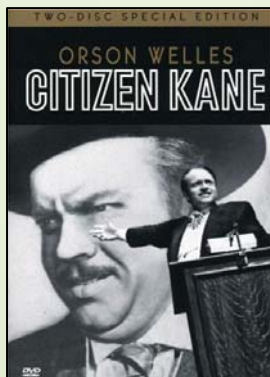
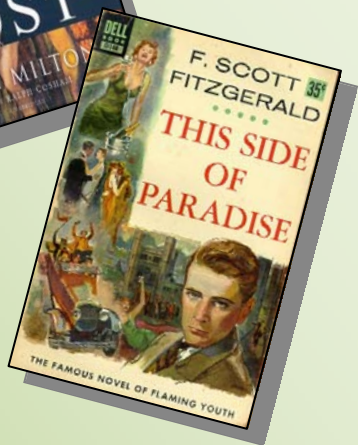
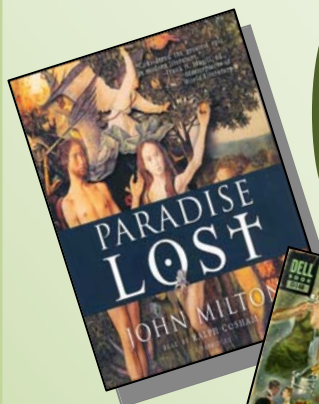


English Department

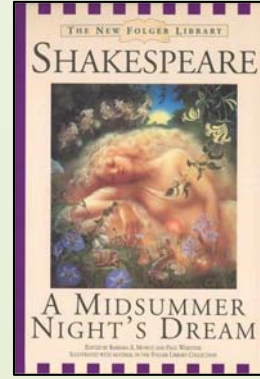
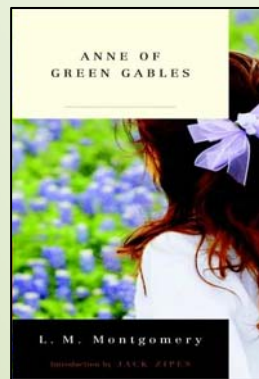
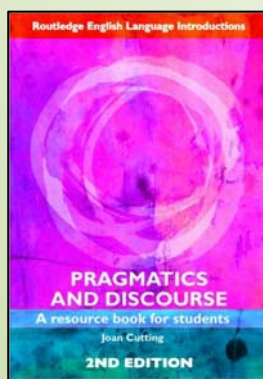
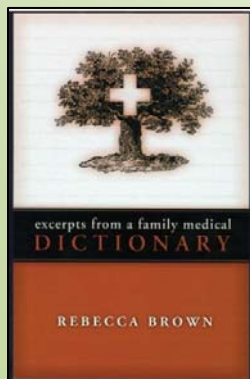
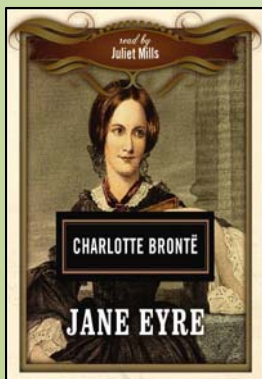
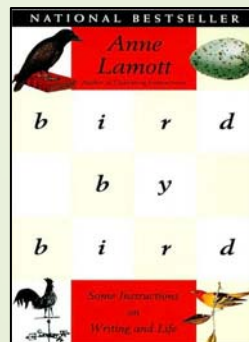
Course Description Booklet



Spring 2009

Available online:

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



WELCOME TO ENGLISH STUDIES

Department of English, CSUS
Spring 2008



CONTENTS

<i>Faculty—Full Time/Lecturers</i>	<i>iii</i>
<i>Areas of Advising</i>	<i>iii</i>
<i>Undergraduate Advising Facts</i>	<i>iv</i>
<i>My Sac State and Attendance Policy</i>	<i>v</i>
<i>English Careers Information</i>	<i>v</i>
<i>Undergraduate English Major Requirements</i>	<i>vi-vii</i>
<i>Study Abroad</i>	<i>vii</i>
<i>Minor Requirements</i>	<i>viii</i>
<i>English Subject Matter Program</i>	<i>ix-x</i>
<i>Winter Intersession</i>	<i>x</i>
<i>The Graduate English Major (M.A.)</i>	<i>xi-xii</i>
<i>General Information for Graduate Students</i>	<i>xii</i>
<i>Master of Arts, TESOL</i>	<i>xiii</i>
<i>Certificate in Teaching Composition</i>	<i>xiv</i>
<i>TESOL Certificate</i>	<i>xv</i>
<i>Certificate in Teaching Reading to Adults</i>	<i>xvi</i>
<i>English-L</i>	<i>xvii</i>

COURSES

<i>Lower-Division (English 1-99)</i>	<i>1-2</i>
<i>Upper-Division (English 100-199)</i>	<i>2-7</i>
<i>Graduate (English 200-299)</i>	<i>8-10</i>
<i>Internships and Tutoring</i>	<i>6 & 10</i>
<i>Master's Thesis, Project, Directed Study</i>	<i>11</i>

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, Hellen Lee-Keller, David Madden, Fred Marshall, Joshua McKinney, Dan Melzer, Sheree Meyer, Jonathan Price, Doug Rice, Chauncey Ridley, Mi-Suk Seo, Cherryl 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), 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.

Discourse Analysis: Seo

Applied: Ching, Clark, Heather, Helt, Marshall, Seo.

Corpus Linguistics: Helt.

Language Assessment: Heather.

Technology Assisted Language Learning: Heather.

ESL: Ching, Clark, Ferris, McKee.

CAREER ADVISING: Antalocy (Writing Careers), Dunstan, (Teaching Credentials): Heather (TESOL); Lee-Keller (Internships); Wanlass (Liberal Studies).

ENGLISH PLACEMENT TEST AND E0665: Heckathorn, Klyse.

UNDERGRADUATE PROGRAMS COORDINATOR: Buchanan.

ENGLISH MINOR ADVISOR: Toise.

GRADUATE STUDIES: Madden (Coordinator), 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 Spring 2009: November 10 – November 24th

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). Your invitation to register will appear on the first screen of your student center in the right hand corner of the screen. Registration appointments will be made based on class level priority from Nov 24th to Dec 19th. After December 19th priority registration ends and students will be able to register regardless of academic level from January 7th until January 22nd.



BEFORE REGISTERING ON MY SAC STATE:

1. **ADDRESS** Make sure the Admissions office has your correct and current address.
2. **ADVISING** The English Department Advising Period is *November 10th until November 24th*.
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. Wanlass
TESOL Advising
Prof. Heather
English 195A/410A: Internship – Tutoring
Prof. Melzer
English 410B: Internships – ESL Teaching
Prof. Ching
English 410F: Internships – Teaching Literature
Prof. Lee-Keller
English 410L: Internships – Teaching Reading to Adults
Prof. McKee

(2) For Graduate Study

Prof. Madden, Graduate Coordinator

(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 **2008-2010**, **2006-2008**, and **2004-2006 Catalogs** 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

**Creative Writing:

Any course from English 30 series
Any course from English 130 series

English Education:

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

English Language:

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

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

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

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

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

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

Gender and Sexuality:

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

Poetry:

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

**Rhetoric and Writing:

English 125B, 125E
Any course from the 120 series, excluding 120A
Any course from the 195 series



****Please Note:** Prior to Fall 2008, *Creative Writing* and *Rhetoric and Writing* were a combined area of interest, *Creative and Professional Writing*. If using a catalogue prior to Fall 2008, you are able to continue to use this designation:
Any course from English 30 series, Any course from English 130 series, 120P and 195C

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). There is also a wonderful TESOL opportunity open to ALL English majors in Turkey (Bogazici 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 125E Reading and Writing for Second Language Students
- ENG 125F Teaching Oral Skills
- 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 supersede 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.

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.

Previous Subject Matter 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) |
|--------------|----------------|-----------|

*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!!





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:

- A completed bachelor's degree in any field with an overall GPA of 3.0 and 3.0 over the final 60 semester units (or equivalent) of study
- International students must meet the following minimum TOEFL scores:
 - 600 or higher on the traditional TOEFL, with a score of 5 on the Test of Written English (TWE)
 - OR 250 or higher on the computerized TOEFL, with a score of 5 on the TWE
 - OR 100 or higher on the *ibt* TOEFL, with a score of 24 on the writing section
- One year of college-level foreign language study, or equivalent
- A passing score on the CSUS Writing Proficiency Examination
- 12 units of undergraduate prerequisites (or equivalents approved by the TESOL Coordinator), which must have been completed with grades of B or better:
 - English 110A: Linguistics & the English Language
 - English 110P: Second Language Learning
 - English 110Q: Grammar for ESL Teaching
 - English 120S: Writing in the Social Sciences
- Two upper-division courses (6 units) to be approved by the TESOL Coordinator

<p><u>Required Courses (27 units)</u></p> <p>Three courses:</p> <ul style="list-style-type: none">➤ English 200D (Research in TESOL)➤ English 410B (ESL Teaching Internship)➤ English 598T (Culminating Experience) <p>Six of the following seven courses:</p> <ul style="list-style-type: none">➤ English 200E (Curriculum & Assessment Design)➤ English 210B (Sociolinguistics and TESOL)➤ English 210G (Second Language Acquisition)➤ English 215A (Reading/Vocabulary Acquisition)➤ English 215B (ESL Writing)➤ English 215C (Pedagogical Approaches to Grammar)➤ English 215D (Pedagogy of Spoken English)	<p><u>Electives (6 units)</u></p> <p>Two courses from the following list:</p> <ul style="list-style-type: none">➤ Any required course taken in excess of 27 units; English 110M; English 110T; English 210C; English 220A; English 220C; English 225C; English 299; English 410A; English 410E; English 410L <p>A maximum of one upper division or graduate course not on this list may be substituted with the prior permission of the graduate coordinator.</p>
--	--

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 15 to 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 completed a bachelor's degree (in any field) with a 3.0 overall GPA

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

International students must meet one of the following minimum requirements for the TOEFL:

- 600 or higher on the traditional TOEFL, with a score of 5 on the Test of Written English (TWE);
- OR 250 or higher on the computerized TOEFL, with a score of 5 on the Test of Written English;
- OR 100 or higher on the *ibt* TOEFL, with a minimum of 24 on the writing section.

Requirements for both options:

- 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 (9 units):

English 110A: (Linguistics and the English Language)

English 110P: (Second Language Learning and Teaching)

English 110Q: (Grammar for ESL Teachers)

Electives (6 units)—two of the following:

English 125E: (Academic Reading and Writing for Second Language Students)

English 125F: (Teaching Oral Skills)

English 110C: (Technology in Second Language Teaching)



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 and the English Language)

English 110P: (Second Language Learning and Teaching)

English 110Q: (Grammar for ESL Teachers)

English 215B: (ESL Writing)

English 410B: (ESL Internship)

Electives (3 units)—one of the following:

English 200E: (Curriculum and Assessment Design for Language Classrooms)

English 210C: (Technology in Second Language Teaching)

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.

All applicants must complete the University's Writing Proficiency Exam (WPE).



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

The reading certificate requires 15 units of coursework, to be completed in residence at CSU Sacramento, with a minimum GPA of 3.0:

Required Courses:

- ENGL 215A (ESL Reading and Vocabulary Acquisition)
- EDTE/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

Marcy Merrill
916-278-5524

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

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

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

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

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

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

Listowner: jmanthey@csus.edu

TAKE ADVANTAGE OF THIS FREE SERVICE.

JOIN TODAY!!!

Department of English

Spring 2009 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 – 145, or successful completion LS 015.*

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

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

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

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

Prerequisites: *EPT score of 148 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 148 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 *TR 3:00 – 4:15* **Clark**

English 16 is an introduction to the terminology and structure of English phrase and sentence grammar from a linguistic perspective. Conventions of standard spoken and written English, as well as punctuation conventions are also addressed in this course. Students will diagram sentences using phrase-structure trees.

Presentation: *Daily mini-lectures followed by in-class small group work with instructor.*

Requirements: *Two Midterms and a final examination. Daily ungraded homework, one major semester project.*

Texts: *English Grammar: Language as Human Behavior, Anita K. Barry. Prentice Hall.*

16. Structure of English *MW 12:00 – 1:15* **Dunstan**

This class will help future elementary school teachers understand traditional school grammar, focusing on the English Language Conventions in California's English-Language Arts Content Standards.

Presentation: *Workshop and lecture.*

Requirements: *Four tests and a final exam*

Texts: *To be selected.*

16. Structure of English *MW 3:00 – 4:15* **Marshall**

English 16 will offer an introduction to the terminology and structure of traditional grammar. The primary focus of the class will be on studying grammar, punctuation, and usage rules, but students will also get practice applying these rules to their own writing.

Presentation: *Lecture-discussion.*

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

Texts: *To be selected.*

20*. College Composition II *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.)*

30A. Intro to Creative Writing *MW 3:00 – 4:15* **Buchanan**

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

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

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

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

30C. Intro to Writing Poetry *MWF 10:00 – 10:50* **McKinney**

This course is designed for students interested in learning to write poetry. No previous creative writing experience is necessary; in fact, the instructor assumes that some students may even feel intimidated at the prospect of writing verse. If you are a beginner and/or feel you know nothing about writing poetry, then this course is for you. English 30C is also appropriate for students who may write poetry but who have had no formal poetry writing instruction. This course will cover the basics of writing poetry from invention exercises through peer critique to revision and editing. Students will examine the genre of poetry from a variety of angles (historical, theoretical, technical), and they will gain a familiarity with a variety of poetic styles, forms, and practices.

Presentations: *Lecture-discussion, guided practice.*

Requirements: *10 new poems (some in assigned forms), quizzes and exams on identification and application of poetic technique.*

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

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

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

Presentation: *Lecture, with discussion sections.*

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

Texts: *Jane Eyre, A Christmas Carol, Nice Work.*

50A. Intro to American Literature I MW 3:00 – 4:15 **Fanetti**

This course provides a survey of the major writers and literary movements from the Colonial period to the flowering of American Romanticism in the 1850s. In addition, there will be the attempt to recover selected texts, authors, and traditions that have been hitherto neglected, suppressed, or forgotten.

Presentation: *Lecture-discussion.*

Text: *To be selected.*

50B. Intro to American Literature II TR 4:30 – 5:45 **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, Harlem renaissance, existentialism, postmodernism. We investigate American themes such as the utopian journey, the pastoral retreat, emergence of new voices from various ethnic and social perspective, the threatened loss of individual freedom and identity.

Presentation: *Lecture and discussion. Individual section meetings in small groups, periodically.*

Requirements: *Periodic quizzes three exams, one paper.*

Texts: *American Literature, Vol. II (Bedford/St Martins); McCarthy, The Crossing*

65. Intro to World Literature MW 6:00 – 7:15pm **Dunstan**

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, 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, in-class presentations.*

Presentation: *Lecture/discussion.*

Texts: *To be decided*

100B. Literary Theory TR 3:00 – 4:15 **Toise**

We'll study the concepts and controversies that have shaped literary criticism—and the world of ideas more generally-- for the past several decades through careful examination of *The Dave Chappelle Show*, Hitchcock's *Vertigo*, Chris Nolan's *Memento*, Kasi Lemmons's *Eve's Bayou*, Michael Haneke's *Cache*, Charles Busch's *Die, Mommy, Die*, and Stephen Frears's *The Queen*. We'll look at African-American criticism, Lacanian psychoanalysis, feminism, deconstruction, queer theory, and the New Historicism. We'll be working with the writings of Skip Gates, Michel Foucault, Jacques Derrida, Jacques Lacan, and Judith Butler among others. The course is meant as an introduction, and no previous knowledge is necessary, just enthusiasm and interest. The class is great for anyone thinking of pursuing graduate work in literature and for anyone who enjoys thinking about culture, language, identity, and literature. Throughout the semester readings will be dense but brief.

Presentation: *Discussion/lecture*

Assignments: *Frequent reading quizzes, five short-synthesis (2-page) papers, final paper of approximately 8 pages, with drafts, and webct posts.*

Texts: *Catherine Belsey, A Very Short Introduction to Poststructuralism (Oxford University Press 9780192801807), Peter Barry, Beginning Theory (Manchester University*

Press, 9780719062681), Bruce Fink, The Lacanian Subject (Princeton University Press, 978-0691015897).

105. Film Theory and Criticism M 6:30 – 9:20pm **Rice**

Film is visceral, vital and dynamic, and wider frameworks of understanding are needed to explain these aesthetic resonances. This class will overflow with desires, pleasures, becomings, sensations, and ways for pulling such madness into theoretical reflections and discourses, not tame it but to further complicate it in downright delightful ways filled with wonder and surprise. This course will journey deep into the crevices of a variety of theoretical approaches to reading films and to unreading our own expectations. We will play with theory in radical ways that will transform and unnerve common methods for seeing. The class will introduce students to theoretical approaches such as Feminism, Post-Structuralism, Deconstruction, Psychoanalysis, Gender studies, etc.

Prerequisites: *None*

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

Requirements: *Mid term exam and final exam, short writing assignments throughout the semester. Regular attendance and participation*

Texts: *Film Theory and Criticism, Brandy and Cohen*

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 and EDT score of 4 or 5 (or CR in LS86)*

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

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

MW 12:00 – 1:15

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

Presentation: *Lecture/discussion.*

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

Requirements: *Midterms and final.*

Texts: *To be selected*

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

TR 3:00 – 4:15

An introductory course for those students who have had no previous formal studies in modern linguistics. This course is designed to acquaint the student with the ways in which language operates, how it is acquired, and how language research of the last several decades has changed some of the traditional views of language learning and instruction. Topics

include descriptions of phonology, morphology, syntax, language acquisition, and social patterns of language use. English 110A is required for single subject credential majors and is a prerequisite to the TESOL program.

Presentation: *Lecture/discussion.*
Prerequisites: *None, but English 16 or 110J is recommended.*
Requirements: *Midterms and final; graded homework*
Texts: *To be determined*

110B. History of the English Language *TR 12:00 – 1:15* **Marshall**

A survey of the linguistic and social history of the English language, tracing its growth from a minor dialect of the Germanic family to one of the most widely spoken languages of the world. Topics include structural change in the language, vocabulary growth, and variation in English around the world.

Presentation: *Lecture/discussion.*
Requirements: *Mid-term exam, term paper, homework assignments.*
Texts: *To be selected.*

110C. Technology-Enhanced Language Learning **Heather**

MW 1:30 – 2:45

English 110C is designed to prepare language teachers to effectively integrate technology into their classrooms. Since the easiest way to become familiar with technology is to experience it as a learner, the majority of in-class and out-of-class work will use the technologies whose pedagogical effectiveness we will be discussing. The course will include both examination of how language teachers have used technology and in-class workshops and projects which will provide you with the experience and skills necessary to integrate technology into your own classroom. The focus will be on workshop and discussion rather than lecture.

Presentation: *Workshop & small group discussion.*
Requirements: *End-of-semester portfolio containing in-class projects, language learning diary, and two out-of-class projects, Egbert, J. & Hanson-Smith, E. (Eds). (2007). CALL Environments: Research, practice, and critical issues. 2nd edition. Alexandria: TESOL*

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

MW 3:00 – 4:15; TR 4:30 – 5:45

Using a combination of lecture, exercises in and out of class, and quizzes, this course will cover basic concepts in traditional grammar and usage: the parts of speech (nouns, verbs, etc.) and their various functions, clause and sentence types and their functions, and the conventions of standard written English (punctuation and usage). While this course will include a unit on how to respond to errors in student writing, its focus is not "how to teach" grammar; instead, the goal is to provide future teachers with a foundational knowledge of those formal aspects of the English language which are important in English classes, including grammar, punctuation, and writing.

Presentation: *Lecture and in-class pair/group work & discussion.*
Requirements: *2 midterms, 1 project, 1 final exam.*
Texts: *Anita K. Barry, English Grammar.*

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

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

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, and final exam.*
Texts: *Brown, H.D. (2007). Principles of language learning and teaching (5th Ed.). Pearson; Brown, H.D. (2007). Teaching by Principles (3rd Ed.). Pearson.*

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 **Helt**

MW 1:30 – 2:45; TR 12:00 – 1:15

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 *MW 12:00 – 1:15* **Fanetti**

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.*

116B. Children's Literary Classics *TR 10:30 – 11:45* **Wanlass**

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

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

Requirements: *Papers, Midterm, Presentation, Final Project (subject to minor change): Sharon Creech, Love That Dog: A Novel; Roald Dahl, Matilda; Martin Hallett & Barbara Karasek, eds., Folk and Fairy Tales; Rafe Martin, The Rough Face Girl; L. M. Montgomery, Anne of Green Gables; Katherine Paterson, Bridge to Terabithia; J. K. Rowling, Harry Potter and the Sorcerer's Stone; Louis Sachar, Holes; Jerry Spinelli, Maniac Magee; Mildred Taylor, Roll of Thunder, Hear My Cry; E. B. White, Charlotte's Web.*

120A. Advanced Composition *MW 4:30 – 5:45* **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 required 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 *TR 12:00- 1:15* **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 12:00 - 1:15* **Toise**
Revision and Rewriting

In this class, we'll take up the question of revision and rewriting in two ways: (1) we'll look at how authors revise the works of others, and (2) we'll examine how and why we, as writers, revise the ideas and work of other scholars, and of our own work. We'll start by watching the classic Hollywood film from the 1940s *Now, Voyager* and examine how playwright Adrienne Kennedy, a key figure in the 1960s Black Arts Movement, revises this Bette Davis film, we'll look at Adrienne Rich's revision of Emily Dickinson's poetry, and we'll see how Tom Stoppard revises Wilde's *The Importance of Being Earnest* in his contemporary play *Travesties*. Why and how do authors revise each other's characters, plots, and ideas? Students will then choose their own example of adaptation, rewriting, and revision from literary and/or popular culture and write an essay, involving research, about the cultural significance of such revisions. For example, why and how did NBC revise and adapt the BBC's *The Office* for US audiences? What can we say about the different literary and filmic adaptations of Jane Austen or Shakespeare? As we write, we'll think about how our own work rewrites what other scholars and thinkers have said and why we make such moves. We'll also think about how we rewrite our own work: how do you productively engage in the process of re-reading and reworking your own writing?

Presentation: *Workshop/discussion*
Assignments: *2 shorter papers (4-5 pages), annotated bibliography and paper proposal, several drafts of a longer paper involving scholarly research (8 pages), and frequent reading quizzes.*
Texts: *Joseph Harris, Rewriting: How to do Things with Texts (Utah State University Press, 9780874216424), Adrienne Kennedy, The Adrienne Kennedy Reader (U of Minnesota Press, 9780816636037); Oscar Wilde, The Importance of Being Earnest (Penguin, 9780140621723); Tom Stoppard, Travesties (Grove Atlantic, 9780802150899); Claire Kehrwald Cook, Line by Line (Houghton Mifflin, 9780395393918), and Joseph Gibaldi, MLA Handbook for Writers of Research Papers (MLA, 9780873529860).*

120P. Professional Writing *TR 3:00 - 4:15* **Phillips**

English 120P develops writing skills, including written and visual formats, that reflect an understanding of context and multiple users. The course is grounded in rhetorical theory and informed by current research in professional communication. We will study relevant forms, methods and standards in professional writing; explore projects and procedures in technical writing; and develop skills required for a variety of editing positions.

Presentation: *Lecture/Discussion*
Prerequisites: *English 20 or English 120A*
Requirements: *Written reports, analyses, culminating project. Portfolio assessment. No midterm/final.*
Text: *TBA. Relevant texts include Technical Communication, Rebecca Burnett; Document-Based Cases for Technical Communication, Roger Munger; Public and Professional Writing: Ethics, Imagination and Rhetoric, Anne Surma; Editors on Editing: What Writers Need to Know About What Editors Do, Gerald C. Gross, ed.*

120S. Writing in the Social Sciences *TR 6:00 - 7:15pm* **Clark**

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

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

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

MW 4:30 - 5:45

This course is designed to provide students in the English subject matter program with an opportunity to think through a number of important

issues related to the planning and implementation of literature programs for adolescents. Emphasis will be given to the study of poetry, prose fiction, drama and film. The focus will be wide and will embrace literature from a variety of cultures, from the classics to the present day. Classes will take the form of lecture-discussions and workshops, relieved by film viewing and student presentations.

Presentation: *Lecture-discussion/workshop.*
Texts: *To be selected*

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

130F. Writing for Television *TR 3:00 - 4:15* **Antalocy**

Truth is often "stranger than fiction," and recent great documentaries – *Supersize Me* or *Fahrenheit 9/11* – are as spellbinding as the best feature films. And have you ever imagined a story you were reading in film form? This course will explore the connections between "reality" and fiction in writing television and film scripts. This course will start with a look at the beginnings of documentary, and ways of making some of the most often-used videos, training and education programs, more lively, and then explore making "docu-dramas" from real-life stories, and finally investigate creating a script that adapts a literary work for the screen. We will cover all phases of the script writing process, from initial concept and "treatment" on, and practice both film and video script styles.

Presentation: *Lecture, discussion, viewings.*
Requirements: *Two 5 page scripts and One 10 page script plus brief informal exercises.*
Texts: *SC Bernard, Documentary Storytelling.*

130M. Art of Autobiography *MW 12:00 - 1:15* **Rice**

This course will explore contemporary styles of writing autobiography by examining the works of a variety of authors. These works will range from conventional autobiography to more innovative approaches to writing the self. Along with reading these different works, students will write memoir in both a critical as well as in creative forms. We will examine the function of memory and the ways in which it is reconstructed in narrative and implicated in notions of self-identity. Students keep a journal and write several drafts of an autobiographical essay, which they present for critique and commentary. They also read and analyze several biographies and journals by writers from diverse ethnic and cultural backgrounds. We also explore poetry as autobiography.

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

Texts: *Gloria Anzaldua, Borderlands, Rebecca Brown, Excerpts from a Family Medical Dictionary, Annie Dillard The Writing Life, Patricia Hampl, A Romantic Education, John Edgar Wideman Fatheralong, and others, including handouts.*

140R. Renaissance Drama *TR 1:30 - 2:45* **Gieger**

We will read plays written during the period 1587-1640 and examine the texts with an interest in and attention to what they reveal about established and contested social, political, and sexual beliefs during what has been called the Golden Age of English Theatre. We will read revenge tragedy, domestic tragedy, political tragedy, closet drama, tragi-comedy, city comedy, satiric comedy, carnivalesque comedy, and a court masque, providing ourselves with a sense of the breadth of the Elizabethan, Jacobean, and Caroline dramatic literature even as we touch upon but a sampling.

Plays likely to be read will include: Thomas Kyd, The Spanish Tragedy; Anonymous, Arden of Faversham; Mary Sidney, Countess of Pembroke, The Tragedy of Antony; Christopher Marlowe, Edward II; Thomas Dekker, The Shoemaker's Holiday; Francis Beaumont & John Fletcher, Philaster; John Webster, The Duchess of Malfi; Thomas Middleton, A Chaste Maid in Cheapside; Ben Jonson, The Masque of Blackness and Bartholomew Fair; John Ford, 'Tis Pity She's a Whore; and James Shirley, The Lady of Pleasure.

Presentation: *Lecture/Discussion*

Requirements: *Midterm and Final Exam, Research Project/ Paper, Quizzes, Response Questions, and a Creative Project based on one of our plays.*

Texts: *Arthur Kinney, ed., Renaissance Drama: An Anthology of Plays and Entertainments, 2nd edition (Blackwell); M. L. Wine, ed., Drama of the English Renaissance (McGraw-Hill).*

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

Shakespeare's plays give us many insights into the ways in which the people of the English Renaissance world thought about love, power, politics, history, and gender roles. This semester we will read four of Shakespeare's early comedies, The Taming of the Shrew, Twelfth Night, A Midsummer Night's Dream, and The Merchant of Venice; and two of his history plays, Julius Caesar and Henry IV, Part One. Our readings of Shakespeare's plays will also be supplemented by film excerpts, critical essays, and dramatic performances. By the end of the semester, students should be able to enjoy Shakespeare's plays, both on the stage as well as on the page, develop their own interpretations of Shakespeare's early plays through literary analysis, articulate their understanding of the plays and their relevance to our contemporary lives, and continue to explore other Shakespeare plays on their own—with confidence and pleasure.

Prerequisites: *None.*

Presentation: *Lecture and group discussions.*

Requirements: *Tests, papers, dramatic reading, oral presentation.*

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

145C. Shakespeare – Later Plays *TR 12:00 – 1:15* **Antalocy**

How do Shakespeare's later plays, with all their artistic brilliance, challenge us to think in more complex ways about human experience? People around the world are fascinated by Shakespeare's ways of understanding and representing love, honor, betrayal, revenge and forgiveness, and other great passions and values. In this course we will explore and demystify Shakespeare's art through various avenues: studying the dramatic structure and imagery in the texts of 5 plays, investigating the cultural and social values of Early Modern England and the ways they differ from contemporary views, and viewing video/film productions that bring the plays alive. In reading Twelfth Night, All's Well that Ends Well, Hamlet, Macbeth and The Tempest, we will explore the evolution of his thinking, from romantic comedy to problem comedy, from tragedy to late romance, looking at the plays both as text and as performance.

Presentation: *Lecture/discussion.*

Requirements: *A 4-5 page paper, midterm, and final project*

Text: *Folger Library paperback editions of the above plays are preferable.*

145C. Shakespeare – Later Plays *MW 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.*

150B. American Romanticism *TR 10:30 – 11:45* **Sweet**

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

Presentation: *Lecture/discussion.*

Requirements: *Class participation, writing exercises, and a final exam.*

Texts: *(Likely to Include) Poe: Tales and Poems; Dickinson: Selected Poems; Emerson: Selected Essays; Thoreau: Walden; Melville: Benito Cereno; Douglass: “What to the Slave is the Fourth of July?”; Whitman: Leaves of Grass; Hawthorne: The Scarlet Letter.*

150H. Recent American Fiction *MW 12:00 – 1:15* **Madden**

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

Presentation: *Lecture-discussion.*

Requirements: *Paper, midterm, essay final.*

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

155E. Hemingway and Fitzgerald *TR 1:30 – 2:45* **Wanlass**

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

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

Requirements: *Two papers and an exam.*

Texts: *(Subject to minor change) Hemingway: The Sun Also Rises, The Garden of Eden, The Old Man and the Sea, Short Stories of Ernest Hemingway. Fitzgerald: The Great Gatsby, Tender is the Night, The Last Tycoon, The Short Stories of F. Scott Fitzgerald.*

160A. Modern European Literature *TR 10:30-11:45* **Grandbois**

When most people think of great literature, they think of the Latin American Boom writers or the American masters of the modernist period. But, freed from marketing constraints that tend to homogenize American literature, contemporary European literature (especially that of Eastern Europe) has been quietly burgeoning for quite some time to the point where many consider it to be at the cutting edge of the world literary scene.

Presentation: *Lecture, Discussion*

Requirements: *Short 1-page papers, two 5-page papers, short translation project*

Texts: *Austerlitz, W. G. Sebald; Cosmicomics, Italo Calvino; Baltasar and Blimunda, José Saramago; New and Collected Poems, Czeslaw Milosz; Love and Garbage, Ivan Klima; The*

Metamorphosis, Kafka; *Street of Crocodiles*, Bruno Schulz; *A Heart So White*, Javier Marias.

170E: Studies in Short Fiction TR 1:30-2:45 **Grandbois**

All great art should push the envelope. And short story writing is where that envelope gets pushed the farthest, perhaps because short stories are seen as less marketable, therefore writers are free to experiment. This class will explore the avant-garde in short story writing focusing on how writers push the envelope of expectation in a variety of ways from language to form to content to explorations of what constitutes "reality." This class is designed for both students of literature and creative writers, as we will be approaching the stories from both perspectives. You should also expect to experiment with both your literary essays and your creative prose!

Presentation: Lecture, Discussion, Workshop
Requirements: Short 1-page papers, 5 page paper, a creative piece, final exam

Texts: *Xtreme Fiction: Formalism and Fabulism*, ed. by Michael Martone; *Unlucky Lucky Days* by Daniel Grandbois; *The Wavering Knife* by Brian Evenson; *Labyrinths* by Jorge Luis Borges; *Small Craft Warnings* by Kate Braverman; *Flatman Crooked Anthology*.

170N. Narrative Poetry MW 3:00 – 4:15 **McKinney**

This course will focus on epic poems in western literary history from Homer to Alice Notley (1945-). Through lecture and class discussion, we will explore a variety of aspects of poetic narratives including myths, themes, methods of composition, social and material culture, and history.

Texts: *The Odyssey*, *The Aeneid*, *The Divine Comedy*, *The Faerie Queene*, *Paradise Lost*, *The Rime of the Ancient Mariner*, *In Parenthesis*, and *The Descent of Allete*.

170Z. 20th Century Fiction MW 12:00 – 1:15 **Buchanan**

This course will focus primarily on British and American fiction from the early twentieth century, comparing the reactions of writers on either side of the Atlantic to the social, political and sexual changes that marked their (and partly our) lifetimes. The course will begin with works by writers such as Fitzgerald, Hurston, Joyce and Woolf and culminate in an examination of Nabokov's scandalous, exuberant masterpiece, *Lolita*.

Presentation: Lecture-discussion
Requirements: Two papers, quizzes and oral presentations.
Texts: To be determined.

190Q. Gay and Lesbian Literature TR 12:00 – 1:15 **Gieger**

This semester we will study a variety of texts (poetry, plays, fiction, prose, film) that represent an historical survey of works by and about lesbians and gay men. Assuming that same-sex attraction has been present throughout history and across cultures but that "homosexual identity" is an invention of the late 19th century, we will also look at the ways in which lesbians and gay men have attempted to write places for themselves into their different communities as well as into history itself. We will begin with Oscar Wilde and the 1890s and move into the 20th century with E. M. Forster and Radclyffe Hall and then go on to the Harlem Renaissance. After works by Noel Coward and Tennessee Williams and a lesbian pulp novel by Ann Bannon (a former Sac State faculty member!), we will examine the period of "gay liberation" in the late 1960s and 1970s as well as the start of the AIDS crisis in the 1980s. We will finish with texts from the 1990s and a campy parody of the 1950s.

Presentation: Lecture/Discussion
Requirements: Midterm and Final Exam, One Paper/Research Project, Quizzes, Response Questions, and a Presentation.
Texts: Will likely include: Oscar Wilde, *The Soul of Man under Socialism and Selected Critical Prose* (Penguin) [story title: "The Portrait of Mr. W. H."]; E. M. Forster, *Maurice*; Radclyffe Hall, *The Well of Loneliness*; Nella Larsen, *Passing* (in *Quicksand and Passing* from Rutgers UP); Ann Bannon, *Beebo Brinker*; Isabel Miller, *Patience & Sarah*; Richard Amory, *The Song of the Loon*; Rita Mae Brown, *Rubyfruit Jungle*; Armistead Maupin, *Tales of the City* and *More Tales of the City*; Neil Bartlett, *Who Was That Man?*; *A Present for Mr. Oscar Wilde*; Mabel Maney, *A Ghost in the Closet*; films of *Suddenly*, *Last Summer*, *The Watermelon Woman*, and *Zero Patience* [other film or television titles possible, too] as well as a couple of history titles [*We are*

Everywhere by Mark Blasius and Shane Phelan (Routledge) and *Out of the Past: Gay and Lesbian History from 1869 to the Present* by Neil Miller (Alyson)] and some photocopies.

191A. Masterpieces of Cinema T 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 realist & expressionist stylistics, techniques of visual storytelling, film genres, the uses of mise-en-scène, and gender in the cinema. Films to be screened, in whole or in part, include: *The Cabinet of Dr. Caligari*; *Metropolis*; *The Kid*; *Sherlock Jr.*; *Battleship Potemkin*; *Olympia*; *The Plow That Broke the Plains*; *The Thin Man*; *Now, Voyager*; *Citizen Kane*; *Out of the Past*; *High Noon*; *Ran*; *Dangerous Liaisons*; *Black Narcissus*; *My Brilliant Career*; *Batman Returns*; and *WALL-E*.

Some of the films we study will feature moments of *graphic violence* and/or *explicit sexuality*.

Presentation: Lecture/Discussion
Requirements: Midterm and Final Exam, Research Project/Paper, Film/Creative Project, Quizzes, Response Papers
Texts: Robert Phillip Kolker, *Film, Form, and Culture*, 3rd edition (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

197G. Films of Great Directors R 6:30 – 9:20pm **Rice**

We will study the evolution of auteur theory as a way for reading films. Specifically, we will study this through a careful exploration of directors within the French New Wave. We will study the cultural and aesthetic influences on these directors and work with the innovations that they brought to cinematic history. We will explore these directors through their theoretical relationships with other art forms and situate them within and against cinematic histories. We will study their relationship to the *Cahiers du Cinema* and study the literary quality of their films. Specific directors will include Agnes Varda, Francois Truffaut, Jean-Luc Godard, Chris Marker and others.

Prerequisites: None
Presentation: Screening of films, discussions, lectures.
Requirements: Mid term exam and final exam, short writing assignments throughout the semester. Regular attendance and participation.

Texts: Handouts, the viewing of all the films.

197I. Film– Depression Giggles W 6:30 – 9:20pm **Gieger**

Screenings of movies from the 1930s and discussions of American cultural history and cinematic genres (comedy, western, musical, melodrama, adventure film, historical drama, monster movie, gangster film, detective picture). Films to be screened: *Dinner at Eight*, *The Adventures of Robin Hood*, *Stagecoach*, *Trouble in Paradise*, *Blonde Venus*, *She Done Him Wrong*, *It Happened One Night*, *My Man Godfrey*, *Easy Living*, *The Public Enemy*, *The Petrified Forest*, *Captains Courageous*, *Imitation of Life*, *The Wizard of Oz*, *The Bride of Frankenstein*, *After the Thin Man*, and *Gone with the Wind*. Stars to be watched: Jean Harlow, Wallace Beery, Marie Dressler, Lionel Barrymore, John Barrymore, Errol Flynn, Olivia de Haviland, John Wayne, Miriam Hopkins, Kay Francis, Herbert Marshall, Marlene Dietrich, Cary Grant, Mae West, Claudette Colbert, Clark Gable, Carole Lombard, William Powell, Myrna Loy, James Stewart, Jean Arthur, Ray Milland, James Cagney, Bette Davis, Humphrey

Bogart, Leslie Howard, Vivien Leigh, Hattie McDaniel, Spencer Tracy, Louise Beavers, Boris Karloff, Elsa Lanchester, Judy Garland, Toto, and Asta. Directors include: George Cukor, Michael Curtiz, John Ford, Ernst Lubitsch, Josef Von Sternberg, Frank Capra, Victor Fleming, and James Whale.

Presentation: *Lecture/Discussion*
Requirements: *Midterm and Final Exam, Research Project/Paper, Film/Creative Project, Quizzes, Response Papers*
Texts: *Jewell, Richard. The Golden Age of Cinema: Hollywood, 1929-194 (Blackwell); Kyvig, David. Daily Life in the United States, 1920-1940 (Ivan R. Dee)*

198T. Senior Seminar *TR 1:30 – 2:45* **Lee-Keller**
Sports Matters

In this course, we will focus on sports as a cultural phenomenon as a means to polish sophisticated critical reading, thinking, and writing skills. We will investigate 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 assigned 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.” To this end, we will use sports culture to help us think about how national belonging is enacted. In addition to analytical texts chosen by the instructor, students’ own cultural knowledge and interests will form the basis of their research in this class. By the end of the semester, students will have produced multiple drafts and a polished research paper that investigates sports representation and practice in relation to such issues as social power, national identity, gender relations, racial identity, and class formation.

Presentation: *Seminar/workshop*
Prerequisites: *Satisfactory completion of 120A and a passing score on the WPE.*
Requirements: *One 12- to 15- page analytical/research paper.*
Texts: *John Bloom and Michael Nevin Willard, eds. Sports Matters: Race, Recreation, and Culture; Lee-Keller, Guidelines for Critical Reading, Thinking, and Writing; Frank Lentricchia and Thomas McGlaughlin. Critical Terms for Literary Study; MLA Handbook; and a course reader.*

198T. Senior Seminar *TR 3:00 – 4:15* **Smith**
On Being a Writer

As a culminating experience in the major, “On Being a Writer” investigates these questions: What does it mean to write? What is the nature of writing? How does writing come to be? What does it take to be a writer? We will examine several kinds of sources for answers to these questions: writer’s reflections and advice on their craft; reflection on our own writing in various genres; and composition scholarship on the study of writing. Topics we will consider are sources of inspiration and ways of generating writing; purposes for writing; the difficulty or ease of composing; strategies for how to write; the role of audience for writers; and genre and writing processes. The course will culminate in a seminar paper drawing on course readings and outside research.

Presentation: *Workshop/discussion*
Prerequisites: *Satisfactory completion of 120A and a passing score on the WPE.*
Requirements: *On-going writing assignments; presentations; research paper.*
Texts: *Donald Murray, Crafting a Life; Anne Lamott, Bird by Bird; Some Instructions on Writing and Life, ed. Sandra Perl and two other texts.*

198T. Senior Seminar *MW 4:30 – 5:45* **Toise**
Race and Ethnicity in 19th – Century Britain

In readings that range from Wilkie Collins’s depictions of India and addiction in the first British detective novel, *The Moonstone*, to Amy Levy’s depiction of life for a Jewish woman in 19th-century London, to an anonymous novel, titled *The Woman of Colour*, about a young woman with an Afro-Caribbean mother and a British father, we’ll examine the contradictions and confusions, purposes and power of Britain’s 19th-century discourses on race, ethnicity, and nation. We’ll read seeking to understand how identity and power worked in this culture, acknowledging how dynamics of power change, how conceptions of identity alter, and

how the past always presents us with ourselves but also with the unexpected and the unfamiliar. We’ll trace out how conceptions of race and ethnicity for groups like Irish, Jews, Caribbeans, and Africans (both in Africa and in Britain), and how “British-ness” itself, shifted at the end of the 18th-century and continued to change and morph over the course of the 19th-century in ways that presage but often defy our own conceptions of race, ethnicity, and what the Victorians would call racial amalgamation. Students will choose a text, or texts, to develop an academic essay that involves deeper independent research and direction.

Presentation: *Workshop/discussion*
Prerequisites: *Successful completion of 120A and a passing score on the WPE.*
Assignments: *Frequent reading quizzes, several short-synthesis papers (2 pages), a paper proposal and annotated bibliography, and several drafts of the final, 12-15 page, research paper.*
Texts: *Reuben Sachs by Amy Levy (Broadview, 9781551115658) The Woman of Colour, ed. Lyndon Dominique (Broadview, 9781551111766), The Moonstone by Wilkie Collins (Oxford World Classics, 9780199536726), A Study in Scarlet and the Sign of Four by Sir Arthur Conan Doyle (Dover, 0486431665), Early Black British Writing, ed. by Debbie Lee and Alan Richardson (New Riverside Editions, 9780618317653), Colonial Desire by Robert JC Young (Routledge, 978-0618317653), Line by Line by Claire Kehrwald Cook (Houghton Mifflin, 9780395393918), and MLA Handbook for Writers of Research Papers by Joseph Gibaldi (MLA, 9780873529860). There will also be a reader including historical and theoretical essays by Dror Wahrman, Kwame Appiah, Nancy Armstrong, and Elsie Michie, poems by Christina Rossetti, Elizabeth Barrett Browning, short fiction by Anthony Trollope, and essays by Matthew Arnold, among others.*

200A. Methods and Materials of Literary Research **Sweet**
MW 3:00 – 4:15

An introduction to the methods, techniques, and theories of literary research and analysis. In this course, students will develop skills using literary-research sources, including catalogues, databases, bibliographies, the CSUS library, and on-line media. Through reading and writing exercises, the course will also familiarize students with the expectations of graduate-level writing and professional academic discourse. We will further devote attention to readings on psychoanalytic, feminist, Marxist, deconstructionist, new critical, new historicist, and postcolonial theory, in order to attain an overview of the various schools of critical theory often used in literary criticism today. Students will prepare an annotated bibliography and a research essay employing a particular critical approach to a primary text.

Presentation: *Seminar*
Texts: *To be selected, but likely to include Claire Kehrwald Cook: Line by Line; MLA Handbook for Writers of Research Papers; Lois Tyson: Critical Theory Today; Charles Bressler: Literary Criticism: An Introduction to Theory and Practice; Henry James: The Turn of the Screw*

200D. TESOL Research Methods *MW 6:00-7:15* **Seo**

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

Presentation: *Lecture-discussion*
Prerequisites: *None*
Requirements: *Course project, response papers, group presentation, and take-home final.*
Texts: *Possible texts: Mackey, A. & Gass, S.M. (2005). Second Language Research. Mahwah, NJ: Erlbaum. McKay, S.L. (2006). Researching Second Language Classrooms. Mahwah, NJ: Erlbaum.*

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

This course is both an investigation into the study of language and society without special attention to TESOL concerns as well as a focus on the pedagogical issues in teaching language beyond sentence-level grammar and the socially-embedded pragmatics of interaction in the target culture. Topics investigated include the anthropological roots of linguistics, language variation, discourse analysis a.k.a. interactional sociolinguistics),

and World Englishes. The course is required for the MA-TESOL, and an option for students getting a TESOL Certificate

Presentation: Seminar/workshop
Prerequisites: ENGL 110A, ENGL 110P, ENGL 110Q, ENGL 120A.
Requirements: Midterm, final examination, major semester project involving the taping of real-time, face-to-face conversation, nine homework assignments for submission.
Text: Foley, William A. 2000. *Anthropological Linguistics: An Introduction*. Oxford: Blackwell. ISBN 0-631-18603-4 (required); Cutting, Joan. 2002. *Pragmatics & Discourse: A resource book for students* (required).

210C. Technology-Enhanced Language Learning Heather

MW 1:30 – 2:45

English 210C is designed to prepare language teachers to effectively integrate technology into their classrooms. Since the easiest way to become familiar with technology is to experience it as a learner, the majority of in-class and out-of-class work will use the technologies whose pedagogical effectiveness we will be discussing. The course will include both examination of how language teachers have used technology and in-class workshops and projects which will provide you with the experience and skills necessary to integrate technology into your own classroom. The focus will be on workshop and discussion rather than lecture.

Presentation: Workshop & small group discussion.
Requirements: WebCT discussions; end-of-semester portfolio containing in-class projects, language learning diary, two out-of-class projects, and a lesson planning assignment.
Texts: Egbert, J. & Hanson-Smith, E. (Eds). (2007). *CALL Environments: Research, practice, and critical issues*, 2nd edition. Alexandria: TESOL

215A. Reading/Vocabulary Acquisition MW 3:00 – 4:15 Helt

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

Presentation: Seminar/workshop.
Requirements: Concurrent tutoring; project; journal.
Prerequisites: See TESOL prerequisites.
Texts: TBA

215C. Pedagogical Grammar for TESOL TR 6:00 – 7:15pm Helt

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

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

220A. Teaching Composition in College T 6:30 – 9:20pm Glade

Designed to help you prepare to teach college composition, this course will focus on both theory and praxis, including study of pedagogies. In addition to a range of readings in the history and theory of Composition Studies, as part of a teaching portfolio you will prepare a syllabus, a writing assignment sequence, and a statement of your teaching philosophy.

Presentation: Discussion, Workshops, Presentations.
Requirements: Teaching Observations, Weekly Journals, Teaching Portfolio Project.
Texts: Victor Villanueva, Jr. *Cross Talk in Comp Theory: A Reader*.

220D. Researching Teaching Writing R 6:30 – 9:20pm Smith

This course is an introduction to methods and theories of research in composition designed for future college writing teachers. The course prepares students to write an MA thesis in Composition and prepares Composition Certificate students for reflective teaching; it counts as an elective for the Composition Certificate.

We will examine theories that support various research methodologies in composition including quantitative and qualitative; discourse analysis, case study; statistical analysis; and ethnography; the texts we will examine describe how to and why to conduct research in composition studies. A focus of the course will be on the connection between research and practical applications in the writing classroom.

Presentation: Workshop/discussion
Prerequisites: English 220A
Requirements: Research paper, annotated bibliography, presentations, weekly postings to readings.
Texts: *Methods and Methodology in Composition Research*, Gesa Kirsch and Patricia Sullivan
Under Construction: Working at the Intersections of Composition Theory, Research, and Practice, Christine Farris and Chris Anson. And 2-3 other texts to be selected.

225. Theories of Teaching Literature T 6:30 – 9:20pm Toise

Why do we read and teach literature? What is the grounding for literary studies? The literary canon is no longer seen as fostering cultural unity, and, yet, 'skills' falls short as a justification for literary studies, since it raises the questions why, in particular, read 'literary' texts to learn and practice skills. Indeed, literary studies may be the least well grounded study in the humanities, a group of disciplines already suffering cultural erosion. Yet, rather than looking at this as a problem to be solved by providing a new, stable grounding for literary studies, we'll examine this absence of grounding as a productive site for teaching literature: a world in which every text must justify itself—or in which we, as instructors, as readers, must justify the reading of every individual text. Such a groundless world will bring us back to the specificity of each text and of its language—and our relation to such specific words and literary forms. We'll examine different theories and strategies to make such responses to language meaningful. Our readings will be wide ranging—from the dynamics of the classroom, to teaching writing, to the purposes of the literary, to the state of the discipline, to literature in the composition classroom, and to composition theory in our literature classes. In this class, we will explore the question of how to make the literature classroom a (more) meaningful experience for ourselves and for our students, an experience that involves writing, performing, engaging, and sharing information, and that aims to introduce our students to multiple traditions, if not a canon, and that teaches them skills, even if that is not the ultimate or only goal of our engagement with the literary. For examples, we'll be working as a class with the poems of Emily Dickinson and the autobiographical writings of Frederick Douglass, but students should feel free to bring in other literary experiences as well. This class counts as a 200-level literature elective for graduate students.

Presentation: Discussion/lecture
Requirements: Reading and writing assignments, several short-synthesis papers, a syllabus based on a paper about a literary text or texts, introductory critical/theoretical essay to the syllabus, and a teaching presentation.

Texts: Emily Dickinson's *Final Harvest*, ed. Thomas Johnson (Back Bay Books, 978-0316184151); Frederick Douglass's *The Narrative of the Life of Frederick Douglass* (Prestwick, 978-1580495769); *Approaches to Teaching Dickinson's Poetry*, eds. Fast and Gordon (MLA, 9780873525268), *Approaches to Teaching The Narrative of the Life of Frederick Douglass*, ed. James C. Hall (MLA, 9780873527507); Helen Vendler's *Poems, Poets, Poetry* (Bedford/St. Martin, 978-0312257064), Alan Liu's *The Laws of Cool* (U of Chicago, 978-0226486994), David Richter's *Falling into Theory* (Bedford/St Martin, 978-0312201562), Peter Filene's *The Joy of Teaching* (U of NC Press, 978-0807856031), Joseph Harriss's *Rewriting: How to do Things with Texts* (Utah State University Press, 9780874216424), and supplemental essays by Elaine Showalter, Michael Awkward, Jil Lynn Felman, Charles Altieri and others.

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

"All the world in a grain of sand."—William Blake

Think of it: the world in a grain of sand. It is the goal of every writer. But though the novel thinks it can sweep the world in its vast embrace, it is by its very nature unwieldy and imperfect. In a recent interview, the American author Tobias Wolff said he was drawn to the short story and the short novel or novella because he felt that only in the short form does the writer have a chance of achieving perfection in his vision of the world. Faulkner, on the other hand, suggested that if a writer achieves perfection the only thing left is suicide. This class will examine a few short novels and short stories that have come close to perfection—thereby eschewing the more horrific option. Primary emphasis will be on the generation of original student work.

Presentation: Discussion, Workshop

Requirements: Three works of original fiction, presentation, writing exercises

Texts: *So Long, See You Tomorrow*, William Maxwell; *Coming Through Slaughter*, Michael Ondaatje; *The Lover*, Marguerite Duras; *Cracks*, Sheila Kohler; *Creating Fiction*, ed. by Julie Checkoway.

230B. Advanced Poetry Writing MW 1:30 – 2:45 **McKinney**

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

Presentation: Lecture-discussion, workshop

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

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

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

230X. Master Class in Writing Fiction W 6:30 – 9:20pm **Rice**

This course is designed to help you shape a full-length fiction project, i.e. a novel or a short story collection. Students will meet individually with the instructor to discuss their work and will receive close, personal supervision. This course is specifically designed for students with an abundance of passion for writing fiction. Deep passion. For students who want to revitalize language. Students who want to make art instead of consume junk. This course gives you permission to write deep into the surrealist night of bliss. This course allows you to become immortal by writing a sentence that trembles. Quit reading this, go write stories.

Presentation: No class meetings after first meeting. Student and professor meet at hours convenient to both to discuss student work.

Requirements: Approximately 60 pages of fiction.

Prerequisites: It is strongly recommended that students have had one of the following courses: English 130A, 230A or their equivalents.

Texts: Arranged individually with each student.

240C. Age of Johnson W 6:30 – 9:20pm **Bell**

This course covers the period from 1750 to 1800, a half century which might be justly called the great age of English prose. Though we will be reading one novel (Laurence Sterne's hilarious *Tristram Shandy*), our main focus will be on other genres: biography, autobiography, travel writing, the periodical essay, literary criticism and aesthetics, moral and political philosophy, history, and oratory. It was during this period that many of the ideas about government, economics, ethics, religion, and literature which have helped shape modern thought were passionately and cogently debated. The course is named for Samuel Johnson, author of the first dictionary of the English language and editor of Shakespeare's plays, whose brilliance as a scholar, critic, essayist, and conversationalist established him as England's most famous man of letters. Other writers we will study are historian Edward Gibbon; philosopher David Hume; statesman Edmund Burke; painter Joshua Reynolds; novelist Laurence Sterne; and James Boswell, Johnson's biographer.

Texts: Boswell, *London Journal, 1762-3* (McGraw Hill); Burke, *Reflections on the Revolution in France* (Penguin); Burke, *Speech on Conciliation with the American Colonies* (to be

xeroxed); Gibbon, *Memoirs of My Life* (Penguin); Hume, *Inquiry Concerning the Principles of Morals* (Bobbs-Merrill); Reynolds, *Discourses on Art* (to be xeroxed); Sterne, *Tristram Shandy* (Penguin); Johnson, *Rasselas, Poems and Selected Prose, Third Edition* (Rinehart). The Johnson book is out of print, but numerous used copies are available online. Make sure you buy the third edition (ISBN: 003082785X).

240I. Jane Austen M 6:30 – 9:20pm **Bell**

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

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

240T. Renaissance Literature MW 4:30 – 5:45 **Meyer**

The sixteenth and seventeenth centuries in England are arguably the most complicated and fascinating periods in English history, when adventurers were traveling to new lands, and the minds of men and women were being expanded by new discoveries in the sciences as well as new ways of thinking in politics and theology. We will study the works produced by thinking men and women of the time, which reflect the conflicts generated by central events such as the Reformation and the English civil war, as well as various cultural preoccupations of the period. Instead of trying to cover all of the amazing literature of this period, we will immerse ourselves in the narrative and lyric poetry and prose of Sidney, Spenser, Donne, Herbert and Milton and the poetry and drama of Marlowe and Ben Jonson. Other writers such as Lady Mary Wroth, Amelia Lanyer, and Katherine Philips will be brought in to the conversation to contest the literary and conceptual commonplaces of their time.

Presentation: Seminar

Requirements: Interactive response papers, oral presentations, commonplace book, one short essay, and long seminar paper.

Texts: TBA, but most likely to include complete or selected volumes for each of the major writers and a class reader to include other writers and secondary criticism.

250F. Whitman and Dickinson MW 4:30 – 5:45 **Sweet**

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

Requirements: Critical papers, one oral presentation.

Presentation: Seminar; Discussion.

Texts: *Leaves of Grass and Other Writings* (Norton); *Complete Poems of Emily Dickinson* (Back Bay)

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

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

Presentation: Seminar-discussion.

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

250V. Cultural Studies *T 6:30 – 9:20pm* **Lee-Keller**

If cultural studies is the examination of cultural production, as a crucial epistemological site for making meaning and construing value in society, then it is imperative to investigate the various models of understanding literature and culture and the multiple conditions in which cultural products are produced. Additionally, we will consider the intersections of cultural studies with other fields, such as nationalism, imperialism, labor studies, critical race studies, and popular culture. We will be reading scholarship in and about cultural studies alongside keyword entries from Williams and from Burgett and Hendler. Students will be strongly encouraged to develop research projects based on their own interests.

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 paper (8- to 10-pages).

Note 1: Once enrolled in the course, students must contact Hellen Lee-Keller at leekeller@csus.edu to obtain an advance copy of the course syllabus and the reading assignments for the first day. Students will be selecting the shared primary texts for the course and should have suggestions in mind to correlate with the topics in the syllabus on the first day of class.

Note 2: Students should be prepared to purchase their books and reader as soon as possible; there will be readings to be read and prepared for the first day of class.

Texts: Burgett and Hendler, *Keywords for American Cultural Studies; Benedict Anderson, Imagined Communities; Edward Said, Culture and Imperialism; Cary Nelson, Disciplinarity and Dissent in Cultural Studies; Robin D.G. Kelley, Race Rebels; Michael Denning, The Cultural Front; George Lipsitz, Time Passages: Collective Memory and American Popular Culture; Raymond Williams, Keywords; Patricia Powell, The Pagoda; MLA Handbook; and course reader.*

250W. Poetry of T. S. Eliot *F 11:00 – 1:50* **McKinney**

T. S. Eliot, poet, critic, editor was one of the dominating figures of English and American literature for a substantial part of the twentieth-century: in 1948 he received the Nobel Prize for Literature, and by 1950 his authority had reached a level that seemed comparable in English writing to that of figures like Samuel Johnson or Samuel Taylor Coleridge. This seminar offers advanced students the opportunity to analyze and discuss Eliot's major poems. We will trace his poetic/aesthetic development from his early poems ("Prufrock" et. al) to his epoch-making *The Waste Land*, and onward through his conversion to Anglicanism, and his mature accomplishment of *Four Quartets*. By the end of this seminar, students should be able to recognize some of the dominant features of what critics call "modernism" in both content and form, to assess Eliot's poetic work critically, and to explain his influence on twentieth-century poetry.

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

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

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

Students will serve as an intern in an approved writing course for the first half of the semester. They will observe the class, assist the instructor, and keep an observational journal. In the second half of the course, they will work with small groups of multilingual students, helping them to improve editing skills. Interns will develop lesson plans and materials to use in teaching a small group of multilingual students two hours per week. Instructor approval required.

Presentation: Seminar-workshop.
Prerequisites: TESOL prerequisites. English 195A/410A strongly recommended.
Requirements: Intern in an ESL writing class, teach a small group of multilingual students; write classroom observations and lesson plans.
Texts: To be announced

410F Internship - Teaching Literature *TR 3:00 – 4:15* **Lee-Keller**

This internship provides graduate students with hands-on experience in teaching literature. Each intern will be mentored by the instructor-of-record of the large undergraduate course to whom they are assigned. Interns will assist their mentor professors through a number of activities, such as attending lectures, running discussion sections, and other responsibilities as determined by the mentor professor. In addition to attending the assigned lecture course, interns will also attend weekly seminars with interns from both 40B and 50B and be supervised by the Internship Coordinator. **Note:** Although the course is scheduled for TR 3:00-4:15, students will meet with the Internship Coordinator only on Thursdays. **For Spring 2009**, students will be placed in one of the following courses: ENGL 40B British Literature II (TR 12:00-1:15 Buchanan) or ENGL 50B American Literature II (TR 4:30-5:45 Price).

Presentation: Internship/Seminar
Prerequisites: Permission of Internship Coordinator and approval of 40B or 50B instructor.
Requirements: Course reader
Texts: Course reader
To Enroll: Interested students should contact Professor Lee-Keller (leekeller@csus.edu) in CLV 113 for a Placement Form, which must be submitted by November 21, 2008. **

410L. Internship - Adult Reading *MW 4:30-5:45* **McKee**

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

Presentation: Seminar, internship
Requirements: Intern with an adult reading teacher; complete reading and writing assignments.
Text: To be announced.

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

See description on page 11.

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.