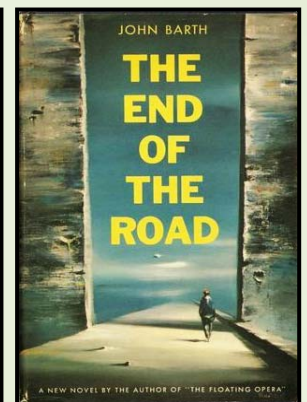
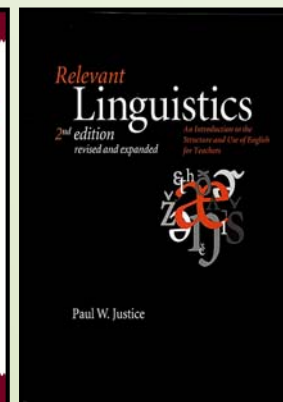
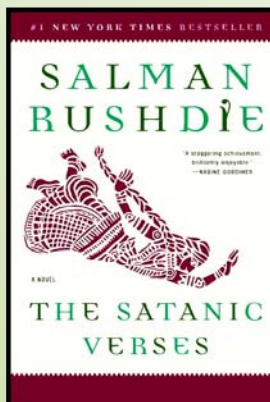
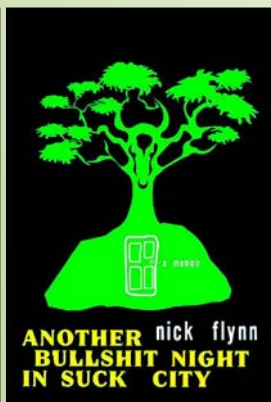
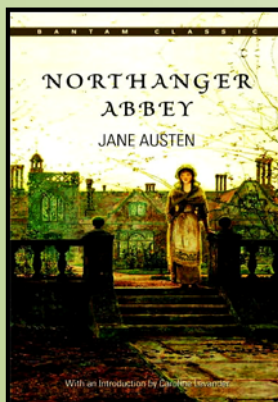
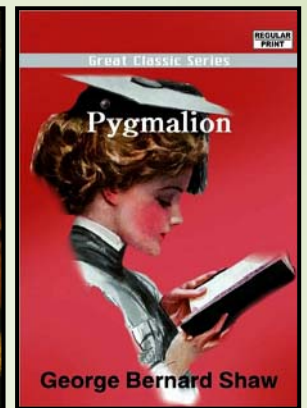
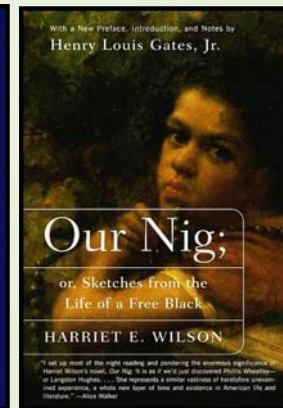
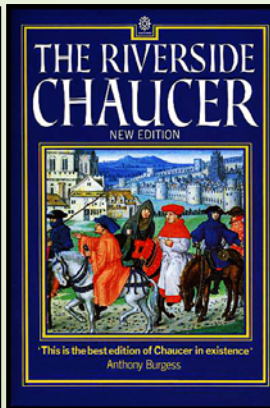
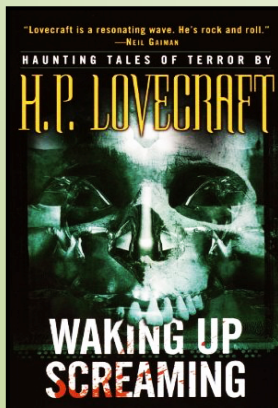


# English Department Course Description Booklet Spring 2010

Available online:

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



# ENGLISH DEPARTMENT FACULTY

## Full-Time Faculty

Stephanie Antalocy, David Bell, Bradley Buchanan, John Clark, Angus Dunstan, Susan Fanetti, Jason Gieger, Fiona Glade, Peter Grandbois, Julian Heather, Amy Heckathorn, Marie Helt, Hellen Lee-Keller, Reiko Komiyama, David Madden, Fred Marshall, Joshua McKinney, Dan Melzer, Sheree Meyer, Jonathan Price, Doug Rice, Chauncey Ridley, Mi-Suk Seo, Cheryl Smith, Nancy Sweet, David Toise, Stephanie Tucker, Susan Wanlass, Julie Yen, Kim Zarins.



## Lecturers

Amy Anderson-Powell, Shelley Blanton-Stroud, Stephen Cook, Teresa Cordova, Mona Dobson, Susan Durosco, Jerry Enroth, Catherine 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, Thoeung Mim-Montgomery (ESL only), Rebecca Mitchell, Sujatha Moni, Sylvia Morales, Lori Neuffer, Ruth Ochoa, Barbara O'Donnell, Darlene Ott, Cheri Porter, Mandy Proctor, Lynda Radican, 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:** Bell, Buchanan, Gieger, Meyer, Toise, Tucker, Yen, Zarins.

**Children's:** 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:** Dunstan, Glade, 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:** McKinney, Smith.

**Television, Film & Professional:** Antalocy

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

### RHETORIC AND COMPOSITION

**Rhetoric:** Bell, Glade, Heckathorn, Smith.

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

**TESOL PROGRAM:** Ching, Clark (**TESOL minor**), Heather (**Coordinator**), Helt, Marshall, McKee.

### LINGUISTICS

**Applied:** Ching, Clark, Heather, Helt, Marshall, Komiyama, 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), Fanetti, (Teaching Credentials); Glade (Teaching Composition/Writing); Heather (TESOL); Lee-Keller (Internships); Wanlass (Liberal Studies).

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

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

**OVERSEAS STUDIES:** Dunstan, Heather.

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## 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 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!
- ❖ **Receive job and internship** notifications.
- ❖ **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.

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Listowner: Jennifer Manthey at [jmanthey@csus.edu](mailto:jmanthey@csus.edu)

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# JOIN TODAY!!!

# Department of English *Spring 2010 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** *MW 1:30 – 2:45* **Fanetti**

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.*

**1A\*. College Composition** *MW 6:00 – 7:15pm* **Gieger**

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.*

**1A\*. College Composition** *MW 12:00 – 1:15* **McKinney**

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.*

**1A\*. College Composition** *MW 6:00-7:15* **Toise**

We'll rethink the connections between popular culture, technology, and the ways we know the world. To help us do so, we'll engage with complex ideas and essays with the goal of becoming better writers and thinkers. We'll work together to understand the ideas and implications of the essays we read and to learn how to engage with them more deeply through writing and revision. We'll focus on developing complex and thoughtful arguments and supporting them through effective argumentation and close attention to our own language and the language of the essays that we read. As a class, we'll focus on becoming better readers of our writing and the writing of others.

**Prerequisites:** *EPT score of 148 or above, or credit in ENGL 001.*

**Presentation:** *Discussion-workshop*

**Requirements:** *Frequent reading quizzes, a minimum of 5,000 written words (approximately 4 essays and drafts).*

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

**Texts:** *Petracca and Sorapure's Common Culture (Pearson: isbn 9780205645770), Joseph Harris's Rewriting: How to Do Things with Texts (Utah State University Press: 0874216427) .*

**1A\*. College Composition** *TR 12:00-1:15* **Yen**

All English 1A courses offer intensive instruction in writing expository essays. The course provides students with practice in the kinds of challenging thinking, reading, and writing required in academic discourse. It concentrates on prewriting, drafting, and rewriting processes that address a variety of rhetorical and academic tasks. Special attention will be given to effective development and support of ideas. There will be an online component in this section of the course.

**Prerequisites:** *EPT score of 148 or above, or credit in ENGL 001.*

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

**Texts:** *To Be Selected.*

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

**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** **Helt**

*TR 10:30 – 11:45*

An intensive writing course for Multilingual 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** **Komiyama**

*TR 1:30 – 2:45 ; 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** **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 MW 1:30 – 2:45 ; TR 12:00 – 1:15 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.

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

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

**Presentation:** Lecture-discussion.  
**Requirements:** Quizzes, homework, mid-term, final.  
**Texts:** To be selected.

**20\*. College Composition II MW 1:30 – 2:45 Buchanan**

An advanced writing course that builds upon the critical thinking, reading, and writing processes introduced in English 1A or 2. The thematic focus of this class will be California in the present day, and will ask students to choose a research topic related to some current aspect of the state, be it cultural, political, economic, or otherwise. 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.

**Presentation:** Discussion, workshop.  
**Prerequisite:** 30 units and a grade of C- or better in ENGL 001A or equivalent.  
**Requirement:** A minimum of 5,000 words.  
**Texts:** To be selected  
**GE:** Fulfills the second semester composition requirement.

**20\*. College Composition II TR 4:30 – 5:45 Grandbois**

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 writing within the context of the natural sciences, the social sciences, and literature with the goal of understanding how to appropriately shape their writing for different audiences 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 TR 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:** 30 units and a grade of C- or better in ENGL 001A or equivalent.

**Requirements:** One research essay and several short writing assignments.  
**Texts:** Brenda Spatt Writing from Sources

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

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 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 MWF 9:00 – 9:50 McKinney**

This course is designed for students who want to learn the elements of writing short fiction, poetry, and memoir. Students will learn a variety of styles for writing their own imaginary worlds into being. We will focus on voice, image, character, scene, plot, setting, story, and revision.

**Presentation:** Lecture-Discussion. Workshop.  
**Texts:** To Be Announced

**30B. Intro. to Writing Fiction MW 3:00 – 4:15 Rice**

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

**Presentations:** Lecture-Discussion. Workshop.

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

**Texts:** Daniel Halpern *The Art of the Story*, James Moffett, *Points of View*, and Alexander Steele, ed. *Gotham Writers' Workshop: Writing Fiction*

#### **40B. Intro to British Literature II** MW 3:00-4:15 **Toise**

Tracing the development of British literature over about three hundred years, we will look at conceptions of the body and its relation to the printed word and, during the later parts of this period, other forms of representation – film, television, etc. Our readings will range from authors such as Jane Austen, Mary Prince, Emily Bronte, Oscar Wilde, and Joseph Conrad to examples of popular culture such as Monty Python's Flying Circus. In tracing out these ideas, we'll attend to changing conceptions of identity (gender, sexuality, race, class, etc.) and changing ideas about the literary itself.

**Presentation:** Lecture-discussion

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

**Texts:** *Longman Anthology of British Literature of British Literature, Volume II (a, b, and c)*, 4th edition, ed. David Damrosch (isbn: 9780205787883) used copies of the 3<sup>rd</sup> edition are also acceptable, *Persuasion* by Jane Austen (Oxford World's Classics, isbn: 9780199535552), *Wuthering Heights* by Emily Bronte (Oxford World's Classics; isbn 13978-0199535606:), and *The History of Mary Prince* by Mary Prince (Dover: 978-0486438634). Students will be required to own, register, and bring to class a CPS RF clicker.

#### **50A. Intro to American Literature I** MW 4:30 – 5:45 **Gieger**

A survey of American Literature from the Colonial Era to the emergence of Regionalism and Realism in the late nineteenth century. We will read works by John Smith, John Winthrop, William Bradford, Anne Bradstreet, Michael Wigglesworth, Jonathan Edwards, Benjamin Franklin, Philip Freneau, Phillis Wheatley, Royall Tyler, Washington Irving, Edgar Allan Poe, Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne, Herman Melville, Henry Wadsworth Longfellow, Anna Cora Mowatt, Dion Boucicault, Harriet Jacobs, Frederick Douglass, Ambrose Bierce, Louisa May Alcott, Walt Whitman, Emily Dickinson, Sarah Orne Jewett, Mary Wilkins Freeman, and Mark Twain. We will locate our texts within 300 years of American history and explore the American writer's fascination with the individual and his/her ties to or breaks with the past.

**Presentation:** Lecture/Discussion

**Requirements:** Midterm and Final Exam, One Paper, Quizzes, Response Papers

**Texts:** Baym et al, eds., *The Norton Anthology of American Literature, Volumes A & B (Norton)*; Richards, ed., *Early American Drama (Penguin)*; Bierce, *An Occurrence at Owl Creek Bridge and Other Stories (Dover)*; Alcott, *Short Stories (Dover)*; Negri, ed., *Great American Short Stories (Dover)*; Twain, *Tales, Speeches, Essays, and Sketches (Penguin)*

#### **50B. Intro to American Literature II** TR 12:00 – 1:15 **Lee-Keller**

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

**Presentation:** Lecture; students will also meet regularly in weekly discussion sections.

**Prerequisites:** None

**Requirements:** Weekly reading notes, one midterm exam, and a final exam.

**Texts:** Wharton, *The House of Mirth*; Franklin *Three Negro Classics*; Sinclair, *The Jungle*; Wright, *Native Son*; Murayama, *All I Asking for is My Body*; Valdez, Luis, *Zoot Suit*; Lee-Keller, *Guidelines for Critical Reading, Thinking, and Writing*; and a course reader.

**Fulfills GE:** AREA C3

#### **65. World Literature** TR 3:00 – 4:15 **Grandbois**

This course is designed to introduce students to the rich literary contributions from cultures outside the U.S. and England. In our discussions, we will focus on different representations of "reality" once we step beyond our borders and how those representations not only reflect the social, historical, and spiritual beliefs of differing cultures, but also the effects of British and U.S. colonialism on literature from around the world. Since nearly all the works we'll be reading will be in translation, we will also discuss the art and theory of translation and note how it affects our reading of the work.

**Presentation:** Lecture, Discussion

**Requirements:** Focus Papers, Longer Essay, Translation Project

**Required Texts:** *A Book of Luminous Things*—ed. by Czeslaw Milosz; *The Art of the Story*—ed. by Daniel Halpern; *Hard Boiled Wonderland and The End of the World*—Haruki Murakami; *Desert*—LeClezio; *Waiting for the Barbarians*—Coetzee; *Microfictions*—Shua

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

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

**Prerequisites:** None

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

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

**Texts:** *Film Studies Critical Approaches*, eds. John Hill, Pamela Gibson, etc

#### **109M\*. Writing for GWR Placement – Multilingual Writers**

TR 1:30 – 2:45

**Clark**

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 GWR Portfolio, from which they will receive a GWR 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 GWR Placement – Multilingual Writers**

MW 12:00 – 1:15 ; MW 1:30 – 2:45

**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 GWR Portfolio, from which they will receive a GWR 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.

**Texts:**

Lane, J. & Lange, E. (1999). *Writing Clearly: An Editing Guide*. Boston, MA: Heinle & Heinle..

**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** **Staff**

*See Course Schedule*

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** **Komiyama**

*MW 12:00 – 1:15*

An introductory course for those students who have had no previous formal studies in modern linguistics. This course is designed to acquaint students with the ways in which language operates, focusing on the subareas of linguistics that are most relevant for classroom instruction. Major topics covered in the course include phonetics, phonology, morphology, morphophonology, and syntax. Whenever relevant, language acquisition and social patterns of language use will also be discussed. 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:** *Relevant Linguistics, Justice.*

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

*MW 3:00 – 4:15*

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

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

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

*MW 1:30 – 2:45 ; TR 1:30 – 2:45*

This course introduces students to the major theories and issues in second language acquisition and examines 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, students 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, final exam.*  
**Texts:** *To be selected. Possible texts: Brown, H.D. (2007). *Principles of language learning and teaching* (5<sup>th</sup> Ed.). Pearson; Brown, H.D. (2007). *Teaching by principles* (3<sup>rd</sup> Ed.). Pearson.*

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

*MW 3:00 – 4:15*

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

**Presentation:** *Lecture-discussion.*  
**Pre-requisites:** *None; but prior enrollment in English 16 or 110J, and prior or concurrent enrollment in 110A is recommended.*  
**Requirements:** *Mid-term & final exams; data collection assignments.*  
**Texts:** *A. DeCapua. 2008. *Grammar for Teachers*; J. Steer & K. Carlisi.1998. (2<sup>nd</sup> ed.) *The Advanced Grammar Book*.*

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

*TR 12:00 – 1:15 ; TR 3:00 – 4:15*

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

**Presentation:** *Lecture-discussion.*  
**Requirements:** *Three examinations, three minor assignments, three major assignments.*  
**Texts:** *Moustafa, *Beyond Traditional Phonics*; Course Reading Packet.*

**116A. Studies in Applied Linguistics** *MW 4:30 – 5:45* **Helt**

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

**Presentation:** *Lecture/discussion.*  
**Requirements:** *Quizzes, teaching demonstration, and field experience/ paper.*  
**Texts:** *To be selected.*

**116B. Children's Literary Classics** *MW 12:00 – 1:15* **Fanetti**

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 Essay Exam, 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*.

### **116B. Children's Literary Classics** **Zarins**

MW 10:30 – 11:45 ; TR 1:30 – 2:45

In this class, we will study a variety of children's books targeted toward different ages (from ages 0 to 18) and, reading roughly one novel a week, we will focus on novels for children and young adults. Despite the wide range of these readers and the fact that the texts span the early 20<sup>th</sup> century to 2009, common themes persist, and in this course we will explore some of those themes: entrapment and isolation; social differences and prejudice; the challenges of living with a physical or cognitive disability; and the power of words and images. Through class discussion, extensive projects, an author visit by Jill Wolfson, and many assignments, this course aims to satisfy two kinds of students, those who are reading children's books for their own sake, and those who seek to bring literature alive to children.

**Presentation:** Lecture-discussion

**Texts:** Texts include classics by Lewis Carroll, L. Frank Baum, Frances Hodgson Burnett, and E. B. White; contemporary texts include those by Rick Riordan, Jennifer Choldenko, and Jill Wolfson.

**Requirements:** Several short papers, class presentation, quizzes, exams, community engagement projects

### **120A. Advanced Composition** **W 6:30 – 9:20pm** **Lee-Keller** **Internment and Relocation**

In this course, we will focus on internment and forced relocation as historical and cultural phenomena as a means to develop sophisticated critical reading, thinking, and writing skills. We will look at multiple representations of a critical moment in U.S. history: World War II. By interrogating the social, ethical, religious, education, political, economic, and legal implications of imprisoning U.S. citizens— children, women, and men, we will analyze the rhetorical strategies that are employed to mark certain bodies as insiders or outsiders in a broader context of U.S. containment and relocation of different peoples of color throughout our history as a nation. By the end of the semester, students will have produced 16 polished pages of argument and analysis regarding issues of how national identity and international relations are portrayed and contested: one paper will focus on an analytical article and one paper will focus on a fictional text. Emphasis will be on the writing process and will include drafts and revisions and a variety of analytical essay formats in a workshop setting.

**Presentation:** Discussion/Workshop

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

**Requirements:** Two (2) 7-9 page papers, multiple drafts and revisions for each paper.

**Texts:** Course Reader; Lee-Keller, *Guidelines for Critical Reading, Thinking, and Writing*; and students may write their second paper on one of the following: Otsuka, *When the Emperor was Divine*; Chester Himes, *If He Hollers Let Him Go*; Milton Murayama, *All I Asking for is My Body*; John Okada, *No-No Boy*; Mine Okubo, *Citizen 13660*; Leonard Peltier, *Prison Writings*; Art Spiegelman, *Maus*; Luis Valdez, *Zoot Suit*; and Pittman *Where the Spirit Lives*.

### **120A. Advanced Composition** **MW 1:30 – 2:45** **Madden** **Literature**

In this section of 120A we will concentrate on how to write effective essays about literature. This will not be a "general" writing class; our focus is literature and how one makes an argument about literary texts. We will consider the genres of poetry, short fiction, and novels. Students will write two shorter essays and then choose one of the "anchor" texts and write a longer research paper. We will cover such issues as crafting an argumentative thesis, marshalling evidence from the text, seeking and incorporating secondary sources, and analyzing ideas and material in a compelling fashion.

**Presentation:** Workshop/discussion  
**Assignments:** 2 shorter papers; 1 research paper (8 pages); drafts of essays; response writings

**Texts:** Michael Meyer, *Thinking About Writing About Literature* (2<sup>nd</sup> edition); Joseph Gibaldi, *MLA Handbook for Writers of Research Papers* (7<sup>th</sup> edition); Joan Didion, *Play It As It Lays*; Herman Melville, *Billy Budd*; F. Scott Fitzgerald, *The Great Gatsby*; Marilynne Robinson, *Housekeeping*; Ralph Ellison, *Invisible Man*

### **120A. Advanced Composition** **TR 4:30 – 5:45** **Sweet**

Students will develop skills in close reading and in analytical and expository writing in this class. Through a series of in-class and take-home writing exercises, we will consider the logical and rhetorical strategies writers put to use in academic discourse. A library-information session will introduce students to research skills such as the use of bibliographical indexes. Some class sessions will be devoted to peer-review exercises in which students will share their writing with classmates. In the final part of the semester, students will undertake a research project culminating in a ten-page essay.

**Requirements:** Analytical essays and peer-review exercises.

**Presentation:** Lecture-Discussion-Workshop

**Texts:** Are likely to include: A selection of poetry, short fiction, drama, and non-fiction.

### **125A. Literature and Film for Adolescents** **Fanetti**

MW 3:00 – 4:15

Here's the general catalogue description: "Provides prospective secondary school English teachers with an opportunity to think through important issues related to the planning and implementation of literature programs for adolescents. Equal emphasis will be given to the study of poetry, prose fiction, drama, and film. The focus will embrace literature from a variety of cultures from Euripides to the present day."

Well, that's pretty close to what we'll be doing. We'll be reading a lot, writing a lot, talking a lot, and watching quite a few films. We'll also be talking about teaching—issues, methods, and strategies.

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

**Prerequisites:** Lower Division surveys, 120A, 145B or C, senior status

**Requirements:** Participation, various writing events, a final project. **Ready access to SacCT required.**

**Texts:** To be determined

### **125B. Writing and the Young Writer** **MW 4:30 – 5:45** **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

### **125F. Teaching Oral Skills** **TR 4:30 – 5:45** **Clark**

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

**Presentation:** Lecture/discussion.

**Prerequisites:** None. English 110A and 110A highly recommended,

**Requirements:** tutoring, final exam.

**Text:** Teacher-prepared course reader

### **130A. Writing Fiction** **MW 3:00 – 4:15** **Rice**

This is a creative writing workshop designed around the study and production of short fictions. We will concentrate on the aesthetic processes of writing fiction. Through reading and writing, we will work on becoming aware of the word-by-word formation of texture, tone, invention; that is, on the craft and susceptibility to the life of words. We will work deeply

into the bone of experience and desire by exploring details. Emphasis will be on production and discussion of student fiction in a workshop. We will use critical, creative and dialogical models to structure our discussions. We will read Gardner's *The Art of Fiction* in order to give us a vocabulary for discussing the craft of your writing. And we will learn to read as writers instead of reading as literature majors.

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

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

**Texts:** *Lance Olsen, Rebel Yell, John Gardner, The Art of Fiction, James Joyce, Dubliners, Richard Ford, The Granta Book of the American Short Story.*

### **130B. Intermediate Poetry Writing** **McKinney** MWF 11:00 – 11:50

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

**Presentation:** *Lecture/Discussion*

**Prerequisite:** *The completion of either 30A or 30C*

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

**Texts:** *To be announced*

### **130G. Flash Fiction/Prose Poetry** TR 12:00 – 1:15 **Grandbois**

**"It is even in /prose, I am a real poet"—Frank O'Hara**

Are you interested in the hottest work of the contemporary literary scene? Are you tired of arbitrary genre distinctions that limit a writer's creativity? Welcome to the post-genre world. Post-genre recognizes that when you strip away the tell-tale line breaks from poetry, when you shorten the length of fiction, what's left is often difficult to differentiate. Indeed, such distinctions may be of interest only to academics so they can design courses that meet convenient but arbitrary criteria and publishers so they can fit art into a marketing box. This course will explore writing that resists definition, writing that challenges reader's assumptions about genre, form, style and content. In other words, this course is for writers who want to make their own rules. Throughout this semester we will work the fertile terrain between poetry and prose, giving fiction writers an enhanced awareness of rhythm, imagery, and phonic techniques and providing poets with an understanding of sentence-based structures, character, and narrative control. Come prepared to write, to break your preconceived notions about literature, and to join in the hippest movement of the current world literary scene.

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

**Requirements:** *Focus Papers, 10 pages of Creative Work, Writing Exercises*

**Required Texts:** *PP/FF: An Anthology, ed. by Peter Connors; Voice of Ice by Alta Iffland; Microfictions by Ana Maria Shua; I Carry a Hammer in My Pocket for Occasions Such as These by Anthony Tognazzini*

### **140C. The English Renaissance** MW 1:30 – 2:45 **Meyer**

In this course we will be studying the poetry, drama, and prose of the English Renaissance (approx. mid-16th century to mid-17th century). This period saw the "rebirth" (we'll question this term) of English thought, language and literature, spurred on by the printing press, the Reformation, Humanism, the cult of Elizabeth, and the upheaval (political, cultural, religious, and scientific) of the early 17th century. We'll examine the relationships that informed the culture: bonds between men/women & God; men and women; Rulers & Subjects; Poets & Patrons--to name a few. We'll call into question the concepts of "Literature," "History," and "Truth" represented in and by these works, pausing often to bring our own "Modern" beliefs and perceptions into contact with the Elizabethan/Stuart world.

**Presentation:** *Collaborative/Interactive--brief lectures, individual presentations, large and small group discussions.*

**Prerequisites:** *English 40A recommended.*

**Requirements:** *Informal Response Papers, final exam, 5-8 page formal essay, and Commonplace Book.*

**Texts:** *Longman Anthology of British Literature, vol. 1B--The Early Modern Period; The Spanish Tragedy; and Duchess of Malfi.*

### **140L. Modern British Fiction** TR 4:30 – 5:45 **Tucker**

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

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

**Presentation:** *Lecture/discussion*

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

**Texts:** *Decision still pending on one or two, but will probably include: Barker, Regeneration; McEwan, Atonement and On Chisel Beach; Barnes, Arthur and George; Ishiguro, The Remains of the Day and Never Let Me Go; Smith, On Beauty; Briggs, Ethel and Ernest: A True Story; Enright, The Gathering; Swift, Last Orders.*

### **140M. Modern British Drama, 1889 – Present** TR 12:00 – 1:15 **Bell**

We will begin with Wilde and Shaw. Other playwrights we will study include Synge, Rattigan, Osborne, Pinter, Orton, Stoppard, Ayckbourn, Russell, and Hare. The course will emphasize performance. We will watch videos or listen to tapes whenever possible, and students will work together on staged readings from the plays we are studying. Each student will also attend performances of two modern British plays at local theatres, selected from a list of recommendations I will provide. This course should interest both English majors and drama majors. Indeed, it should interest anyone who loves the theatre.

**Requirements:** *Several written homework assignments; two play reviews; one short paper; final exam.*

**Texts:** *Wilde, The Importance of Being Earnest; Synge, The Playboy of the Western World; Shaw, Pygmalion; Rattigan, The Winslow Boy; Osborne, Look Back in Anger; Pinter, Betrayal; Orton, Loot; Stoppard, Arcadia; Ayckbourn, The Norman Conquests; Russell, Educating Rita; Hare, Skylight;; another play to be announced.*

**GE:** *Fulfills Writing Intensive Requirement*

### **145A. Chaucer: Canterbury Tales** MW 12:00 – 1:15 **Zarins**

This course will introduce students to Chaucer's great poem and the ways it thinks about power, authority, gender, society, and the pursuit of truth. We will supplement our reading with primary texts by classical and medieval authors, as well as secondary readings and audio and film clips and studies of medieval manuscripts and facsimiles.

**Presentation:** *Lecture/Discussion*

**Requirements:** Presentation, Papers, Quizzes, Midterm, and Final  
**Texts:** Geoffrey Chaucer, *The Canterbury Tales* and a course reader/photocopies

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

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

**Prerequisites:** None.

**Presentation:** Lecture and group discussions.

**Requirements:** Tests, paper, performance project

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

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

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

**Presentation:** Lecture/discussion.

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

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

**150B. American Romanticism** MW 3:00 – 4:15 **Sweet**

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

**Presentation:** Lecture-discussion.

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

**Texts:** Likely to include: Poe: *The Narrative of Arthur Gordon Pym*; Dickinson: *Selected Poems*; Emerson: *Selected Essays*; Thoreau: "Walking"; Melville: *Benito Cereno*; Douglass: "What to the Slave is the Fourth of July?"; Whitman: *Leaves of Grass*; Hawthorne: *Tales*

**GE:** Fulfills Writing Intensive Requirement

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

MW 12:00 – 1:15 **Madden**

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

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

**Presentation:** Lecture/discussion.

**Requirements:** Midterm, final, paper and occasional quizzes.

**Texts:** Barth, *The End of the Road*; Roth, *The Ghost Writer*; Didion, *Play It As It Lays*; Berger, *Neighbors*; Robinson, *Housekeeping*; Ellison, *Invisible Man*; Pynchon, *The Crying of Lot 49*.

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

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

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

**Requirements:** Two papers and an exam.

**Texts:** (Subject to minor change) **Hemingway:** *The Sun Also Rises*, *A Farewell to Arms*, *The Old Man and the Sea*, *The Short Stories of Ernest Hemingway*. **Fitzgerald:** *This Side of Paradise*, *The Great Gatsby*, *Tender is the Night*, *The Short Stories of F. Scott Fitzgerald*.

**165D. Postcolonial Literature.** T 6:30 – 9:20pm **Buchanan**

This course is designed to acquaint students with the extensive body of Post-Colonial literature written in English. We will study the literary, political and cultural environments in which these texts were written and also their relation to the wider traditions of literature in English.

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

**Prerequisites:** WPJ—see Advanced Studies Requirements.

**Requirements:** 2 formal papers (multiple drafts); in-class journal writing;

**Texts:** *Jasmine* by Bharati Mukherjee; *The Satanic Verses* by Salman Rushdie; *Things Fall Apart* and *No Longer At Ease* by Chinua Achebe; others to be selected.

**GE:** Fulfills Writing Intensive Requirement

**170H. Comedy** TR 1:30 – 2:45 **Ridley**

Devoted to the serious study of funny literature, this semester emphasizes two sub-genres: the comedy of manners and, to a lesser extent, Menippean satire as defined by Howard D. Weinbrot: "a kind of satire that combat[s] a false and threatening orthodoxy." As a writing intensive general education course, 170H requires 5,000 words of formal, graded writing and engages with themes of class, race, and gender.

**Requirements:** Near perfect attendance, group work, student presentations, mid-term and final essay exams.

**Texts:** "A Modest Proposal" by Jonathan Swift; *Erasure* by Percival Everett; *Fear and Loathing in Las Vegas* by Hunter S. Thompson; *The Importance of Being Earnest* by Oscar Wilde; *The Way of the World* by William Congreve; "The Rape of the Lock" by Alexander Pope; *Cotillion* by John O. Killens; *What the Butler Saw* by Joe Orton

**GE:** Fulfills Writing Intensive Requirement

**180Z. Varieties of Ethnic Experience** TR 10:30 – 11:45 **Ridley**

Why do racial/ethnic minorities—Native-Americans, African-Americans, Asian-Americans, Jewish-Americans—cultivate distinctive literary traditions within and against majority culture? English 180Z celebrates the American diversity as a radically generative concept and, through class discussion and written analysis, it initiates "conversation" between these otherwise compartmentalized traditions.

**Texts:** *China Men* by Maxine Hong Kingston; *Dogeaters* by Jessica Hagedorn; *Marchchild in the Promised Land* by Claude Brown; *Solar Storms* by Linda Hogan; *Ceremony* by Leslie Marmon Silko; *The Bluest Eye* by Toni Morrison

**185D. American Women Writers** MW 4:30 – 5:45 **Sweet**

Marriage, sex, children, politics, religion, racism, and economic well-being: these topics form some of the enduring concerns of American

women writers of the nineteenth century. In this course, we will examine how American women have addressed these themes, beginning our study with a sensational seduction novel and concluding with the sophisticated literary artistry of Edith Wharton and Kate Chopin. As we examine the literary dimensions of women's experience in nineteenth-century America, we will also ask how women writers have represented, resisted, and modified the idea of femininity itself.

**Requirements:** *Class participation, an analytical essay and a final exam.*

**Presentation:** *Lecture-Discussion*

**Texts:** *Likely to include: Hannah Foster: The Coquette; Catharine Maria Sedgwick: Hope Leslie; Harriet Beecher Stowe: Uncle Tom's Cabin; Harriet Wilson: Our Nig; Dickinson: Selected Poems; Zitkala Sa: American Indian Stories; Edith Wharton: The House of Mirth; Kate Chopin: The Awakening*

### **190H. The Supernatural in Literature** *T 6:30 – 9:20pm* **Gieger**

This course will focus on the supernatural theme of "Odd Bodies: Immortals, Mummies, and Shape-Shifters" and investigate the supernatural's continuing popularity and fascination for readers of literature and observers of popular culture. We will study works from the 18<sup>th</sup> century through our contemporary era, locating our texts in their historical/cultural moments (especially the Victorian *fin-de-siècle*) and seeking out how they speak to our own current fantasies and fears. Some of the texts we will study feature moments of *graphic violence* and/or *explicit sexuality*. Authors to be read include: Jonathan Swift; Edgar Allan Poe; Alfred, Lord Tennyson; H. Rider Haggard; Violet Paget ("Vernon Lee"); Sir Arthur Conan Doyle; Bram Stoker; Arthur Machen; H. G. Wells; H. P. Lovecraft; Hector Hugh Munro ("Saki"); Aldous Huxley; Karen Blixen ("Isak Dinesen"); Fay Weldon; and Anne Rice. In addition, we will screen television episodes from *The X-Files*, *Kolchak: The Night Stalker*, and *The Twilight Zone* as well as maybe a film or two (Jacques Tourneur's *Cat People* and, possibly, *Zerophilia* from 2005).

**Presentation:** *Lecture/Discussion*

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

**Texts:** *Haggard, She (Broadview); Luckhurst, Late Victorian Gothic Tales (Oxford); Stoker, The Jewel of Seven Stars (Penguin); Wells, The Island of Dr. Moreau (Dover); Lovecraft, Waking Up Screaming: Haunting Tales of Terror (Del Rey); Huxley, After Many a Summer Dies the Swan (Ivan R. Dee); Dinesen, Seven Gothic Tales (Random House); Weldon, The Life and Loves of a She Devil (Ballantine); Rice, The Mummy (Ballantine)*

### **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](mailto: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*

### **196E. Experimental Offerings in English:**

#### **English Studies Event Attendance** *TBA* **Meyer**

Experimental Offerings in English: English Studies Event Attendance is a new **one-unit** upper division course which can be repeated up to **three** times as an elective in English (for a total of three units). This course supplements classroom instruction by providing students with the opportunity to attend English Studies events on and off-campus that will contribute to their overall learning experience. Approved events will include campus and local theatre productions, author lectures or readings, English Department Colloquia, Visiting Scholars, Poetry events, and academic conferences. A list of approved events will be provided at the beginning of the semester; other events of your choice may be approved

with permission of instructor. This class will **not** meet at a regularly scheduled day/time.

**Presentation:** *Attendance at approved events and SacCT participation.*

**Prerequisites:** *None*

**Requirements:**

- *Attendance at a minimum of six (6) events during the semester (students will turn in tickets, programs, etc. as proof of attendance; for certain unticketed on-campus events, a sign-in sheet will be made available).*
- *Six (6) Blog entries—one for each event (250 word minimum each)*
- *Read a minimum of two (2) books written by an author, cited by a scholar or the play enacted of an event attended by the student.*
- *Two (2) Informal Response Papers (2 page minimum each)*

**Texts:** *As stated above, students will select two books that work in tandem with the events they attend.*

### **197M. Recent American Films** *M 6:30 – 9:20pm* **Price**

This course will emphasize the themes, forms, and cinematic techniques of recent American films of approximately the last 10 years, partly as a way of analyzing American film conventions, partly as a means of examining our contemporary culture, but primarily as a means of analyzing and understanding the films themselves. We consider mechanisms or reestablished traditions of film and how these are reworked, the sources of a film in history or biography and how the director responds to these. Short introduction to each film, screening of film, followed by a question-and-answer discussion period.

**Requirements:** *Two essay exams and one out-of-class essay.*

**Typical Films:** *Eyes Wide Shut, Moulin Rouge, Mullholland Drive, The Man Who Wasn't There, Crash, Brokeback Mountain, Rachel Getting Married, The Squid and the Whale*

**Texts:** *To Be announced.*

### **198T. Senior Seminar** *MW 4:30 – 5:45* **Antalocy**

#### **Nature Writing and Ecocriticism**

#### **Bringing Nature Home**

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

**Presentation:** *Focused topics and discussion.*

**Requirements:** *One 3 page, One 5 page, and one 8 – 10 page research paper*

**Texts:** *Steinbeck, The Pearl, Leopold, Sand County Almanac; short stories and 1 recent novel, Hurston, Their Eyes Were Watching God.*

### **198T. Senior Seminar** *TR 1:30 – 2:45* **Buchanan**

#### **British Popular Culture After 1945**

This seminar will discuss aspects of postwar British popular culture. Dick Hebdige's classic study *Subculture* will serve both to establish key themes of the course and to exemplify the strengths and weaknesses of academic writing on cultural issues. Students will do independent research to deepen their understanding of the material, and will write an in-depth paper drawing on historical, scholarly and/or journalistic sources. We will also be dealing with the issue of how to research and write an ambitious, longer paper, and the class will provide students a chance to share their written work in a supportive, collegial atmosphere.

**Presentation:** *Lecture/Discussion*

**Requirements:** *A Seminar Paper (12-15 pages) and its Drafts, an Annotated Bibliography, Response Papers, Completed Journal, Peer Reviews, and Oral Presentations.*

**Texts:** *Dick Hebdige, Subculture: The Meaning of Style, others to be selected*

**198T. Senior Seminar**

MW 1:30 – 2:45

**Gieger****Satiric Journeys**

Reading and analyzing works about “satiric journeys,” this senior seminar will discuss the larger purpose of satire (to point out and castigate the vices and follies of humanity by way of humor), yet it will also necessarily look at our texts within their historical and cultural moments so as to better understand their themes and concerns in context. As our satirists send their characters out into strange new worlds (and sometimes even stranger more familiar worlds), we will follow three topics to help us be both general and particular in our readings: 1) the relationship between satire, media, and the public good, 2) the relationship between satire and the education of the individual, and 3) the relationship between satire and the battle of the sexes.

We will work with fiction from writers both British and American whose works come from the 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup> centuries: Jonathan Swift, Elizabeth Inchbald, Jane Austen, Mark Twain, Charlotte Perkins Gilman, E. M. Forster, Fay Weldon, and Jerzy Kosinski.

**Presentation:** *Lecture/Discussion***Requirements:** *A Seminar Paper (12-15 pages) and its Drafts, an Annotated Bibliography, Response Papers, Reading Quizzes, Presentations***Texts:** *Swift, Gulliver's Travels (Norton Critical Edition); Inchbald, Nature and Art (Broadview); Austen, Northanger Abbey (Norton Critical Edition); Twain, A Connecticut Yankee in King Arthur's Court (Norton Critical Edition); Perkins Gilman, Herland, The Yellow Wallpaper, and Selected Writings (Penguin); Forster, A Room With a View (Penguin); Weldon, The Life and Loves of a She Devil (Ballantine); Kosinski, Being There (Grove); J. A. Cuddon, The Penguin Dictionary of Literary Terms and Literary Theory (Penguin)***200A. Methods and Materials of Literary Research**

T 6:30 – 9:20pm

**Lee-Keller**

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; Toni 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; Hellen Lee-Keller, Guidelines for Critical Reading, Thinking, and Writing.***Note 1:** *Once enrolled in the course, students must contact Hellen Lee-Keller at [lekeller@csus.edu](mailto:lekeller@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.***200D. TESOL Research Methods**

MW 3:00 – 4:15

**Heather**

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

**Presentation:** *Lecture-discussion***Prerequisites:** *None***Requirements:** *Course project, weekly journal assignments, group presentation, take-home final.***Texts:** *Mackey, A. & Gass, S.M. (2005). Second Language Research. Mahwah, NJ: Erlbaum. McKay, S.L. (2006). Researching Second Language Classrooms. Mahwah, NJ: Erlbaum.***210B. Sociolinguistics and TESOL**

TR 4:30-5:45

**Seo**

This course focuses on the study of language, culture, and society in general as well as investigates the pedagogical issues in teaching language beyond sentence-level grammar and the socially-embedded pragmatics of interaction. Topics investigated include anthropological linguistics, language variation, discourse analysis, conversation analysis, World Englishes, interlanguage pragmatics, and culture in second language teaching/learning. The course is required for the MA TESOL, and an option for students getting a TESOL Certificate

**Presentation:** *Seminar/workshop***Prerequisites:** *ENGL 110A, ENGL 110P, ENGL 110Q, ENGL 120A/120S.***Requirements:** *Midterm, final exam, project, irregular assignments***Texts:** *To be selected. Possible text: Cutting, Joan. Pragmatics & Discourse: A resource book for students.***215A. Reading/Vocabulary Acquisition****Komiyama**

MW 6:00 – 7:15

This course will examine classroom approaches, materials, and assessment techniques appropriate for reading and vocabulary instruction for adult learners of English. Topics will include theoretical foundations of reading skills development and vocabulary acquisition, teaching of second language literacy and vocabulary, principles of content-based instruction and whole language approaches, textbooks and materials design, lesson planning and syllabus design, and assessment techniques.

**Presentation:** *Seminar/workshop.***Requirements:** *Concurrent tutoring; project; journal.***Prerequisites:** *See TESOL prerequisites.***Texts:** *Word Knowledge, Zimmerman; Teaching Readers of English, Ferris; English L2 Reading, Birch.***215C. Pedagogical Grammar for TESOL****Marshall**

TR 6:00 – 7:15

This course will consider why and how to teach grammar to ESL students. While there will be some review of grammar, the bulk of the course will deal with the theory and practice of teaching/learning the grammar of English. The course is required for the MA- TESOL, and an option for students getting a TESOL Certificate.

**Presentation:** *Seminar/workshop***Prerequisites:** *See MA- TESOL prerequisites.***Requirements:** *Lesson plans, concurrent tutoring, final project***Texts:** *To be determined***220A. Teaching Composition in College**

W 6:30 – 9:20pm

**Glade**

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

**Presentation:** *Discussion, Workshops, Presentations.***Requirements:** *Teaching Observations, Weekly Journals, Teaching Portfolio Project.***Texts:** *Victor Villanueva, Jr. Cross Talk in Comp Theory: A Reader.***220D. Researching Teaching Writing**

TR 4:30 – 5:45

**Smith**

This course is an introduction to methods and theories of research in composition designed for future college writing teachers. The course prepares students to write an MA thesis in Composition and prepares Composition Certificate students for reflective teaching. We will examine theories that support various research methodologies in composition

including teacher research; discourse analysis, case study; historical; experimental, and ethnographic. The texts we will examine describe how to and why to conduct research in composition studies. A focus of the course will be on the connection between research and practical applications in the writing classroom.

**Presentation:** *Workshop/discussion*

**Prerequisites:** *English 220A*

**Requirements:** *Research project and paper, annotated bibliography, presentations, responses to readings.*

**Texts:** *Methods and Methodology in Composition Research*, Gesa Kirsch and Patricia Sullivan;  
*Under Construction: Working at the Intersections of Composition Theory, Research, and Practice*, Christine Farris and Chris Anson; *Ethnographic Writing Research*, Wendy Bishop; and additional texts posted on SACCT

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

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

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

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

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

**Texts:** *To be announced*

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

Land has memory. And the original peoples of that land, and those who daily live its lessons, are the memory carriers. The failure to remember, the failure to respect and defend the memory carriers, destroys cultures, destroys lives, destroys endangered animals, destroys rivers with insane damns. Is there still a hope for truth-telling in a culture that avoids responsibility? Can words become matter? Intimacy is transitory, but its effects lasts as long as consciousness regards it. Words float memory, awaken desire; words do pull people in, even demanding, haunting words, because language is, finally, a matter of survival. Is a forging of desire with speech, with breath, with lifting a river rock possible in this time, here and now? A good traveler is one who does not know where s/he is going to, and a perfect traveler is one who does not know where s/he came from. This course will rescue your eye from the madness of late market capital and train your eye to not flinch, to see the thing seen, to experience sensation with the care of language and movement. This is a course that will allow you to tend to seeing in a world gone blind with distraction. We will read theory, philosophy, fragments, desires, misunderstandings, longings, dreams, and memoirs. A putting back together of that which has been forgotten. We will study the craft of memoir, of seeking to see. We will play in the spaces between, the slips. We will not simply look back at memory; moreso, we will look into memory. And we will write in ways we never dreamed of writing. "The real voyage of discovery," as a dead French guy said while remembering things past, "lies not in discovering new lands but in seeing with new eyes." You will learn to doubt in ways that will fill the deepest parts of you with joy. Your skin will tingle with new ways for reading backwards. Along with reading complete works, we will read selections from others

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

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

**Texts:** *Another Bullshit Night in Suck City* by Nick Flynn; *One Writer's Beginnings* by Eudora Welty; *The Winged Seed: A Remembrance* by Li-Young Lee; *The Book of Disquiet* by Fernando Pessoa; *Memoirs* by Pablo Neruda; *For the Time Being* by Annie Dillard; *My Life* by Lyn Hejinian; *Notes from No Man's Land* by Eula Bass; *The Business of Memory* Ed. Charles Baxter; *Distracted* by Jalal Toufic; *Milosz's ABC's* by Czeslaw Milosz

### **230G. Flash Fiction/Prose Poetry** TR 12:00 – 1:15 **Grandbois**

*"It is even in /prose, I am a real poet"*—Frank O'Hara

Are you interested in the hottest work of the contemporary literary scene? Are you tired of arbitrary genre distinctions that limit a writer's creativity?

Welcome to the post-genre world. Post-genre recognizes that when you strip away the tell-tale line breaks from poetry, when you shorten the length of fiction, what's left is often difficult to differentiate. Indeed, such distinctions may be of interest only to academics so they can design courses that meet convenient but arbitrary criteria and publishers so they can fit art into a marketing box. This course will explore writing that resists definition, writing that challenges reader's assumptions about genre, form, style and content. In other words, this course is for writers who want to make their own rules. Throughout this semester we will work the fertile terrain between poetry and prose, giving fiction writers an enhanced awareness of rhythm, imagery, and phonic techniques and providing poets with an understanding of sentence-based structures, character, and narrative control. Come prepared to write, to break your preconceived notions about literature, and to join in the hippest movement of the current world literary scene.

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

**Requirements:** *Focus Papers, 10 pages of Creative Work, Writing Exercises*

**Required Texts:** *PP/FF: An Anthology*, ed. by Peter Connors; *Voice of Ice* by Alta Ifland; *Microfictions* by Ana Maria Shua; *I Carry a Hammer in My Pocket for Occasions Such as These* by Anthony Tognazzini

### **230X. Master Class in Writing Fiction** **Grandbois**

TR 10:30 – 11:45

This course is designed to help you shape a full-length fiction project, i.e. a novel or a short story collection. Students will meet individually with the instructor to discuss their work and will receive close, personal supervision.

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

**Requirements:** *Approximately 40-50 pages of fiction, focus papers*

**Prerequisites:** *Student must have taken 130 or 230 series prose course or its equivalent.*

**Texts:** *Arranged individually with each student*

### **240A. Chaucer** TR 3:00 – 4:15 **Zarins**

Chaucer was preoccupied with the ways in which literature represents, and to some extent celebrates, social difference, philosophical debate, and religious dissent. Our course will include tales from the *Canterbury Tales* but also focus on Chaucer's other great poems, such as *Troilus and Criseyde* and *The House of Fame*. We will supplement our reading with primary and secondary texts, including audio and film clips, that place Chaucer and his works in the literary, social and political milieu of fourteenth-century England, as well as consider texts and films that aid our discussion of Chaucer's reception in the twenty-first century.

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

**Requirements:** *Several short papers, class presentation, paper proposal, annotated bibliography, seminar paper.*

**Texts:** *Geoffrey Chaucer, The Riverside Chaucer, 3<sup>rd</sup> edition; Romance of the Rose*, by Guillaume de Lorris and Jean de Meun; and a course reader.

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

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

**Texts:** *Austen, The Oxford Illustrated Jane Austen*, ed. R. W.

*Chapman* (6-volume set; ISBN: 0192547070). All students must purchase the Chapman edition, even if they have other editions of individual novels.

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

Considered by T.S. Eliot to be the greatest prose stylist in English since Milton, James Joyce is a monument among twentieth-century writers. It is hard to think or write of Joyce except in superlatives. Joyce's *Ulysses* seemed so masterful that it would put an end to the novel; Joyce's writing is so intricate that it has kept generations of critics in business. But

beyond or aside from these accomplishments, Joyce is a deeply humane writer as well as an especially comic one. His humane comedy grew out of his self analysis. He found the basis for most of his symbolism and his literature in his own life. So this course will examine his major fictions studying them in relationship to the life out of which they grew.

**Presentation:** Discussion-seminar.

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

**Texts:** Joyce: *Dubliners*, *Portrait of the Artist as a Young Man*, *Ulysses*; *Blamires*, *The Bloomsday Book*; critical text TBA

### **250Q. Irish-American Literature** M 6:30-9:20pm **Madden**

In a study of Irish-America, Andrew Greeley relates the story of a colleague who visited the Office of Education seeking funding for a summer program in Irish studies. The bureaucrat listened for over an hour, and when the colleague asked why there was funding for other ethnic experiences but not Irish, the bureaucrat finally exclaimed, "The Irish don't count!" As Greeley adds, "Everyone knows everything worth knowing about [the Irish] and they don't count anymore, anyhow, cause they are nothing more than lower-middle-class WASPs." In this class, Irish-Americans, their literature and culture, will indeed count, as we consider issues such as emigration, assimilation, identity, politics, etc. Representative writers will include James T. Farrell, Mary Gordon, Eugene O'Neill, Mary Doyle Curran, William Kennedy, and Alice McDermott.

**Presentation:** Seminar.

**Requirements:** Two essays, one critical précis, and an essay final exam.

**Texts:** *Studs Lonigan*, *The Other Side*, *The Parish and the Hill*, *Long Day's Journey into Night*, *At Weddings and Wakes*, *Very Old Bones*, *The Great Gatsby*, *The Ginger Man*, and *Bridgeport Bus*.

### **250S. Modern American Drama** TR 6:00 – 7:15 **Tucker**

During the first thirty years or so of the 20<sup>th</sup> century, European drama broke new theatrical ground. Chekov, Ibsen, Shaw, Pinero, Strindberg, Synge, Pirandello, Yeats, Brecht, Coward, O'Casey, Giraudoux, Anouilh—all, using various dramatic idioms, expanded the stage in form and nature, breaking down fourth walls, examining socially taboo subjects, demanding audiences' emotional and intellectual engagement.

In the United States, on the other hand, theater remained seemingly insulated, parochial, conventional—and remarkably unremarkable. With one giant exception—Eugene O'Neill. So with *A Long Day's Journey Into Night* this course begins, and will continue with works by American playwrights, who, like their European predecessors, explore theatrical vocabulary and imagine their world views in ways both fascinating and challenging—always asking us to reexamine our own changing, and not necessarily handsome, sense of self.

**Presentation:** Seminar/Discussion

**Requirements:** 2 (4-6 page) essays, a seminar report and a final essay exam.

**Texts:** Decision still pending, but will include: O'Neill, *Long Day's Journey Into Night*; Wilder, *Our Town*, *Glaspell*, *Trifles*; Miller, *All My Sons* or *Death of a Salesman*; Williams, *The Glass Menagerie*; Hansberry, *A Raisin in the Sun*; Albee, *Who's Afraid of Virginia Woolf*; Mamet, *Glengarry Glen Ross*, Shepard, *True West*; Wilson, *The Piano Lesson*; Edson, *Wit*; Greenburg, *Take Me Out*;

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

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

**Presentation:** Seminar-discussion.

**Requirements:** Papers, presentations.

**Texts:**

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

### **280B. The Ethics of African-American Verbal Aesthetics**

R 6:30 – 9:20pm

**Ridley**

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

**Requirements:** Seminar presentations, an extensive literary research paper, term paper proposals.

**Texts:** An inexpensive but substantial course pack of photocopies on computer disk, including poems and various theoretical articles. *The Narrative Life of Frederick Douglass* by Frederick Douglass; *Their Eyes Were Watching God* by Zora Neale Hurston; *Patternmaster* by Octavia Butler; *Native Son* by Richard Wright; *Invisible Man* by Ralph Ellison; *Beloved* and *Paradise* by Toni Morrison; *The Intuitionist* by Colson Whitehead; *Mumbo Jumbo* by Ishmael Reed; *Erasure* by Percival Everett; *The Signifying Monkey* by Henry Louis Gates

### **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](mailto: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 Teaching** TR 3:00 – 4:15 **Ching**

Students will serve as an intern in an approved ESL writing course for the first half of the semester. They will observe the class and assist the instructor by designing lessons, responding to assignments, conducting discussions, and conferencing with students. In the second half of 410B, they will teach a grammar tutorial for multilingual students, helping them to improve their grammar literacy and editing skills. Interns will develop lesson plans and materials and teach a small group of multilingual students two hours per week. The seminar will provide an overview of ESL writing and grammar pedagogy and an opportunity to reflect on the observation and teaching experiences. Contact Professor Ching at [chingrj@csus.edu](mailto:chingrj@csus.edu) before enrolling in the class. Instructor approval required.

**Presentation:** Seminar-workshop.

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

**Requirements:** Intern in an ESL writing class, teach a small group of multilingual students; develop teaching materials and lesson plans.

**Texts:** No required texts; students will be responsible for providing materials for the tutorial class that they teach.

**410E. Internship in Teaching College Composition** Smith

*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 the professor. The internship gives students a hands-on opportunity to design assignments, respond to student writing, conduct class discussions, and meet students individually. Students will meet as a group with the professor periodically throughout the semester to discuss interning experiences and assigned readings. Students should contact Professor Smith during the Fall 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; complete writing and reading assignments; attend 410E meetings.

**Text:** To be selected.

**410F. Internship Teaching Literature** Sweet

*TR 6:00 – 7:15*

This internship provides graduate students with hands-on experience in teaching literature. Each intern will assist a CSUS professor in a large undergraduate lecture class. Interns will be mentored by the instructor-of-record of the lecture course and supervised by the Internship Coordinator. In addition to attending the undergraduate literature class, interns will also attend bi-weekly seminar meetings with their peers and the Internship Coordinator. **Note:** Although the course is scheduled for TR 6-7:15, students will meet with the Internship Coordinator only on Thursdays. For Spring 2010, students will be placed in one of the following courses: Engl 40B British Literature II (MW 3-4:15 Toise); Engl 50B American Literature II (TR 12:00-1:15 Lee-Keller).

**Presentation:** Internship/Seminar

**Prerequisites:** Permission of Internship Coordinator and Approval of 40B or 50B instructor. All 410F participants must be graduate students in good standing.

**410L. Internship in Adult Reading** McKee

*MW 4:30-5:45*

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

**Presentation:** Seminar, internship

**Requirements:** Intern with an adult reading teacher; complete reading and writing assignments.

**Text:** To be announced.

**500. Culminating Experience** Toise

*T 6:30 – 9:20pm*

Full description on page 13.

**Presentation:** Seminar

**Texts:** For students preparing to take the comprehensive exam, the suggested books are: Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New York: Manchester University Press, 2009. *ISBN: 978-0719079276*; Gray, Richard. *A History of American Literature*. Malden, MA: Blackwell Publishing, 2004. *ISBN: 0631221352*; Poplawski, Paul. *English Literature in Context*. New York: Cambridge University Press, 2008. *ISBN: 9780521549288*; Tyson, Lois. *Critical Theory Today: A User Friendly Guide*. 2<sup>nd</sup> ed. New York: Routledge, 2006. *ISBN: 0415974100*.

**598T. TESOL Culminating Experience** Heather

*TR 3:00 – 4:15*

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](http://www.csus.edu/engl/grad_exam.htm).