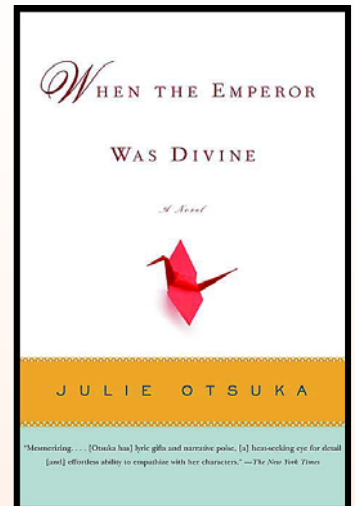
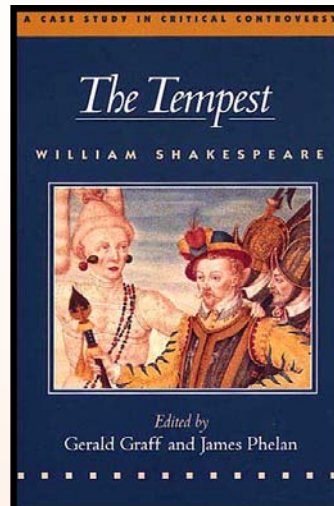
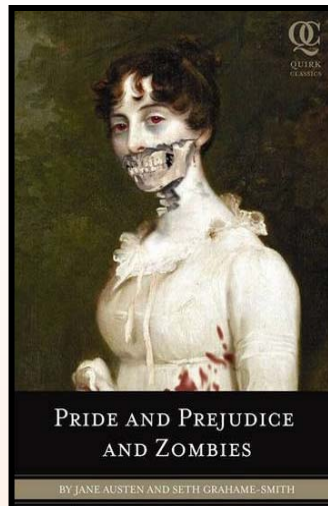
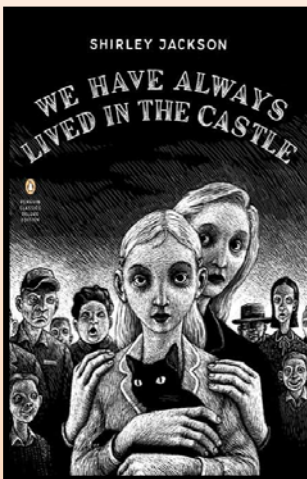
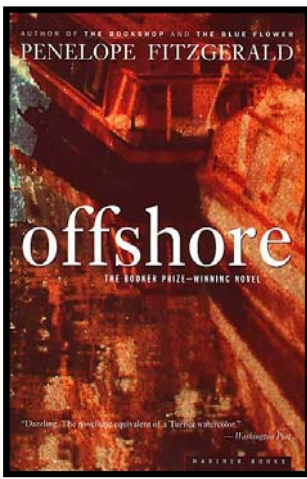
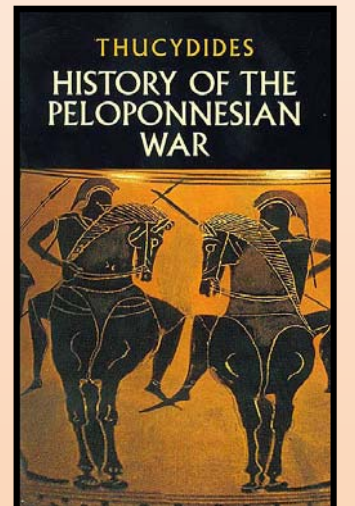
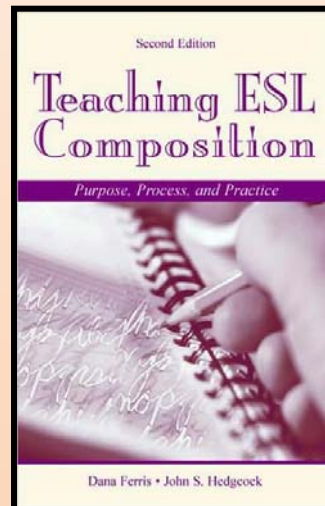
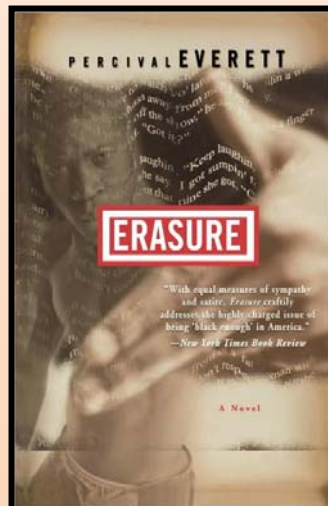


English Department



Course Description Booklet



Fall 2009

Available online:

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

WELCOME TO ENGLISH STUDIES

*Department of English, CSUS
Fall 2009*



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>1-3</i>
<i>Upper-Division (English 100-199).....</i>	<i>3-9</i>
<i>Graduate (English 200-299).....</i>	<i>9-12</i>
<i>Internships and Tutoring.....</i>	<i>8 & 12-13</i>
<i>Master’s Thesis, Project, Directed Study.....</i>	<i>14</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, Reiko Komiyama, 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, Kim Zarins.



Lecturers

Amy Anderson-Powell, Shelley Blanton-Stroud, Judy Brodeur, Stephen Cook, Teresa Cordova, Matthew Davis, Mona Dobson, Susan Durosco, Jerry Enroth, Catherine N. Fraga, Jeanne Guerin, Patricia Hake, Hiliry Harvey, Catherine A. Hatzakos (ESL only), Paula Kitching, Lynne Klyse, Carolyn Koloski, Carrie LaPorte-Magill (ESL only), Karen Levy, Cynthia Linville, Janay Lovering, Ann Michaels, Rebecca Mitchell, Sylvia Morales, Lori Neuffer, Ruth Ochoa, Barbara O'Donnell, Darlene Ott, Kerry Phillips, Cheri Porter, Lynda Radican, Mandy Real-Proctor, Annie Scharf, Stuart Schulz, Jenna Seehafer, Melvin Stagnaro, Robert Stanley, Denise Wunibald

AREAS OF ADVISING

LITERATURE

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

Black American: Ridley.

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

Children's: Agosta, Dunstan, Fanetti, Wanlass, Zarins.

Drama: Gieger, Tucker.

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

Irish: Madden.

Latin American: Grandbois

Literary Criticism: Bell, Meyer.

Literary Pedagogy: Agosta, Dunstan, Wanlass.

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

Medieval: Zarins.

Multi-Ethnic: Lee-Keller.

Native American: Grandbois.

Poetry: McKinney, Smith, Wanlass.

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

Shakespeare: Antalocy, Meyer, Yen.

FILM: Gieger, Price, Rice.

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

ETHNIC STUDIES: Lee-Keller

CULTURAL STUDIES: Lee-Keller

CREATIVE WRITING

Children's Literature: Zarins

Fiction: Buchanan, Grandbois, Rice.

Non-Fiction: Grandbois, Rice.

Poetry: Buchanan, McKinney, Smith.

Television, Film & Professional: Antalocy

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

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

Black English: Clark, Helt.

Corpus Linguistics: Helt.

Discourse Analysis: Seo.

Gender and Language: Clark, Helt.

General: Clark, Helt, Komiyama, Marshall.

Language Assessment: Heather.

Technology Assisted Language Learning: Heather.

ESL: Ching, Clark, Komiyama, McKee, Seo.

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

ENGLISH PLACEMENT TEST AND E0665: Heckathorn, Klyse.

ENGLISH MINOR ADVISOR: Toise.

GRADUATE STUDIES: Toise (**Coordinator**), Glade (Composition).

COMPOSITION CERTIFICATE: Heckathorn.

TESOL CERTIFICATE: Heather.

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 Calaveras 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 (161), Dunstan (145A).*

TESOL Advising? *Clark (DH 202), Heather (138), Helt (154), Marshall (164)*

Graduate Advising? *Toise (163), Glade, Composition (101)*

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

Internship/Career Opportunities? *Lee-Keller (113)*

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

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

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

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

SEE YOUR ADVISOR BEFORE YOU REGISTER

ENGLISH ADVISING FOR Fall 2009: April 6 – April 17

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. **New Policy: For students entering the program in Fall 2009, the Writing Intensive requirement must be fulfilled with a course taken in the major. **

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 April 20th to May 22nd. After May 22nd priority registration ends and students will be able to register regardless of academic level from June 8th until August 27th. Please Note: Registration will be closed July 31st - Aug 9th.



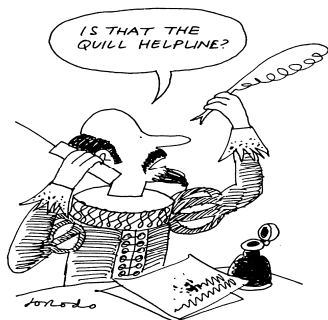
BEFORE REGISTERING ON My SAC STATE:

1. **ADDRESS** Make sure the Admissions office has your correct and current address.
2. **ADVISING** The English Department Advising Period is **April 6th through April 17th**.
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. Tucker
- English 410L: Internships – Teaching Reading to Adults
Prof. McKee

(2) For Graduate Study

- Prof. Toise, 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 Professor Dunstan, angusd@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, with 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 Toise).

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.

Graduation Writing Assessment Requirement:

The university requires that all Master's candidates pass the Graduation Writing Assessment Requirement (GWAR). Any new graduate student who has not already passed the requirement or received a waiver should complete 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 CSU Graduation Writing Assessment Requirement (GWAR)
- 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

<u>Required Courses (27 units)</u>	<u>Electives (6 units)</u>
Three courses: <ul style="list-style-type: none">➤ English 200D (Research in TESOL)➤ English 410B (ESL Teaching Internship)➤ English 598T (Culminating Experience) Six of the following seven courses: <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)	Two courses from the following list: <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 A maximum of one upper division or graduate course not on this list may be substituted with the prior permission of the graduate coordinator.

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 Graduation Writing Assessment Requirement (GWAR).

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 Graduation Writing Assessment Requirement (GWAR).



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

Fall 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 **Komiyama**

TR 12:00 – 1:15

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.*

2*. College Composition for Multilingual Writers **Seo**

TR 4:30 – 5:45

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.*

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 10:30 – 11:45* **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* **Helt**

English 16 will offer an introduction to the terminology and structures 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 student writing.

Presentation: *Lecture/Workshop*

Requirements: *Quizzes, one short paper, mid-term, final*

Text: *To be selected.*

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

An advanced writing course that builds upon the critical thinking, reading, and writing processes introduced in English 1A or 2. This class emphasizes rhetorical awareness by exploring reading and writing within diverse academic contexts with a focus on the situational nature of the standards, values, habits, conventions, and products of composition. Students will research and analyze different disciplinary genres, purposes, and audiences with the goals of understanding how to appropriately shape their writing for different readers and demonstrating this understanding through various written products.

Prerequisite: *30 units and a grade of C- or better in ENGL 001A or equivalent.*

Requirement: *A minimum of 5,000 words.*

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

20*. College Composition II *MW 4:30 – 5:45* **Ridley**

Each student will compose a formal research essay on a contemporary, ethical issue within one's profession. One does not expect students at this level to acquire professional levels of erudition, so this semester's work will introduce strategies for accessing and analyzing sources in preparation for more advanced erudition. Most in-class work and short assignments will engage increasingly complex essays that prepare one for reading and analytical challenges of that research.

Presentation: *Lecture-discussion, individual meetings*

Prerequisites: *A passing grade in English 1A or equivalent*

Requirements: *One research essay and several short writing assignments.*

Texts: *Brenda Spatt Writing from Sources*

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

An advanced writing course that builds upon the critical thinking, reading, and writing processes introduced in English 1A or 2. This class emphasizes rhetorical awareness by exploring reading and writing within diverse academic contexts with a focus on the situational nature of the standards, values, habits, conventions, and products of composition. Students will research and analyze different disciplinary genres, purposes, and audiences with the goals of understanding how to appropriately shape their writing for different readers and demonstrating this understanding through various written products.

Prerequisite: *30 units and a grade of C- or better in ENGL 001A or equivalent.*

Requirement: *A minimum of 5,000 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 writing course that builds upon the critical thinking, reading, and writing processes introduced in English 1A or 2. This class emphasizes rhetorical awareness by exploring reading and writing within diverse academic contexts with a focus on the situational nature of the standards, values, habits, conventions, and products of composition. Students will research and analyze different disciplinary genres, purposes, and audiences with the goals of understanding how to appropriately shape their writing for different readers and demonstrating this understanding through various written products.

Prerequisite: *30 units and a grade of C- or better in ENGL 001A or equivalent.*

Requirement: *A minimum of 5,000 words.*

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

30A. Intro to Creative Writing TR 10:30 – 11:45 Staff

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

Presentation: *Lecture, Discussion, Workshop*

Requirements: *Creative exercises, poems, a short story, a non-fiction piece, focus papers, final exam*

Texts: *To Be Selected*

30B. Introduction to Fiction TR 3:00 – 4:15 Grandbois

“We tell ourselves stories in order to live.” If Joan Didion’s famous quote describes you, then this is the class you’ve been waiting for. We will look at a variety of fiction with an eye to the writer’s craft and how that craft works to make meaning for the reader. Students will learn the basics of short story and novel writing. We will work on characterization, plot, description, dialogue, narrative structure, voice, point of view and other elements of the craft of fiction. Along with writing short fiction, we will think critically about writing through careful and creative reading of a variety of works. Student writing will also be read and discussed in class throughout the semester.

Presentation: *Discussion, Lecture, Workshop*

Requirements: *Focus Papers, original short stories, final exam.*

Texts: *The Scribner Anthology of Contemporary Short Fiction, ed. by Michael Martone; Making Shapely Fiction—Jerome Stern; From Where You Dream—Robert Olen Butler*

30C. Introduction to Writing Poetry MWF 9:00 – 9:50 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.*

Text: *TBA*

40A. Introduction to British Literature I TR 4:30 – 5:45 Zarins

This course will provide an overview of English literary traditions from their origins around 660 up to the year 1660. We will read a variety of

texts from each period, which may include *Beowulf*, *The Lais of Marie de France*, *The Canterbury Tales*, *The Faerie Queene*, *Doctor Faustus*, and *Paradise Lost*. We will gain exposure to the different genres, styles, and languages that make up what we call English Literature and approach the selected literary works by looking closely at their content, form, and historical situation.

Presentation: *Lecture/discussion*

Requirements: *Papers, quizzes, midterm, final*

Text: *Norton Anthology of English Literature, 8th Edition, Vol. IA and IB*

40B. Introduction to British Literature II Agosta

TR 9:00 – 10:15

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

Presentation: *Lecture-Discussion.*

Requirements: *Exams, Reading Journal, Final.*

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

50A. Introduction to American Literature I Sweet

TR 12:00 – 1:15

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

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

Presentation: *Lecture-Discussion*

Texts: *Norton Anthology of American Literature, 7th Ed, Vols A & B (ISBN 0-393-92993-0)*

50B. Introduction to American Literature II Ridley

W 6:30 – 9:20pm

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

Presentation: *Lecture/discussion incorporating student presentations.*

Requirements: *Three in-class essay exams.*

Texts: *The Norton Anthology of Modern Poetry, Richard Ellman ed. Kate Chopin The Awakening, Joseph Heller Catch 22, Percival Everett Erasure, Alice Notley The Descent of Alette.*

65. Introduction to World Literature MW 3:00 – 4:15 Buchanan

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

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

Presentation: *Lecture / discussion.*

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

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

This course introduces students to film studies. Students will learn the basic vocabulary of film and will learn how to apply this vocabulary and

read films through this lens. Students will also learn how to write about film in a variety of discourses from the personal commentary about films to reviews of films to academic theoretical ways for evaluating and analyzing films. Most of this class is designed around learning how to write about film within film studies as a discipline. Elements of film that will be carefully examined include mise-en-scene, lighting, sound, framing, editing, camera movement, production design, stars as texts, genre, film industry, and others.

Prerequisites: None

Presentation: Screening of films and of scenes of films, discussions, lectures, writing workshops.

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

Texts: Timothy Corrigan *A Short Guide to Writing About Film*, Philip Lopate *American Movie Critics*, Andrew Dix, *Beginning Film Studies*

109M*. Writing for GVAR Placement – Multilingual Writers

MW 3:00 – 4:15 **Heather**

English 109M provides intensive practice in prewriting, drafting, revising, and editing academic writing for multilingual writers. Students research, analyze, reflect on, and write about the kinds of writing produced in academic disciplines. Students produce a considerable amount of writing such as informal reading responses, rhetorical analyses, and an extended academic research project. Students will submit their writing late in the semester in a GVAR Portfolio, from which they will receive a GVAR Placement.

Prerequisites: Must have passed ENGL20 (or a comparable course) with a C- or higher, have completed at least 60 semester units, and have English Diagnostic Test score of 4 or 5, credit in LS86 or WPJ placement number of 50.

109M*. Writing for GVAR Placement – Multilingual Writers

See Course Schedule **Staff**

English 109M provides intensive practice in prewriting, drafting, revising, and editing academic writing for multilingual writers. Students research, analyze, reflect on, and write about the kinds of writing produced in academic disciplines. Students produce a considerable amount of writing such as informal reading responses, rhetorical analyses, and an extended academic research project. Students will submit their writing late in the semester in a GVAR Portfolio, from which they will receive a GVAR Placement.

Prerequisites: Must have passed ENGL20 (or a comparable course) with a C- or higher, have completed at least 60 semester units, and have English Diagnostic Test score of 4 or 5, credit in LS86 or WPJ placement number of 50.

109W*. Writing for GVAR Placement

See Course Schedule **Staff**

English 109W provides intensive practice in prewriting, drafting, revising, and editing academic writing. Students research, analyze, reflect on, and write about the kinds of writing produced in academic disciplines. Students produce a considerable amount of writing such as informal reading responses, rhetorical analyses, and an extended academic research project. Students will submit their writing late in the semester in a GVAR Portfolio, from which they will receive a GVAR Placement.

Prerequisite: Must have passed ENGL20 (or a comparable course) with a C- or higher, have completed at least 60 semester units or a WPJ placement number of 60.

110A. Linguistics and the English Language

MW 12:00 – 1:15 **Helt**

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.

Text: To be determined.

110A. Linguistics and the English Language

Komiyama

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.

Text: To be determined.

110J. Traditional Grammar and Standard Usage

Clark

MW 4:30 – 5:45

This is a survey course covering basic issues about the nature of language in general (and English in particular) and concepts in traditional grammar. Topics to be covered include parts of speech (nouns, verbs, etc.) and their various functions, clause and sentence types and functions, and the conventions of standard written English (punctuation and usage). Understanding these concepts will give future teachers a foundation for a variety of issues important in English classes, including grammar, punctuation, and writing. The course will include a unit on how to respond to errors in student punctuation. However, you should not expect this to be primarily a course on “how to teach”; rather, it is to build your own knowledge about the formal aspects of the English language.

Presentation: Lecture and in-class pair/group work & discussion.

Requirements: 2 midterms, 1 paper, 1 final exam.

Texts: Anita K. Barry, *English Grammar*.

110J. Traditional Grammar and Standard Usage

Helt

TR 12:00 – 1:15

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

Presentation: Lecture-discussion

Requirements: Mid-Term, Final, Homework, Two Written Projects.

Texts: To be selected.

110P. Second Language Learning and Teaching

Seo

MW 1:30 – 2:45; 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: To be selected. Possible texts: Brown, H.D. (2007). *Principles of language learning and teaching* (5th Ed.). Pearson; Brown, H.D. (2007). *Teaching by principles* (3rd Ed.). Pearson.

110Q. English Grammar for ESL Teachers

TR 3:00 – 4:15 **Helt**

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

authentic language (corpus linguistics) and use one such database to create supplemental teaching materials.

Presentation: Lecture / discussion.
Prerequisites: None; however, previous or concurrent enrollment in 110A is recommended.
Requirements: Mid-term & Final; Group Project; Individual Project; Participation.
Texts: To be selected.

116A. Studies in Applied Linguistics MW 6:00 – 7:15pm **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 **Dunstan**

TR 12:00 – 1:15 ; TR 3:00 – 4:15

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

Presentation: Lecture and discussion
Requirements: 3 unit tests, a classroom presentation, a written case study.
Texts: To be selected

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

TR 1:30 – 2:45; TR 3:00 – 4:15

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

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

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

MW 1:30 – 2:45; MW 4:30 – 5:45

As this course is intended primarily for Liberal Studies majors planning to become credentialed in elementary education, our focus will be on teaching children's literature. We will engage with a range of texts—e.g., picture books, folklore and fairy tales, novels, poetry—from a range of historical periods. We will discuss these texts critically as readers and as teachers. We will spend substantial energy discussing approaches to integrating the arts into literature instruction.

Presentation: Lecture, discussion and group activities.
Requirements: Participation, presentation, various writing events, a final project. **Ready access to SacCT required.**
Texts: To be determined

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
Texts: (Subject to possible change): Sharon Creech, *Love That Dog*; *A Novel*; Roald Dahl, *Matilda*; Martin Hallett & Barbara Karasek, eds., *Folk and Fairy Tales*; Rafe Martin, *The Rough Face Girl*; L.M. Montgomery, *Anne of Green Gables*; Katherine Paterson, *Bridge to Terabithia*; J.K. Rowling,

Harry Potter and the Sorcerer's Stone; Louis Sachar, *Holes*; Jerry Spinelli, *Maniac Magee*; Mildred Taylor, *Roll of Thunder, Hear My Cry*; E.B. White, *Charlotte's Web*.

120A. Advanced Composition MW 4:30 – 5:45 **Gieger**

Expository and critical writing on the theme of "Memory and Community." Working with close-reading skills and the use of secondary materials to aid argument, we will start the semester with some short papers on selected poetry and short stories as well as Anton Chekhov's *The Cherry Orchard* and *Three Sisters*. Finally, during the last 1/3 of the semester, students will draft and revise a research essay on a topic and text(s) of their own choosing in the area of "memory & community."

Presentation: Discussion/Writing Workshop
Requirements: 3 Short Papers (5 pages or under) and Drafts; a Long Research Essay (10-12 Pages) and Drafts; In-Class Writings and Activities; Peer Review Workshops; Regular Attendance and Non-Stop Participation.

Texts: *MLA Handbook for Writers of Research Papers* (7th Edition); Anton Chekhov, *Selected Plays* (Norton Critical Edition); Claire Kehrwald Cook, *Line by Line: How to Edit Your Own Writing*.

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 TR 1:30 – 2:45 **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 as well as 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; then 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: Adrienne Kennedy's *In One Act* (University of Minnesota Press, 978-0816616923), Joseph Harris, *Rewriting: How to do Things with Texts* (Utah State University Press, 9780874216424), Oscar Wilde, *The Importance of Being Earnest* (Dover, 978-0486264783); 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, 9781603290241), and a course photocopy packet.

120C. Topics in Composition: *TR 3:00 – 4:15* **Smith**
The Personal in Academic Writing

This new course in the English major will introduce you to the field of Composition and Rhetoric with a particular focus on the place of the personal in academic writing. We will examine some of the questions that compositionists study such as: How does anyone become a “better” writer? What do we mean by “academic discourse”? How do audience, genre, and purpose affect writing? What are the interconnections between writing and culture or writing and identity? This introduction to the field takes as a starting point that academic writing can be personally meaningful and that personal voice, experience and perspective inform both scholarship on writing and the creation of academic discourse. We will look at what scholars have to say, at our own academic writing, and at the findings of our own research projects.

Presentation: *Discussion/workshop*
Requirements: *Reading/writing responses; presentations; two papers.*
Texts: *Articles selected from issues of College Composition and Communication; additional texts to be selected.*

120S. Writing in the Social Sciences *MW 1:30 – 2:45* **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 *TR 4:30 -5:45* **Dunstan**

Specifically designed for prospective secondary school English teachers, this course will combine theory and practice in the teaching of literature. We will consider critical issues related to the teaching of literature and film in High School and examine strategies designed to make them accessible to students. We will read widely in the field of Young Adult Literature.

Presentation: *Lecture, discussion, and group activities.*
Prerequisites: *Lower Division surveys, 120A, 145B or C, senior status*
Requirements: *Three papers, school site observation and a comprehensive final*
Texts: *To be selected.*

125B. Writing and the Young Writer *MW 12:00 – 1:15* **Fanetti**

Starting from the premise that masterful communication is the cornerstone skill for all areas of scholarship and citizenship, we will discuss the ways and means of teaching writing to students at the critical middle and secondary levels. We will engage in activities to help us understand our own writing processes and we will read theoretical and practical texts as we think about best practices for encouraging students to become clear, interesting, critical writers, thinkers, and members of community.

Presentation: *Lecture, discussion and group activities.*
Prerequisites: *Eng 110J, Eng 120A, senior status*
Requirements: *Participation, various writing events, a final project. Ready access to SacCT required.*
Texts: *To be determined*

125E. Academic Reading & Writing in a Second Language *MW 3:00 – 4:15* **Komiyama**

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

Presentation: *Lecture/discussion.*

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

Prerequisites: *None.*
Texts: *To be selected*

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

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

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

130E. Grandmother, Mother, and Me *MW 12:00 – 1:15* **Rice**

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

Requirements: *Two Biographies and one autobiography. Short responses papers*
Presentation: *Workshop, lecture, discussion*
Texts: *May include some of the following and others: Woman Warrior, Maxine Hong Kingston; The Ladies Gallery, Irene Vilar; For She Is the Tree of Life: Grandmothers Through the Eyes of Women Writers Valerie Kack-Brice (Editor); Memoirs of a Dutiful Daughter Simone De Beauvoir; Moments of Being Virginia Woolf; Paula: A Memoir (P.S.), Isabel Allende; In Search of Our Mothers' Gardens: Womanist Prose, Alice Walker; I Am a Red Dress: Incantations on a Grandmother, a Mother, and a Daughter Anna Camilleri and others.*

140B. Medieval Literature *TR 3:00 – 4:15* **Zarins**

In popular culture today, from video games to Tolkien’s *Lord of the Rings*, the Medieval Period is portrayed as an age of fantasy, magic, and love. In this course we will explore how medieval writers portrayed and combined magic and romance. The texts we will explore feature such things as love potions, shape changers, fairy folk, metamorphosis, and dream magic. We will question how magic is used to manipulate desired lovers; magic’s potentially gendered nature; and ways in which magicians are empowered by or victims of their own magic. Our literary exploration will be

supplemented with historical and cultural contexts, scholarly articles, and modern adaptations of the medieval past.

Presentation: *Lecture/Discussion.*

Requirements: *Papers, translation exercise, midterm, and final.*

Texts: *Sir Orfeo; Sir Gawain and the Green Knight; Chaucer's Wife of Bath's Tale and Franklin's Tale; Gower's Confessio Amantis; The Lais of Marie de France.*

140G. Birth of the British Novel *M 6:30 – 9:20pm* **Gieger**

This semester we will literally trace the paths of eighteenth-century English prose fiction, reading novels with characters in motion in and out of Britain. Narrowed topics and pairings of authors will further help us analyze the "birth" of the novel: "Truth, Fiction, Romance, Reality: The Trickster Heroine" (Eliza Haywood's *Fantomina* & Daniel Defoe's *Moll Flanders*); "Virtue, Instruction, Satire" (Samuel Richardson's *Pamela* & Henry Fielding's *Shamela* and *Joseph Andrews*); "The Education of the Heroine" (Fanny Burney's *Evelina*, Frances Brooke's *The Excursion*, & Jane Austen's *Persuasion*). Other topics to be discussed include: the development of mass culture, the rise of the middle class, the woman writer in England, the strategies of narrative storytelling, and the changes in conceptions of love, sex, gender, and marriage.

Presentation: *Lecture/Discussion*

Requirements: *Response Papers, Quizzes, Midterm and Final Exam, Research Essay*

Texts: *Defoe, Moll Flanders (Norton Critical Edition); Richardson, Pamela (Oxford); Fielding, Shamela and Joseph Andrews (Oxford); Burney, Evelina (Norton Critical Edition); Brooke, The Excursion (U. of Kentucky); Austen, Persuasion (Oxford)*

140J. The Victorian Imagination *TR 10:30 – 11:45* **Agosta**

This course will examine representative works by major figures of the Victorian period, including poets Tennyson, Browning, Arnold, and Hopkins (as well as the Pre-Raphaelites and Aesthetes); the novelists Dickens and Wilde; and the prose writers Carlyle, Arnold, Newman, and Pater. The course will explore the literary forms, genres, and modes favored by Victorian writers as well as the persistent literary themes and issues of the period like the nature of art and the role of the artist; the crisis of faith; the effects of "progress" and rapid technological innovation; the responsibilities of empire; the conflict between duty and desire, issues of continuing concern to us as heirs of the Victorians.

Presentation: *Lecture-discussion*

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

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

141A. The Essential Shakespeare *TR 1:30 – 2:45* **Antalocy**

Why is Shakespeare one of the greatest artists of all time? The exciting theater moments that he created are still eye-opening and touch us deeply today. This course will foster your enjoyment, confidence, and understanding of some of his most famous comedies, tragedies and history plays. In class discussions, we will answer some of the challenging questions the plays raise by practicing close reading, studying the social issues of Shakespeare's day, and seeing how famous film performances open up more possibilities for the meaning of the plays. In this Writing Intensive (WI) course we will investigate and practice techniques for clearer critical essays, as well. Writing for this course will include three 5-page papers with opportunities for rewritings, and a few brief writing exercises.

Presentation: *Lecture and active discussion.*

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

Texts: *Folger paperback editions: Taming of the Shrew; Henry IV Part One; Much Ado About Nothing; Hamlet; The Winter's Tale*

145B. Shakespeare – Early Plays *TR 4:30 – 5:45* **Antalocy**

Fascinating characters, rich language, clashing politics--Shakespeare's plays still enthrall today's audiences, and provide exciting texts to examine more deeply. The course will examine how dramatic structure works, and how character, theme and image intertwine. We will study in detail five of Shakespeare's plays, sampling how he develops his art in the different modes of history, play, comedy and tragedy. The course will also present some of the key cultural issues in Elizabethan society of his day, to study

how the plays reflect and re-define those issues. Current video and film productions will be viewed and analyzed, too, to see how contrasting interpretations of the plays help us understand them more fully.

Presentation: *Lecture-discussion.*

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

Text: *Richard III; Henry IV, Part One; Taming of the Shrew; Much Ado about Nothing; Merchant of Venice*

145B. Shakespeare – Early Plays *M 6:30 – 9:20pm* **Meyer**

For hundreds of years, people have been reading, performing, and applauding the plays and poetry of William Shakespeare. The purpose of this course is to introduce you to his earlier plays, primarily the histories and comedies, and to situate them within their Elizabethan context and Shakespeare's career. To this day, Shakespeare's plays keep a rather large group of scholars, actors, and audiences busy reading, and re-reading, and producing meaning. We will try to survey the various and dynamic ways these plays have been produced and interpreted on the page, on stage and on film.

Presentation: *This course is predicated on the belief that learning and reading are activities. It is, therefore, set up to encourage both small and large group student-centered interaction. Each assignment allows you to approach Shakespeare from different angles and different ways of knowing. The pace of the course allows for in-depth study of each play as literary and performance text.*

Requirements: *Attendance and participation: Any more than three absences will lower your final grade. Two short essays (4-5 pages). Five informal response papers (1-2 pages). One group or Individual Presentation with character sketch. Final exam.*

Texts: *Folger Library paperbacks (WSP) of Richard II; Julius Caesar; Merchant of Venice; Midsummer Night's Dream, and from Bedford/St. Martin's Press, Henry IV, Part I; Romeo and Juliet. Additional Criticism will be available online.*

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

In recent years, more and more people have begun to recognize how great a part of our modern culture Shakespeare is, in worlds as varied as politics, business, entertainment, as well as literature. For example, women politicians who are perceived as aggressively ambitious, such as Hilary Clinton, Margaret Thatcher, and Nancy Pelosi, have been identified with Lady Macbeth; and some business schools have found the stories of King Lear and Julius Caesar useful for teaching corporate strategies. Of course, the cultural contexts of Shakespeare's time differs somewhat from our own, but we can still find much in his work that is relevant to our experiences, such as ideas about revenge, love, jealousy, power, ambition, and a myriad of other human problems that perplex, trouble, and often overwhelm Shakespeare's enduring characters.

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; and we will also watch some film excerpts, read some critical essays, and attempt some dramatic performances.

Prerequisites: *None.*

Presentation: *Lecture and Group Discussion*

Requirements: *quizzes, tests, 1 paper, group project*

Texts: *Folger editions of Hamlet, Othello, King Lear, Macbeth, Measure for Measure and The Tempest.*

145I. John Milton *TR 9:00 – 10:15* **Bell**

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

Requirements: Two short papers; final exam; occasional written homework assignments.

Texts: Milton, *Complete Poems and Major Prose* (Hackett, ISBN: 0872206785); Hill, *The Century of Revolution* (Norton, ISBN: 0393300161).

150G. Contemporary American Poetry: 1950-Present

MW 1:30 – 2:45 **McKinney**

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

Presentation: Lecture-discussion.

Requirements: Quizzes, exams, 2 2.5 – 3 page response papers, one oral presentation, one presentation, and participation in class discussion.

Texts: TBA

150H. Recent, American Fiction, 1980-Present **Price**

MW 12:00 – 1:15

American novelists did not stop writing because some critics announced the death of the novel. They continued to investigate, inter alia, the project of civilization, the value of the academy, the validity of social constraints, the possibility of community in a decadent world, the very material of language. Some looked to a recent (*The Crossing*) past to understand the duality of the present. Others (*Rabbit at Rest*) revitalized their own literary past in the form of characters they had created, only to put them to sleep. There is no convenient map to this world of fiction, either from the critics or the AAA, but we will try to investigate each fiction in its own terms as well as to find the patterns it may share with the others.

Presentation: Lecture-discussion.

Requirements: 2 essays, occasional quizzes, final exam.

Texts: In addition to the novels already mentioned, the tentative reading list includes: *Housekeeping*, *White Noise*, *House of Leaves*; *The Echo Maker*.

150L. Lost Generation Writers **Wanlass**

TR 1:30 – 2:45

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

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

Requirements: Papers, Exam.

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

150P. The American Gothic **Sweet**

MW 3:00 – 4:15

In this class, we will read spine-tingling American short stories, novels, and poetry alongside accounts of witchcraft and captivity from the seventeenth century through today. Our study of the development of the Gothic mode in America will also include visual materials, such as art, architecture, and film. As we investigate representations of terrifying, uncanny, and supernatural phenomena in American culture, we will examine the ways in which literary depictions of horror rehearse our individual and cultural fears about sexuality, race, disease, violation, rebellion, madness, and death, and we will inquire into that thrill of macabre pleasure that attends the exploration of the darker side of life.

Requirements: Short critical papers, midterm, and final.

Presentation: Lecture-Discussion

Texts: Are likely to include: Joyce Carol Oates: *American Gothic Tales*; Charles Brockden Brown: *Edgar Huntly*; Edgar Allan Poe: *Tales*; Henry James: *The Turn of the Screw*; Charlotte

Perkins Gilman: *The Yellow Wallpaper*; Shirley Jackson: *We Have Always Lived in the Castle*

165A. Survey of Irish Literature **Madden**

MW 12:00 – 1:15

What country has the oldest vernacular literature in all of Europe, which has one of the richest mythical cycles (four in all) of any culture, which is home to three Nobel Laureates in Literature, and which do 35 million Americans (not to mention Australians, Caribbeans, and Canadians) list as the source of their ancestry (12% of the total American population)? Answer—Ireland, a nation of less than 5 million people (for comparison sake, California has a population of nearly 37 million). The literary accomplishments of such a small country are simply staggering and virtually unmatched by any other Western culture.

In the preface to *A Short History of Irish Literature*, Seamus Deane writes that the story of Irish literature is one of a “literary tradition which has undergone a series of revivals and collapses, all of them centered upon an idea of Ireland. Sometimes the Ireland we speak of is an Edenic, sometimes it is a Utopian place. On other occasions, it is a rebuke to both. There is a constant fascination with the discrepancy between the Irish world as imagined and the Irish world as it is, and this eventuates, time and again . . . in a critique of the idea of authority.” This course will explore these ideas of an Eden before and after the fall and the critique of authority by reading a collection of Irish works, with representative figures including W.B. Yeats, James Joyce, Patrick Kavanagh, William Trevor, J.M. Synge, Brian Friel, and others. Irish literature is not a subset of British literature; it is its own distinct entity, and the class will emphasize how these works are expressions of a unique *ethnic literature* and the ways in which they represent the expressions of a colonized people searching for an identity.

The course will also introduce students to ideas about post-colonialism and will take a post-colonial approach in discussion and papers. The course will also be supplemented by visual presentations which derive from the professor’s recent research trip to Ireland.

Presentation: Lecture-discussion.

Prerequisites: It is strongly recommended that students have taken English 40B.

Requirements: Paper, midterm, final

Texts: Kennelly, *The Penguin Book of Irish Verse*; Joyce, *Dubliners*; William Trevor, *Fools of Fortune*; Yeats, *Selected Poems*; Synge, *Complete Plays*; Brian Friel, *Translations*; Seamus Heaney, *Selected Poems*

170G. Modern Poetry **Price**

MW 3:00 – 4:15

Modern Poetry, oddly enough, begins before the modern period with the Victorian and Edwardian poets many moderns reacted to. We’ll look at a few of these before we explore the experimentation and diversity suggested by such poets as Yeats, Stevens, Pound, Thomas, Cummings, Eliot, Williams, Rich, Lowell, Plath, among many others

Presentation: Discussion, brief lectures.

Requirements: Paper(s), Exam.

Texts: Ellmann And O’Clair, *Modern Poems*

180F. The Novels of Percival Everett **Ridley**

MW 1:30 – 2:45

Arguably the most erudite, funny, and important African-American novelist so far in the twenty-first century, Everett’s subject matter ranges from Greek myth, to baseball, to science fiction, to contemporary post-structuralism. While not at all ignoring his other influences—such as Roland Barthes, Ludwig Wittgenstein, and Michel Foucault—this course gives primary emphasis to the African-American novelists upon whom he most unmistakably signifies: Richard Wright and Ralph Ellison.

Presentation: Lecture-discussion including student presentations on primary and secondary sources.

Requirements: Two 8-10 page essays including one formal research essay.

Texts: Everett’s *Erasure*, *Glyph*, *Frenzy*, and *Zulus*; Ralph Ellison’s *Invisible Man*; Richard Wright’s *Native Son*.

180H. American Identities **Lee-Keller**

MW 4:30 – 5:45

Migration and Immigration

By watching films, listening to music, studying history, learning from guest speakers, and reading fiction, we will examine how migration and immigration shape changing racial and gender ideologies informing the concept of an “American Identity” at key moments of domestic crises and

international conflicts in U.S. history. We will re-examine essentialist notions of identity formation and take a comparative approach focusing on the processes by which identities are shaped with and against other ethnic, racial, national, and gender groups in the struggles for economic, social, and political dominance. Our aim will be to become familiar with the complexities and contradictions embedded in the concept of American Identities represented in a variety of literary and cultural texts. We will screen segments from *Lone Star*; *Brokeback Mountain*, *Gentlemen's Agreement*, and *Devil in a Blue Dress*.

Presentation: Lecture/Weekly discussion sections with teaching interns

Prerequisites: None

GE: Fulfills both Area C4 and Race and Ethnicity

Requirements: Weekly reading notes, 2 two-page papers, 1 midterm, final exam, and discussion section.

Texts: Toni Morrison, *Beloved*; Fae Myenne Ng, *Bone*; Américo Paredes, *With a Pistol in His Hand, a Border Ballad and Its Hero*; Danzy Senna, *Caucasia*; Lee-Keller, *Guidelines for Critical Reading, Thinking, and Writing*; and a course reader.

180M. Asian-American Literature TR 10:30 – 11:45 **Yen**

English 180M is a writing intensive (WI) course designed as an introduction to the diversity and richness of Asian American texts. We will read Amy Tan's *Joy Luck Club*, which introduces readers to the Chinese American community as well as explores complex family dynamics that all readers can relate to, particularly in mother-daughter relationships. We will also read Julie Otsuka's *When the Emperor Was Divine*, which tells the story of a Japanese American family's internment camp experience following the bombing of Pearl Harbor, as well as Nam Le's "The Boat," which brings to life the horror experienced by boat people escaping Vietnam after the fall of Saigon. And finally, we will also read the work of other exciting authors such as Jhumpa Lahiri, Gish Jen, Carlos Bulosan, and David Henry Hwang.

In our class discussions, we will attempt to make connections between the various texts by considering topics such as immigration, family relationships, personal identity, racial stereotypes, cultural differences, gender politics, and other themes that you discover in the readings. Of course, this class also fulfills the General Education Race and Ethnicity graduation requirement (C4).

Presentation: Lecture-discussion

Requirements: Reading quizzes, tests, papers, group presentation

Texts: Amy Tan, *The Joy Luck Club*; Gish Jen, *Typical American*; David Henry Hwang, *M. Butterfly*; Jhumpa Lahiri, *Unaccustomed Earth*; Nam Le, *The Boat*; Julie Otsuka, *When the Emperor Was Divine*; and selected poetry (handouts).

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. For more information, contact Professor Dan Melzer: melzer@csus.edu.

Presentation: Discussion/workshop

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

Texts: *Tutoring Writing*, McAndrew and Reigstad; *The St Martin's Sourcebook for Writing Tutors*, Murphy and Sherwood

195C. Internship in Fieldwork MW 3:00 – 4:15 **Lee-Keller**

Put your English skills into practice!
Work in a career position before you graduate, by being an Intern. Find out what jobs are out there for English majors. Get the experience you need to put on your resumé, and develop your writing in an exciting new way. Interns have the opportunity, for example, to hone their editing skills at Prima Games, write technical brochures at the Attorney General's Crime Prevention Center, be events coordinator at El Dorado County's Chamber of Commerce, write for local newspapers and magazines, or choose other exciting ways to practice the craft of writing in the real world. You may also complete an internship that you've pre-arranged. Earn 3 units (CR/NC) for 150 hours of work. Internships may be paid or

unpaid. All information pertaining to the internship, including forms, are available on the Internship page of the English Department website. Internships are posted via English-L listserv and outside CLV 113.

Presentation: Internship—supervised, experiential, learning.

Prerequisites: B or better in English 120A, or concurrent enrollment in 120A, or an approved writing sample.

Requirement: All information pertaining to the internship, including forms, are available on the Internship page of the English Department website.

197L. The American Film T 6:30 – 9:20pm **Gieger**

Paired screenings of films from the Golden Age of Hollywood and the Studio System (1930s-early 1960s) alongside films from the late 1960s through the contemporary moment, leading to discussions of cinematic genres (musical, family drama/melodrama, western, horror, crime drama/film noir, romantic comedy,) and American cultural history. Films to be screened will likely include: *All About Eve*; *42nd Street*; *All That Jazz*; *Written on the Wind*; *Eve's Bayou*; *The Leopard Man*; *Near Dark*; *Ride the High Country*; *The Ballad of Little Jo*; *Murder, My Sweet*; *Kiss Me, Deadly*; *Bonnie and Clyde*; *My Favorite Wife*; *Kiss Me, Stupid*; *Forgetting Sarah Marshall*. **Warning:** 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: John Belton, *American Cinema/American Culture*, 3rd Edition (McGraw Hill)

198T. Senior Seminar TR 12:00 – 1:15 **Grandbois**

Magic Realism/New Wave Fabulism

"Magical Realism" has become a debased term. When it first came into use to describe the work of certain Latin American writers, and then a small number of writers from many places around the world, it had a specific meaning that made it useful for critics. Now the words have been applied so haphazardly that to call a work "magical realist" doesn't convey a clear sense of what the work will be like. And yet magic realism has had and continues to have a profound affect on world literature. This course will examine how magical realism differs from realism, surrealism, fantasy, and its North American offshoot, New Wave Fabulism, and, hopefully, work towards a clear and useful definition of the genre.

Presentation: Discussion, Lecture,

Requirements: Focus Papers, 15 page Research Paper, Presentation

Texts: *Magical Realist Fiction: An Anthology*, ed. by David Young and Keith Hollaman; *Conjunctions: 39—The New Wave Fabulist Issue*; *Pedro Páramo* by Juan Rulfo; *Phosphor in Dreamland*—Rikki Ducornet; *Kafka on the Shore*—Haruki Murakami; Film: *Mulholland Drive* directed by David Lynch

198T. Senior Seminar W 6:30 – 9:20pm **Rice**

An Erotics of Love and Bliss

As the title suggests, the course's ostensible subject is love and bliss, but an exploration of these topics must take one everywhere. A philosophical investigation of love and bliss is a Deleuzian enterprise—as well as a Proustian one. Love is local and eternal, personal and abstract, inescapable and implausible, pervasive and inaccessible. This course will offer a reflexive stillness for thinking through desires, a meditation on what makes us human and transforms us. The resulting class will be an intoxicating mix of reality and fantasy, philosophy and moments before speech. A multifaceted course in structure, combining narrative references to old-fashioned storytelling, realism, psychoanalysis, realism, feminism, politics, and suspense, all of them tinged with a patina of eroticism that reflects a mirror that becomes a puzzle that can be taken apart to create other figures, other puzzles.

Pre-requisites: WPE, English 120A

Requirements: Regular seminar presentations; short response papers; final research paper.

Sample texts: *Eros: The Bittersweet*, Anne Carson, *Love Itself*, Helene Cixous, *A Lover's Discourse*, Roland Barthes, *I Love to You*, Luce Irigaray, *Against Love*, Laura Kipnis, *Tales of Love*, Julia Kristeva; *The Lover*, Marguerite Duras, *Smiles on Washington Square*, Raymond Federman, *The Art Lover*, Carole Maso, perhaps *Al-Daylami's Treatise on Mystical Love* by Ali b. Muhammad al-Daylami and others as desired.

Jane Austen

Jane Austen changed the genre of the novel and changed literary history. In this class, we'll examine how she transforms literary form and the workings of narrative. But Austen reworks not only narrative itself: she, like any transformative stylist, alters British conceptions of identity. And we'll examine, how along with the novel, she refashions her culture's sense of gender, sexuality, nationality, status, and the controversial ideas that shaped her moment in history. We'll be reading Austen's early novella, *Lady Susan*, as well as *Pride and Prejudice*, *Emma*, and *Persuasion*. We'll also view the Bollywood-inspired movie *Bride and Prejudice*—and, for you horror fans, read the newly published *Pride and Prejudice and Zombies*. We'll ask ourselves how Austen's novels and plots connect—or perhaps are forced to connect—to our own cultural moment: why has Austen's popularity increased of late, particularly in comparison to her peers? This class will also ask students to examine the process of research and writing, and students will use our questions about Austen and her novels to write a research paper that engages with intellectual traditions and scholarly sources.

Presentation: Seminar

Assignments: 3 short synthesis papers (2-3 pages), annotated bibliography and paper proposal, several drafts of a longer paper involving scholarly research (15 pages), and frequent reading quizzes.

Texts: Oxford World Classic's editions of *Lady Susan* (in *Northanger Abbey, Lady Susan, the Watsons and Sanditon* [978-0192840820]), *Pride and Prejudice* (978-0199535569), *Emma* (978-0199535521), and *Persuasion* (978-0199535552), Janet Todd's *The Cambridge Introduction to Jane Austen* (Cambridge University Press, 978-0521674690), Seth Graham Smith's *Pride and Prejudice and Zombies* (Quirk Press, 978-1594743344), Joseph Harris's *How to Do Things with Texts* (Utah State University Press, 9780874216424), Claire Kehrwald Cook's *Line by Line* (Houghton Mifflin, 9780395393918), Joseph Gibaldi's *MLA Handbook for Writers of Research Papers* (MLA, 9781603290241), and a class photocopy packet.

200A. Methods and Materials of Literary Research Lee-Keller

R 6:30 – 9:20pm

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

Presentation: Seminar, extensive student participation.

Prerequisites: Must be graduate standing.

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

Texts: *MLA Handbook*; course reader; Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*; Judith Butler, *Bodies that Matter*; David Morley and Kuan-Hsing Chen, *Stuart Hall: Critical Dialogues in Cultural Studies*; Tomi Morrison, *Playing in the Dark*; Michael Omi and Howard Winant, *Racial Formation in the U.S.*; Raymond Williams, *Marxism and Literature*; George Lipsitz, *The Possessive Investment in Whiteness*; and Hellen Lee-Keller, *Guidelines for Critical Reading, Thinking, and Writing* **Recommended texts:** *Critical Theory Today*, ed. Tyson; *Critical Terms for Literary Terms for Literary Study*, 2nd. ed., eds. Lentricchia and McLaughlin; Wahneema Lubiano, *The House that Race Built*; and a literary dictionary, such as *A Glossary of Literary Terms*, ed. Abrams.

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.

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.

Note 3: 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.

200A. Methods and Materials of Literary Research Madden

MW 3:00 – 4:15

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

Presentation: Seminar.

Requirements: Bibliography, Critical Essay, Take-home final.

Texts: Keesey, *Contexts for Criticism*; Eagleton, *Literary Theory: MLA Handbook*; Joyce, *Dubliners*; O'Neill, *Long Day's Journey Into Night*; Ellison, *Invisible Man*; Robinson, *Housekeeping*; O'Brien, *Night*. **Supplementary Texts:** (Strongly recommended) M.L. Abrams, *A Glossary of Literary Terms*; R. Selden, et. al. *Readers Guide to Contemporary Literary Theory*; R. Selden, *Practicing Theory and Reading Literature*; S. Bonneycastle, *In Search of Authority*.

200E. Curriculum and Assessment TR 6:00 – 7:15pm Heather

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

Presentation: Lecture-discussion.

Prerequisites: None.

Requirements: Two projects, two mall papers, presentations.

Texts: Bachman, L. & Palmer, A. (1996). *Language Testing in Practice*. Oxford. Graves, K. (2000). *Designing Language Courses*. Heinle

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

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

Presentation: Seminar.

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

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

Texts: To be selected. Possible texts: Saville-Troike, M. (2006). *Introducing second language acquisition*. Cambridge: Cambridge University Press. Mitchell, R., & Myles, F. (2004). *Second language learning theories* (2nd ed.). London: Hodder Arnold.

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

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

Requirements: Tutoring, Written projects; no exams.

Texts: Ferris & Hedgcock, *Teaching ESL Composition: Purpose, Process, & Practice* (2nd Ed.)

215D. Pedagogy of Spoken English MW 3:00 – 4:15 **Clark**

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

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

Requirements: TBA
Texts: TBA

220A. Teaching Composition in College TR 4:30 – 5:45 **Smith**

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

Presentation: Discussion-workshop.
Requirements: Weekly writings, seminar paper, presentations
Texts: Richard Straub, *A Sourcebook for Responding to Student Writing*; Victor Villanueva, *Crosstalk in Comp*; Sheryl I Fontaine and Cheryl Smith, *Writing Your Way Through College*; additional readings

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

The study of rhetoric dominated Western education for over 2000 years. Virtually every British and American poet from Chaucer to Sacramento's own Dennis Schmitz received a classical -- which is to say, a rhetorical -- education. Even the Romantics were as schoolboys required to master the principles of rhetoric. When in the 20th century American schools ceased teaching rhetoric, our nation soon discovered that it was in the midst of a writing crisis. The formal study of rhetoric (which Aristotle defines as "the faculty of discovering in the particular case what are the available means of persuasion") began in ancient Greece, where success in life depended almost entirely on one's ability to use words well. We will first trace the origins of rhetoric before discussing Plato's attacks on it. Next we will study in detail Aristotle's treatise on rhetoric (in part an answer to Plato's attacks), probably the finest book on the subject ever written. Then we will examine classical rhetoric at work in the writing of Shakespeare, Milton, Swift, Austen, Jefferson, Lincoln, and others. Finally, we will ponder the social and educational consequences of abandoning the study of classical rhetoric.

Texts: Thucydides, *The Peloponnesian War* (Penguin, ISBN: 0140440399); Plato, *Gorgias* (Penguin, ISBN: 0140440941); Aristophanes, *Four Plays* (Meridian, ISBN: 0452007178); Aristotle, *Rhetoric* (Prentice Hall, ISBN: 0137806922); Shakespeare, *Julius Caesar* (Signet, ISBN: 0451521242); Austen, *Pride and Prejudice* (Signet, ISBN: 0451525884); Milton, *Areopagitica* (Crofts Classics, ISBN: 0882950576); Milton, *Paradise Lost* (Modern Library College Edition, ISBN: 0075536684); Swift, *Gulliver's Travels and Other Writings* (Riverside Edition, ISBN: 0395051231).

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

220C. Teaching Basic Writing at the College Level

MW 4:30 – 5:45 **Heckathorn**

English 220C will introduce students to current composition theory dealing specifically with the basic writer and basic writing. Students will study traditional and contemporary approaches to teaching basic writing classes, and write a major paper dealing with some current issue in basic writing.

Presentation: Seminar-workshop.
Prerequisites: English 220A
Requirements: Regular response papers, practice writing assignments, annotated bibliography, major culminating essay.
Texts: To be selected.

225C. Theoretical Approaches to Adult Literacies **Glade**

T 6:30 – 9:20pm

This course is designed to provide you with an understanding of the theory and pedagogy of developmental reading for adults, and to give an overview of some skills and strategies to use with adult learners. You will compile a Course Portfolio, consisting of a Conference Paper, an Adult Reading Course Syllabus, and a Narrative Essay; in addition, you will complete class observations, informal responses to readings, and a group presentation.

Text: C. H. Knoblauch & Lil Brannon: *Critical Teaching and the Idea of Literacy*; George Demetron: *Conflicting Paradigms in Adult Literacy Education: In Quest of a U.S. Democratic Politics of Literacy*; Bill Cope and Mary Kalantzis (editors): *Multiliteracies: Literacy Learning and the Design of Social Futures*; Paulo Freire & Donaldo Macedo: *Literacy: Reading the Word and the World*; Course Reader

230A. Writing Fiction MW 4:30 – 5:45 **Rice**

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

Prerequisites: Students are strongly encouraged to have taken English 130A or 30B.
Presentation: Lecture-discussion, workshop.
Requirements: Original fiction, totally a minimum of 35 pages; short essays theorizing the aesthetics of the craft of fiction.
Texts: To be selected

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

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

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

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

This course is a one-to-one tutorial, which meets neither regularly nor as a class. It is designed to provide the students with the opportunity for intense study and rigorous practice in the theory and production of poetry, without the added distraction of ego that can accompany peer critique in the workshop setting. In other words, think of this course as a mentorship. Students will write twelve poems during the semester, submitting them in groups of three or four every month. The instructor will critique the poems

in writing and assign readings and exercises specific to the needs of the individual student. When the student has completed the assigned readings, she will schedule a meeting with the instructor to discuss the assignments, her poems, and her plans for future work. In lieu of a final, all members of the tutorial will meet to share their work in an informal reading.

Presentation: *One-on-one tutorial*
Prerequisites: *130B, 230B, or instructor approval. Submit writing sample of 10 poems to Dr. McKinney.*
Requirements: *Twelve new poems (some assigned in forms)*
Texts: *To be selected*

240O. Satire in the Age of Swift and Pope *W 6:30 – 9:20pm* **Gieger**

A survey of British satire from the Restoration on into the first half of the eighteenth century with particular attention paid to the works of Jonathan Swift and Alexander Pope. We will examine the growth of print culture and satire's place therein, looking as well at the binary oppositions that satire often addresses (and enforces? undermines?) such as city/country, nature/artifice, masculine/feminine, rich/poor, and foreign/nation to name a few.

Presentation: *Seminar/Discussion*
Requirements: *Response Papers, Oral Presentations, Review of Criticism, Researched Seminar Paper*
Texts: *DeMaria, ed., British Literature, 1640-1789, 3rd Edition (Blackwell); Swift, The Writings of Jonathan Swift (Norton); Pope, The Major Works (Oxford); Addison & Steele, The Commerce of Everyday Life: Selections from the Tatler and the Spectator (Bedford)*

240W. Modern British Drama *TR 6:00 – 7:15pm* **Tucker**

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

We will focus on the works of three of the most innovative, influential, compelling and distinctive playwrights of this period: **Harold Pinter**, **Tom Stoppard** and **Alan Ayckbourn**. Experimenting variously with dramatic language, stage boundaries, theatrical conventions in fascinating and revelatory ways, each is both unique and prolific. Ayckbourn, in *The Norman Conquests* (being revived on Broadway in 2009), re-imagines the trilogy; Tom Stoppard's *Arcadia* (also revived this year, but on London's West End) explores epistemology and sex (as well as the history of gardens!); Harold Pinter, who sadly died last Christmas Eve, has written, like Stoppard, for both the stage and the screen—brilliantly so. These very different and differently compelling playwrights have defined, and redefined, British and American, drama in the 20th and 21st centuries.

Presentation: *Seminar-Discussion*
Requirements: *A seminar presentation, two short response papers, a term paper & a final exam.*
Texts: *To be chosen among the following: Pinter's The Birthday Party, Old Times, Betrayal, Party Time, The Go-Between, The French Lieutenant's Woman; Stoppard's Rosencrantz & Guildenstern Are Dead, Arcadia; The Real Thing, The Invention of Love; Rock and Roll; Ayckbourn's The Norman Conquests, Woman in Mind, Comic Potential, House & Garden, Damsels in Distress, Private Fears in Public Places.*

240X. Contemporary British Fiction *R 6:30 – 9:20pm* **Buchanan**

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

Presentation: *Seminar-discussion*
Requirements: *Two response papers, one oral presentation and a final paper*
Texts: *To be selected.*

250A. Wharton and Cather *TR 4:30 – 5:45* **Wanlass**

This course will show how these two major American writers, poised on the threshold of the twentieth century—and pulled simultaneously forward and back—explore similar themes, such as the conflict between the new

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

Presentation: *Seminar*
Requirements: *Two papers, oral presentation*
Texts: *Virginia Woolf; A Room of One's Own; Wharton's The House of Mirth, The Reef, Summer, The Age of Innocence; Cather's In the Song of the Lark, My Antonia, A Lost Lady, The Professor's House*

250D. Hawthorne and Melville *MW 4:30 – 5:45* **Sweet**

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

Presentation: *Lecture-discussion.*
Requirements: *Two critical papers, one oral presentation.*
Presentation: *Seminar; Discussion*
Texts: *Are likely to include: Hawthorne: Selected Tales, The Scarlet Letter, The House of the Seven Gables. Melville: Typee, Moby-Dick, "Bartleby the Scrivener," "Benito Cereno," Billy Budd; Leland Person: The Cambridge Introduction to Nathaniel Hawthorne*

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

At the conclusion of "Is America Falling Apart?" Anthony Burgess writes, "The guides, as always, lie among the writers and artists....they can at least clarify (the nature of contemporary America) and show how it relates to the human condition in general. Literature, that most directly human of the arts, often reacts magnificently to an ambiance of unease of apparent breakdown." This course will present some of the most prominent American novelists today with the aim of charting some of the diverse fictional responses to a culture in a state of transition. Students will also examine pertinent secondary sources that deal with this period.

Presentation: *Seminar*
Requirements: *Two seminar papers; critical presentation; final exam.*
Texts: *Percy, The Moviegoer; L'Heureux, Handmaid of Desire; West, The Very Rich Hours of Count von Stauffenberg; Nabokov, Lolita; Roth, The Counter Life; Delilo, White Noise; Robinson, Housekeeping; Morrison, Beloved.*

260E. History and Theory of the Novel *T 6:30 – 9:20pm* **Toise**

What does it mean to study a genre? Don't think of the novel as an unchanging 'thing,' an accepted literary form that has existed 'since the dawn of time.' Indeed, the novel's triumph represents only a brief moment in literary history: it reflects a very limited conception—an historically and culturally specific conception—of how narrative should work. How is it possible to uncover this history, a history of a culture's ideas about what counts as narrative? How, and at what point, was this emergent literary form recognized as different from other types of fiction and narrative—and, then, given its own name? What happens as that conception of narrative moves among, is adopted by and adapted to, various cultures and historical moments? In this class, we'll examine all these questions using the following texts as our major touchstones: Jane Austen's *Persuasion*, Nella Larsen's *Passing*, and Gabriel Garcia Marquez's *Chronicle of a Death Foretold*. We'll read critics Henry James, Virginia Woolf, Ian Watt, Michael McKeon, Nancy Armstrong, Georg Lukacs, Mikhail Bakhtin, Sigmund Freud, Frederic Jameson, Dorritt Cohn, Leah Price, Kumkum Sangari, Kwame Antony Appiah, Homi Bhabha, and others. In addition to our three (short) novels, we'll read excerpts from Daniel Defoe, Samuel Richardson, Henry Fielding,

Nathaniel Hawthorne, and Harriet Jacobs. (This class counts as a 200-level literature elective.)

Presentations: Seminar
Assignments: 3 short papers (one on each novel linked to a theorist), one presentation, annotated bibliography, and seminar paper (12-15 pages).

Texts: Jane Austen's *Persuasion* (Oxford World's Classics, 978-0199535552), Nella Larsen's *Quicksand and Passing* (Rutgers University Press, 978-0813511702), Gabriel Garcia Marquez's *Chronicle of a Death Foretold* (Vintage Press, 978-1400034710), Michael McKeon's *Theory of the Novel: A Historical Approach* (Johns Hopkins University Press, 978-0801863974), Ian Watt's, *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding* (University of California Press, 978-0548448137), *Essentials of the Theory of Fiction*, 3rd ed. (Duke University Press, 978-0822335214), and a course packet of photocopies.

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

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

Presentation: Seminar
Prerequisite: Graduate standing; undergraduates must get the permission of the instructor.

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

Texts: Zora Neale Hurston *Their Eyes Were Watching God*; Virginia Woolf *A Room of One's Own*; Rudolfo A. Anaya *Bless Me, Ultima*; Leslie Marmon Silko *Ceremony*; Kathy Acker *Blood and Guts in High School*; Toni Morrison *Paradise*; Raja Rao *Kanthalapura*; Percival Everett *Erasure*; Henry Louis Gates. *The Signifying Monkey*.

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 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 short papers; informal writings; intern tutoring in the CSUS Writing Center

Texts: *Tutoring Writing*, McAndrew and Reigstad; *The St Martin's Sourcebook for Writing Tutors*, Murphy and Sherwood

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

English 410B is a practicum in teaching English as a Second Language (ESL). The internship will give students an opportunity to experience the day-to-day life of an ESL class and a hands-on opportunity to design lessons, respond to assignments, conduct class discussion, and meet with students. Seminar meetings will provide an overview of the ESL writing curriculum and teaching methodology. Sessions will include modeling and discussion of teaching points and techniques, workshops on teaching activities, and guidance in responding to ESL writing. In addition to attending the 410B seminar, 410B students will serve as an intern in an ESL writing class for the first eight weeks of the semester and will conduct grammar/editing tutorials for multilingual students at Sacramento State (one tutorial group, meeting twice a week for one hour each time for six weeks) during the second half of the semester. English 410B is graded CR/NC. Instructor approval required.

Presentation: Seminar-workshop.
Prerequisites: TESOL prerequisites. English 195A/410A strongly recommended.

Requirements: Journal, lesson plans, class internship; tutoring.

410C. Internship in Fieldwork MW 3:00 – 4:15 **Lee-Keller**

Put your English skills into practice!

Work in a career position before you graduate, by being an Intern. Find out what jobs are out there for English majors. Get the experience you need to put on your resumé, and develop your writing in an exciting new way. Interns have the opportunity, for example, to hone their editing skills at Prima Games, write technical brochures at the Attorney General's Crime Prevention Center, be events coordinator at El Dorado County's Chamber of Commerce, write for local newspapers and magazines, or choose other exciting ways to practice the craft of writing in the real world. You may also complete an internship that you've pre-arranged. Earn 3 units (CR/NC) for 150 hours of work. Internships may be paid or unpaid. All information pertaining to the internship, including forms, are available on the Internship page of the English Department website. Internships are posted via English-L listserv and outside CLV 113.

Presentation: Internship—supervised, experiential, learning.
Prerequisites: B or better in English 120A, or concurrent enrollment in 120A, or an approved writing sample.

Requirement: All information pertaining to the internship, including forms, are available on the Internship page of the English Department website.

410E. Internship in Teaching College Composition Heckathorn

F 12:00 – 2:50

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

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

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

Required Text: To be selected.

410F Internship—Teaching Literature TR 3:00 – 4:15 **Tucker**

In this course, students will gain experience and pedagogical strategies in teaching literature courses as they serve as interns in an undergraduate literature course with an enrollment of at least 60 students. Interns will be mentored by the literature course's instructor-of-record and supervised by the coordinator of the intern program (that would be me). In addition to attending the literature course in which they intern, students will also attend weekly seminars with interns in other courses meetings with their peers who are interning in other courses.

Note: Although the course is scheduled for TR 3-415, we will meet only on Tuesdays, leaving the Thursday time-slot available for the use of the literature professors. So schedule accordingly—blocking out 3-415 on both Tuesdays and Thursdays

Presentation: Internship/Seminar
Prerequisites: Permission of Internship Coordinator and Approval of Literature instructors. **Note:** Interested students should contact me (Professor Tucker: tucker@csus.edu) for further information.

Strongly Recommended: Concurrent or prior enrollment in either Engl 225A and/or Engl 220A.

Requirements: For Literature Course (further determined by mentor-teacher): Attend lectures and assist instructor-of-record.

- Complete all reading assignments along with students in internship course.
- Participate in constructing and responding to classroom activities
- Lead group discussions and conduct other student-centered learning activities.
- As the semester progresses, be prepared to present a lecture.

For Internship (to be decided for certain anon, but will undoubtedly include):

- Completion and responses to weekly reading assignments (for the most part short ones)
- One or more teaching presentations—based upon the reading assignments drawn from your literature class.
- Participation in class discussions.

500. Culminating Experience W 6:30 – 9:20pm **Toise**

Full description on page 14.

Presentation: Seminar

Texts: *Recommended: Paul Poplawski, English Literature in Context (Cambridge University Press; 978-0521549288); Richard Gray, A History of American Literature (Blackwell Publishing; 0631221352); Peter Barry, Beginning Theory (Manchester University Press; 0719062683); and Catherine Belsey, Poststructuralism: A Very Short Introduction (Oxford University Press; 0192801805).*

598T. TESOL Culminating Experience **Heather**

MW 6:00 – 7:15pm

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)

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

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.