. To give ourselves a better understanding of Britain, its cultures, and its cultural conflicts in the late Victorian and Edwardian moments, we will also read secondary, critical and historical materials.

Texts to be read include: Joseph Sheridan Le Fanu, "Green Tea" and "Carmilla" (1872); Robert Louis Stevenson, Strange Case of Dr. Jekyll and Mr. Hyde (1886); Oscar Wilde, The Picture of Dorian Gray (1891); Arthur Machen, The Great God Pan (1894); Bram Stoker, Dracula (1897); Richard Marsh, The Beetle (1897); and short stories by Mary Elizabeth Braddon, Edith Nesbit, Rudyard Kipling, H. H. Munro ("Saki"), M. R. James, and E. M. Forster. **WARNING:** Some of the texts we study will feature moments of *graphic violence* and/or *explicit sexuality*.

Presentation: Lecture/Discussion
Requirements: A Seminar Paper (12-15 pages) and its Drafts, an Annotated Bibliography, Response Papers, Presentations, Peer Review Writing Assessments

Texts: Luckhurst, ed., Late Victorian Gothic Tales (Oxford); Le Fanu, In a Glass Darkly (Oxford); Stevenson, Strange Case of Dr. Jekyll and Mr. Hyde (Norton Critical Edition); Stoker, Dracula (Norton Critical Edition); Wilde, The Picture of Dorian Gray (Broadview); Marsh, The Beetle (Broadview); Munro, Collected Short Stories of Saki (Wordsworth); James, Collected Ghost Stories (Wordsworth); Braddon, At Crighton Abbey and Other Horror Stories (Wildside); Bland & Doan, eds., Sexology Uncensored: The Documents of Sexual Science (Chicago); Matthew, ed., The Nineteenth-Century: The British Isles 1815-1901 (Short Oxford History of the British Isles) (Oxford); Gibaldi, ed., MLA Handbook for Writers of Research Papers, 6th Edition (Modern Language Association)

198T. Senior Seminar Ridley

MW 3:00 – 4:15

Urban Undergrounds

Although most 19th century literature depicts the labyrinthine, urban underground as the hellish industrial city's foul underbelly, Book II of Victor Hugo's Les Miserable complicates that conceit by tracing a history of underground sewers as refuges for "crime, intellect, social protest, liberty of conscience, . . . all that human law pursues or has pursued" since the Middle Ages. Two years later, Dostoevsky's absurd hero in Notes from the Underground renders the urban underground even more habitable for later modern and postmodern protagonists when he occupies it as a refuge from unreflective, herd-like conformity. Hence, excerpts from Les Miserable and a close reading of Notes from the Underground launch our venture into the liberating, freak-filled, urban undergrounds of 20th and 21st century fiction. Primary sources include "high" literature, sci-fi, and adolescent fiction from various nations.

Presentation: Lecture/Discussion
Requirements: Regular quizzes on the assigned reading. An in-depth Seminar Paper (12-15 pages) fully engaged with the primary source(s) and relevant secondary sources. Two formal Project Proposals including Annotated Bibliographies. Oral Presentations.

Texts: Fyodor Dostoevsky Notes from the Underground; Ralph Ellison Invisible Man; Ricardo Piglia The Absent City; Alice Notley The Descent of Alette; Jeff VanderMeer Veniss Underground; Lisa Goldstein Dark Cities Underground

200A. Methods and Materials of Literary Research

T 6:30 – 9:20pm Lee-Keller

This course, which is required of all MA candidates in English under Plans A and C and is required under Pedagogy Plan B, acts as a point of departure for future studies in graduate-level literary criticism and we will review several approaches to reading, interpreting, and analyzing literature. The objectives of this course are: 1) to improve literary interpretative skills by examining an array of theoretical approaches, 2) to refine research methods by acquainting students with the techniques of literary research and scholarly documentation, and 3) to practice making scholarly interventions by writing an annotated bibliography and a conference-length paper. We will cover a number of critical perspectives, including, but not limited to, new historicism, transnational feminisms, post-colonialism, Marxian literary studies, cultural studies, critical race studies, queer studies, post-nationalist American studies, border studies, and whiteness studies. Students will be required to research primary texts on their own.

Presentation: Seminar, extensive student participation.
Prerequisites: Must be graduate standing.

Requirements: 3 two-page response papers, one in-class presentation, 1 two-page paper proposal, 1 annotated bibliography, and a 10- to 12-page final paper.

Texts: *MLA Handbook*; course reader; and selected books, among others, we may read Raymond Williams, Walter Benjamin, Toni Morrison, Benedict Anderson, Michel Foucault, Stuart Hall, Frantz Fanon, Judith Butler, George Lipsitz, Eric Lott, Kevin Gaines, Priscilla Wald, Anne McClintock, Rosaura Sánchez, Joan Scott, José Saldívar, Shelley Streeby, and Amy Kaplan.

Recommended: *Critical Theory Today*, ed. Tyson; *Critical Terms for Literary Terms for Literary Study*, 2nd. ed., eds. Lentricchia and McLaughlin; and a good literary dictionary, such as *A Glossary of Literary Terms*, ed. Abrams; Lee-Keller, *Guidelines for Critical Reading, Thinking, and Writing*.

200A. Methods and Materials of Literary Research **Toise**

M 6:30 – 9:20pm

This class will have three components designed to introduce graduate students to literary studies: theory, research, and writing/revising. In the first component, we'll read the Bedford/St Martin Case Studies in Contemporary Criticism editions of *Hamlet*, by William Shakespeare, and *Frankenstein*, by *Mary Shelley*. We'll have paired readings of essays from one specific theoretical approach (deconstruction, psychoanalytic, etc) about both Shakespeare's and Shelley's texts: we'll see two essays from each approach side by side. This work will be aided by readings from Patricia Waugh's *An Oxford Guide to Literary Theory and Criticism*, Jonathan Culler's *Literary Theory: A Very Short Introduction*, Catherine Belsey's *Poststructuralism: A Very Short Introduction*, and Lentricchia and McLaughlin's *Critical Terms for Literary Study*. In the second component, students will choose a period and theoretical approach which will serve as the basis for an annotated bibliography (ex. psychoanalytic approaches to literary modernism). This research will lead to the third component, where students workshop an essay that makes use of contemporary criticism. We'll use Claire Kerhwald Cook's *Line by Line* to help us with the editing, reviewing, and revising process.

Presentation: Discussion/Workshop

Requirements: Several shorter synthesis papers, an approximately 25 entry annotated bibliography, and a longer essay that makes use of contemporary criticism.

Texts: Catherine Belsey, *Poststructuralism: A Very Short Introduction* (Oxford UP; isbn 0192801805); Claire Kehrwald Cook, *Line by Line: How to Edit Your Own Writing* (Houghton Mifflin; isbn 0395393914); Jonathan Culler, *Literary Criticism: A Very Short Introduction* (Oxford UP; isbn 019285383X); Lentricchia and McLaughlin, ed., *Critical Terms for Literary Study*, 2nd Edition, (Chicago UP: 0226472035); William Shakespeare, *Hamlet: Case Studies in Contemporary Criticism*, ed. Susan Wofford (Bedford/St. Martin; isbn 0312055447); Mary Shelley: *Frankenstein, Case Studies in Contemporary Criticism*, ed. Johanna Smith (Bedford/St. Martin; isbn 031219126X); Patricia Waugh, ed., *An Oxford Guide to Literary Theory and Criticism* (Oxford UP; isbn 0199258368).

210G. Second Language Acquisition **MW 4:30 – 5:45** **Seo**

The course will explore research findings and theories in the field of second language acquisition. Topics include the critical period, similarities/dissimilarities of L1/L2 acquisition, L1 transfer, the role of input, interaction, and output, and the effect of formal instruction, including error correction.

Presentation: Seminar.

Prerequisites: TESOL program pre-requisites, particularly 110A and 110P.

Requirements: Extensive reading and class discussion, response papers, mid-term exam, and term paper.

Texts: To be selected. Possible text: Gass, S. M., & Selinker, L. (2008). *Second Language Acquisition: An Introductory Course*. (3rd Ed.). Erlbaum.

215B. ESL Writing/Composition **TR 4:30 – 5:45** **Heather**

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

Requirements: Tutoring. Written projects; no exams.

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

215D. Pedagogy of Spoken English **TR 6:00 – 7:15pm** **Clark**

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

Presentation: Seminar.

Prerequisites: TESOL program prerequisites (110A, 110Q, 110P) or permission of instructor.

Requirements: TBA

Texts: TBA

220A. Teaching Composition in College **R 6:30 – 9:20pm** **Smith**

An introduction to composition theory and pedagogy designed for students interested in teaching writing at the college level. Topics will include both composition theory (writing process research, social contexts for writing, theories of discourse) and practice (responding, evaluating, designing assignments, course planning). We will address these topics in writing and seminar activities as well as discussion.

Presentation: Discussion-workshop.

Requirements: Weekly writings, seminar paper, presentations

Texts: Richard Straub, *A Sourcebook for Responding to Student Writing*; Victor Villanueva, *Crosstalk in Comp*; Sheryl I Fontaine and Cheryl Smith, *Writing Your Way Through College*; additional readings

220C. Special Topics in Comp Studies **T 6:30 – 9:20pm** **Glade**

A course in composition theory and pedagogy that focuses on the relationships between Critical Pedagogy and the teaching of writing, this seminar will include readings, writings, and discussions about the history of the critical pedagogy movement in the US and about the impact of critical pedagogy on various sub-fields of composition studies such as process, assessment, remediation, portfolios, Writing Across the Curriculum, multilingual writers, and technology. Students will have the opportunity to theorize about and practice a variety of critical pedagogy approaches relevant to various writing classroom settings.

Presentation: Seminar format: collaboration and discussion

Prerequisites: English 220A

Requirements: Weekly reading responses and other informal writings; presentations; research writing; culminating Portfolio

Texts: Paulo Freire's *Pedagogy of the Oppressed* and *Teachers as Cultural Workers*; Amy Lee's *Composing Critical Pedagogies*; Kay Halasek's *A Pedagogy of Possibility*; Lynn Bloom/Donald Daiker/Edward White's *Composition Studies in the New Millennium*; Course Reader.

230A. Writing Fiction **M 6:30 – 9:20pm** **Rice**

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

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

Presentation: Lecture-discussion, workshop.

Requirements: Original fiction, totally a minimum of 35 pages; short essays theorizing the aesthetics of the craft of fiction.

Texts: John Gardner, *The Art of Fiction*, Carole Maso, *Break Every Rule*, E.M. Forester, *Aspects of the Novel*, Helene Cixous, *Three Steps on the Ladder of Writing*, and fiction anthologies to be announced.

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

Prosody is the general term that encompasses all aspects of poetic meter and form. Meter (from Latin *metrum*, "measure") is simply a controlled pattern of auditory stimuli established in a line of poetry. Rhythm refers to the actual sound and inflection of words, the free give-and-take of accents,

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

Presentation: *Lecture/Discussion*

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

Texts: *To be selected*

230Y. Master Class in Writing Poetry *MW 3:00 – 4:15* **McKinney**

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

Presentation: *One-on-one tutorial*

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

Requirements: *Twelve new poems (some assigned in forms)*

Texts: *To be selected*

240B: Victorian Fiction *W 6:30 – 9:20pm* **Toise**

Word and Flesh (The Victorian Web)

In the 21st century, we’re told, information technology has radically reshaped our sense of the self in limitless ways that make us and our literature utterly unique. Reading texts that range from Charles Dickens’s *Great Expectations* to Sir Arthur Conan Doyle’s detective fiction, we’ll question this ‘presentist’ view, examining how the “Victorian web” and information technology radically reshaped the nineteenth-century individual’s sense of sexuality and desire, truth and textuality, national and racial identity. We’ll see these texts in relation to the overwhelming developments in print, photographic, and telegraphic technology, among other inventions, and the ways in which technology – both now and then – shapes and reshapes not only identity but literary form and the construction of knowledge itself.

Presentation: *Lecture/discussion*

Requirements: *About 3 shorter synthesis papers, an annotated bibliography, and longer seminar paper.*

Texts: *Charles Dickens’s Great Expectations (Oxford University Press; isbn 0199219761), Mary Elizabeth Braddon’s Aurora Floyd (Broadview Press; isbn 1-55111-123-3), George Eliot’s Middlemarch (Oxford University Press; isbn 0199536759), Oscar Wilde’s The Picture of Dorian Gray (Broadview Press; isbn 1551111268), Arthur Conan Doyle’s The Case Book of Sherlock Holmes and His Last Bow (Wordsworth Classics; isbn 1853260703), Anthony Trollope’s short story “The Telegraph Girl” (photocopy), and Bram Stoker’s Dracula (Norton Critical Edition; isbn 0393970124). We will also have a course cd with historical, critical, and theoretical pieces.*

240J. James Joyce *MW 4:30 – 5:45* **Price**

Considered by T.S. Eliot to be the greatest prose stylist in English since Milton, James Joyce is a monument among twentieth century writers. It is hard to think or write of Joyce except in superlatives. Joyce’s *Ulysses* seemed so masterful that it would put an end to the novel; Joyce’s writing is so intricate that it has kept generations of critics in business. But beyond or aside from these accomplishments, Joyce is a deeply humane writer as well as an especially comic one. His humane comedy grew out of his self analysis. He found the basis for most of his symbolism and his literature in his own life. So this course will examine his major fictions studying them in relationship to the life out of which they grew.

Presentation: *Discussion-seminar.*

Requirements: *Seminar paper, oral reports; one exam.*

Texts: *Joyce: Dubliners, Portrait of the Artist as a Young Man, Ulysses; Blamires, A The Bloomsday Book; Attridge, ed. *JJ’s Ulysses: A Casebook*.*

240L. Conrad and Greene *T 6:30 – 9:20pm* **Buchanan**

This course links two writers whose careers spanned much of the twentieth century and whose shared interests include adventure, spies, political upheavals and private turmoil, dealing with the problems of colonialism and totalitarianism through a complex humanistic point of view that critics and everyday readers have found rewarding. Students will be encouraged to approach these writers’ texts using a variety of intellectual approaches (mainly derived from post-colonial theory) as well as to view them in their own historical and literary contexts.

Requirements: *Final paper, in-class presentations.*

Presentation: *Seminar-discussion.*

Readings: *Conrad: Lord Jim, Heart of Darkness, The Secret Agent. Greene: The Power and the Glory, The Quiet American, The Honorary Consul, and The Human Factor.*

240X. Contemporary British Fiction *TR 4:30 – 5:45* **Tucker**

Central to postmodern fiction is the assumption that “composing a novel is basically no different than composing or constructing one’s reality” (Waugh), which has led many a postmodern novelists to employ metafictional devices which call attention to themselves as artists, their art as artifice. Dishearteningly for an historical traditionalist, postmodernism also posits “the idea that history, or more precisely, historiography, is ‘fictional’ in nature, composed and constructed by tellers who subjectively manipulate the selection of detail” (Sesto)--not unlike novelists, a conclusion not lost on some of the finest fiction writers of our time.

The novels we’ll study have been written within the last 20 years and employ various postmodernist strategies--including fascinating and revelatory metafictional gambits--with which to explore issues of epistemology and ontology whilst narrating compelling tales about intriguing characters.

Presentation: *Seminar-discussion*

Requirements: *Two 4-6 page essays, a seminar report, a final exam.*

Texts: *Decision still pending on one or two, but will probably include: Barker, The Regeneration Trilogy; McEwan, Enduring Love & Atonement; Barnes, History of the World in 10 ½ Chapters & England, England; Ishiguro, The Remains of the Day; Briggs, Ethel and Ernest: A True Story; Enright, The Gathering.*

250A. Wharton and Cather *TR 6:00-7:15pm* **Wanlass**

This course will show how these two major American writers, poised on the threshold of the twentieth century—and pulled simultaneously forward

and back—explore similar themes, such as the conflict between the new and the old social order, and especially the new freedoms, and attendant problems, of women’s roles during this liminal period. This course will also focus on the ways in which Wharton’s and Cather’s works explore the concept of space (as evoked in Virginia Woolf’s “A Room of One’s Own”: the idea that women need a place of their own to think and create)—Wharton with her eye on the interior space of rooms, and Cather with her eye on the exterior space of landscapes. In examining the ways in which these writers’ works both intersect and diverge in theme and technique, students will gain appreciation for the richness of early American literature.

Presentation: Seminar
Requirements: Two papers, oral presentation
Texts: Wharton’s *The House of Mirth*, *The Reef*, *Summer*, *The Age of Innocence*; Cather’s *O Pioneers!*, *My Antonia*, *A Lost Lady*, *The Professor’s House*

250K. Contemp American Fiction W 6:30 – 9:20pm **Grandbois**

The American novel is alive and well, pushing the boundaries of language, narrative and culture. And yet, a walk through the neighborhood bookstore reveals that the vast majority of recent American fiction can be described as traditional “narrative realism” often characterized by flat or clichéd language. Why is it that publishers overwhelmingly choose to publish a limited view of American fiction, when the landscape is so broad? This class intentionally explores the diversity of recent American fiction from little known works to Pulitzer Prize winners, big publishing houses to small.

Presentation: Seminar
Requirements: Presentation, 20 page final paper, short focus papers, exercises
Texts: *Blood Meridian*—Cormac McCarthy; *Pamela: A Novel*—Pamela Lu; *Nowhere Man*—Alexander Hemon; *The Virgin Suicides*—Jeffrey Eugenides; *The Antelope Wife*—Louise Erdrich; *The Fountains of Neptune*—Rikki Ducornet; *The Hermit’s Story*—Rick Bass; *Arcadio*—William Goyen; *Grendel*—John Gardner; *Garner*—Kristin Allio

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

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

Presentation: Seminar
Prerequisite: Graduate standing; undergraduates must get the permission of the instructor.
Requirements: One twenty page research essay or two ten page research essays.
Texts: Zora Neale Hurston *Their Eyes Were Watching God*; Virginia Woolf *A Room of One’s Own*; James Joyce *A Portrait of the Artist As a Young Man*; Rudolfo A. Anaya *Bless Me, Ultima*; Kathy Acker *Blood and Guts in High School*; Leslie Marmon Silko *Ceremony*; Toni Morrison *Paradise*; Raja Rao *Kanthapura*; Henry Louis Gates. *The Signifying Monkey*.

280J. Jewish American Literature TR 3:00 – 4:15 **Meyer**

The tradition of Jewish American Literature stretches from the pre-Revolutionary period to the present. We will explore the “instability and multiplicity” of Jewish identity and the peculiar “insider/outsider” status of this group as it is expressed in a variety of genres. Topics include the immigrant experience, assimilation, alienation, the Holocaust and anti-Semitism, the place of Israel in the Jewish American imagination, and a contemporary rediscovery or reconstruction of Jewishness and Judaism. Both in their similarities to and differences from others, Jewish American writers help us explore the broader implications of and problems with ethnic, religious, and racialized identities in a society conflicted about its secular/religious ethos and the degree to which subjectivity is determined by “consent and/or descent.”

Presentation: Lecture-Discussion
Prerequisites: None
Requirements: Jewish Literacy Quickwrites (8 1-2 page applications); Individual Presentation & Discussion Leader; One Formal (5 page) essay; Secondary Critical Responses; Term Paper (10-12 pages)
Texts: (Some of these may be subject to change) Primary Literature: *Jewish American Literature: A Norton Anthology*, eds. Charnetzky, Felstiner, Flanzbaum, and Hellerstein; Selections from: *Sephardic-American Voices: Two Hundred Years of a Literacy Legacy*, ed. Matza; Ozick, Cynthia. *Puttermesser Papers*; Rosenbaum, Thane. *Golems of Gotham*; Piercy, Marge. *He, She, and It*. Chabon, Michael. from *Kavalier & Klay*; Roth, Philip. *The Counter-Life*; Abraham, Pearl. *The Romance Reader* or *The Seventh Beggar*.
Secondary Criticism: 280J Course Packet of articles from a variety of sources will be available on WebCT.

410A. Writing Center Theory and Practice: Internships TR 4:30 – 5:45 **Melzer**

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 Dan Melzer: melzer@csus.edu.

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

410B. Internship: ESL Tutoring MW 3:00 – 4:15 **McKee**

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

Presentation: Seminar-workshop.
Prerequisites: TESOL prerequisites. English 195A/410A strongly recommended.
Requirements: Journal, lesson plans, class observations, ESL student profile.
Texts: To be announced.

410C. Internship in Fieldwork MW 4:30 – 5:45 **Lee-Keller**

Put your English skills into practice! Work in a career position before you graduate, by being an Intern. Find out what jobs are out there for English majors. Get the experience you need to put on your resume, and develop your writing in an exciting new way. Interns have the opportunity, for example, to hone their editing skills at Prima Games, write technical brochures at the Attorney General’s Crime Prevention Center, be events coordinator at El Dorado County’s Chamber of Commerce, write for local magazines, or choose other exciting ways to learn the craft of writing in the real world. You may also complete an internship that you’ve pre-arranged. Earn 3 units (CR/NC) for 150 hours of work. Internships may be paid or unpaid. Follow these steps to sign up: 1) Read the detailed job descriptions in the Intern Binder in 103; 2) Stop by or call Prof. Lee-Keller, DH 101 to be placed in the right position for you; 3) Register with My SacState for English 195C; 4) turn in a signed Agreement Form; and 5) Complete the Syllabus and Agreement (available at CLV 165).

Presentation: Internship—supervised, experiential, learning.
Prerequisites: B or better in English 120A, or concurrent enrollment in 120A, or an approved writing sample.
Requirement: A letter, group meeting, regular internship update reports, and final report evaluating your internship (8 pages). See syllabus each semester.

410E. Internship in Teaching College Composition Heckathorn

F 12:00 – 2:50

In this course, graduate students considering a teaching career become teaching interns in a composition class at one of the area community colleges. Students work with a mentor teacher at the community college and with a CSUS professor. The internship gives students a hands-on opportunity to design assignments, respond to student writing, conduct class discussions, and meet students individually. The internship also gives the opportunity to continue reading composition/rhetoric theory, with an eye to day-to-day application in the classroom. Students will meet as a group with the professor periodically throughout the semester, though not on a weekly basis. The course is designed so that your time working in the classroom, meeting with the mentor teacher or students, and responding to sample essays will not exceed the hours expected in any other graduate course. Students should see the coordinator no later than the last two weeks of the prior semester to discuss this course and classroom assignments.

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

Requirements: *Intern with a community college mentor teacher; keep a journal, read selections on composition teaching; attend periodic 410E class sessions; observations by the CSUS professor. Contact the coordinator before the end of the Spring 2008 semester.*

Required Text: *To be selected.*

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

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, or weekly, seminar meetings, as scheduled, with their peers and the Internship Coordinator. **Note:** Although the course is scheduled for TR 3:00-4:15, students will meet with the Internship Coordinator only on Tuesdays. For Fall 2008, students will be placed in one of the following courses: Engl 40A British Literature I (TR 12:00-1:15 Tucker); Engl 180H American Identities (TR 1:30-2:45 Lee-Keller); and Engl 50A American Literature I (TR 4:30-5:45 Sweet).

Presentation: *Internship/Seminar*

Requirements: *Portfolio of assignments*

Prerequisites: *Permission of Internship Coordinator and Approval of 40A, 50A, or 180H instructor. ** Interested students should contact Prof. Toise (dwtoise@csus.edu) for a Placement Form, which must be submitted by April 30, 2008 ***

500. Culminating Experience T 6:30-9:20pm Toise

See description on page 13.

598T. TESOL Culminating Experience TR 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.