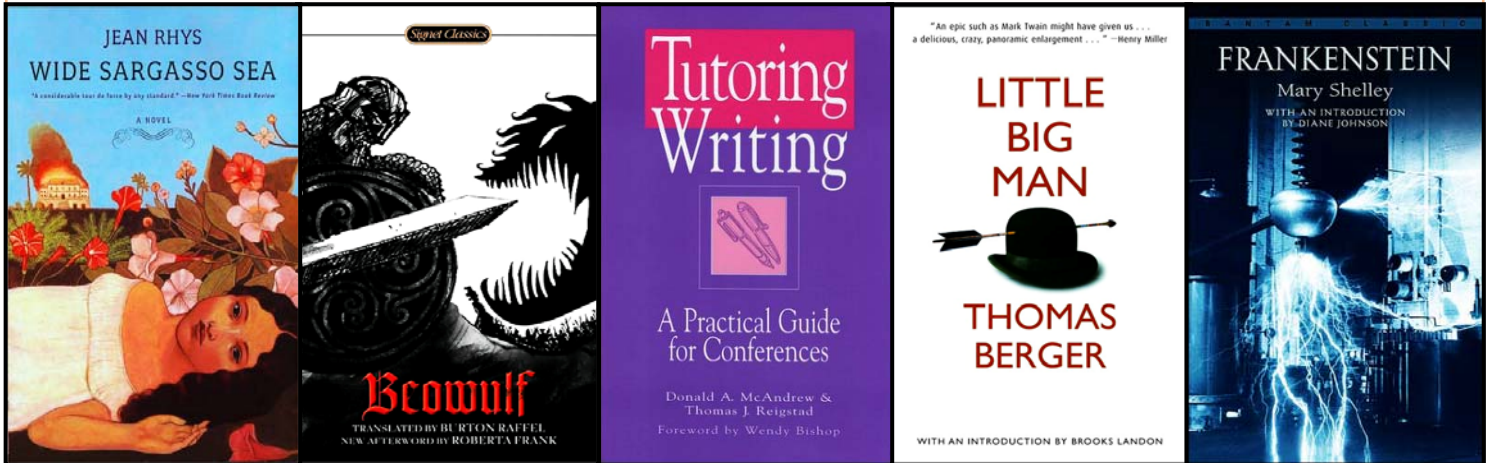
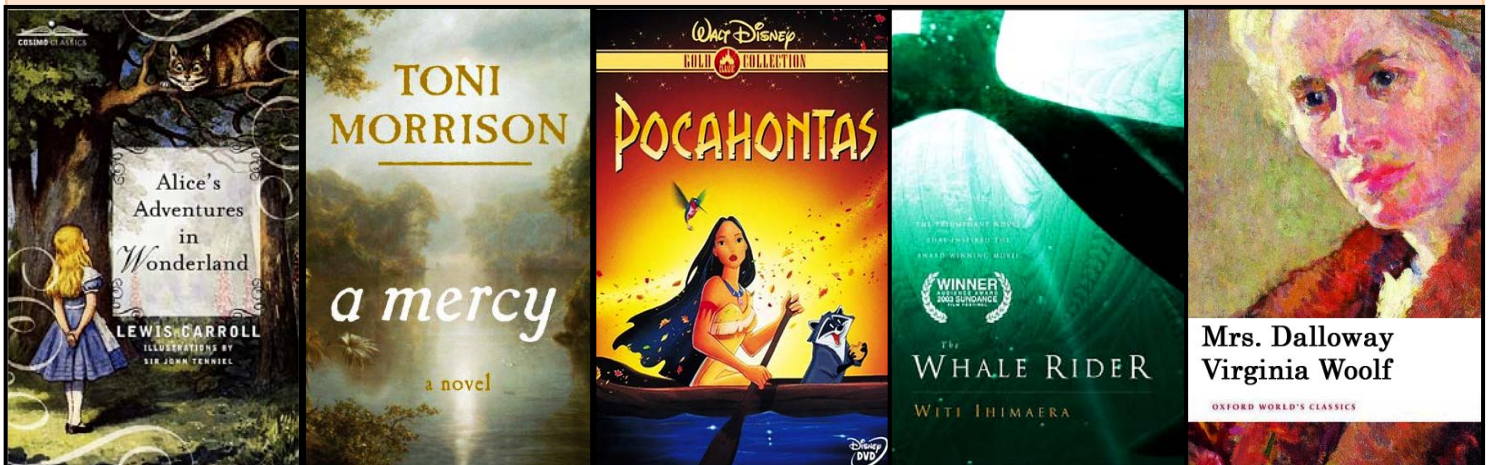


# English Department



# Course Description Booklet



# Fall 2010

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

# **WELCOME TO ENGLISH STUDIES**

*Department of English, CSUS  
Fall 2010*



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# ENGLISH DEPARTMENT FACULTY

## Full-Time Faculty

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



## Lecturers

Amy Anderson-Powell, Shelley Blanton-Stroud, Stephen Cook, Teresa Cordova, Mona Dobson, Susan Durosko, Jerry Enroth, Catherine N. Fraga, Jeanne Guerin, Patricia Hake, Hiliry Harvey, Catherine A. Hatzakos, Paula Kitching, Lynne Klyse, Carolyn Koloski, Carrie LaPorte-Magill, Karen Levy, Cynthia Linville, Janay Lovering, Ann Michaels, Rebecca Mitchell, 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, Lee-Keller, Madden, Ridley, Sweet, Wanlass.

**Black American:** Ridley.

**British:** Buchanan, Gieger, Meyer, Toise, Yen, Zarins.

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

**Drama:** Gieger.

**Fiction:** Gieger, Madden, Sweet, Toise, Wanlass.

**Irish:** Madden.

**Literary Criticism:** Meyer.

**Literary Pedagogy:** Dunstan, Glade, Wanlass.

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

**Medieval:** Zarins

**Multi-Ethnic:** Lee-Keller

**Poetry:** McKinney, Smith, Wanlass.

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

**Shakespeare:** Meyer, Yen.

**FILM:** Gieger, Rice.

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

**ETHNIC STUDIES:** Lee-Keller

**CULTURAL STUDIES:** Lee-Keller

### CREATIVE WRITING

**Children's Literature:** Zarins

**Fiction:** Buchanan, Rice.

**Non-Fiction:** Rice.

**Poetry:** McKinney, Smith.

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

### RHETORIC AND COMPOSITION

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

**Composition:** Glade, Heckathorn, McKee, Melzer, Smith.

**TESOL PROGRAM:** Ching, Clark, Heather, Helt (**Coordinator**), 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:** Dunstan, (Teaching Credentials); Glade (Teaching Composition/Writing); Heather (TESOL); Yen (Internships); Wanlass (Liberal Studies).

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

**ENGLISH MINOR ADVISOR:** Toise.

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

**OVERSEAS STUDIES:** Dunstan, Heather.



## ADVISING A B C's

All English majors should see their advisor at least once a year for general advising and also for special needs: evaluation of transfer credit, graduation petitions, career planning, etc. **NOTE:** Faculty offices are located in Calaveras unless otherwise noted.

### 1. How do I find out who my advisor is?

The department has posted a list of assigned advisors and advisees outside the department offices in Calaveras. These are recommendations only. You are able to see any full time faculty member for advising. Should you have additional questions or concerns, please stop by CLV 103.

### 2. Where do I go for: (Names in bold are COORDINATORS)

**Single-Subject Credential Advising?** Dunstan (145A), **Fanetti** (153)

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

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

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

**Internship/Career Opportunities?** Yen (160)

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

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

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

- Check on your Advisor's name and office hours on the bulletin board outside CLV 103.
- Call or email your advisor for an appointment or drop in during office hours.
- If unable to meet with your recommended advisor, drop in advising will be available in CLV 126 the week prior to registration.

SEE YOUR ADVISOR BEFORE YOU REGISTER

**ENGLISH ADVISING FOR Fall 2010: April 12 – April 16**

### When does the Senior Seminar Requirement Start?

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

### How do I:

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

### How many units do I need:

- **to complete the English major?** 2008 – 2010, 2006-2008, 2004-2006, 2002-2004, 2000-2002, 1998-2000, 1996-1998: **45**. 1994-1996, 1992-1994: **51**.
- **to graduate?** 120: Consists of G.E., major, and minor/elective courses.
- **in residence, after transferring to CSUS, to complete the English major, and the B.A.?** 18, of which at least 15 must be upper-division, for the major; 30, of which at least 24 must be upper-division, for the B.A.

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

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

**May I count any English courses toward my G.E. requirement?** Yes, up to 9 units of lower-division or upper-division units may count for both. This includes all courses designated with ENGL, including English 1A, 20 and 21. Please make an appointment with Academic Advising to verify your general education credits: 278-6351, LSN 1012.

### May I take my Writing Intensive course in either English or another department?

1996-2008 Catalogues: May take Writing Intensive course inside/outside the major; If Writing Intensive course is in your major, be sure to complete 9 upper division G.E. units besides. **\*\*New Policy:** For students entering the program in Fall 2009, the Writing Intensive requirement must be fulfilled with a course taken in the major.\*\*

**Be Advised:** You must complete the GEAR before signing up for either 120A or your Writing Intensive Course. This is satisfied either through the WPJ or completing English 109M/W. Please review guidelines at [www.al.csus.edu/gwar](http://www.al.csus.edu/gwar).

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

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

# My Sac State

Through My Sac State, you are able to register online uninterrupted (twenty-four hours a day, seven days a week). Your invitation to register will appear on the first screen of your student center in the right hand corner of the screen. Registration appointments will be made based on class level priority from April 19<sup>th</sup> to May 21<sup>st</sup>. After May 21<sup>st</sup> priority registration ends and students will be able to register regardless of academic level from June 1<sup>st</sup> until August 26<sup>th</sup>. Please Note: Registration will be closed May 22<sup>nd</sup> – 31<sup>st</sup> and July 31<sup>st</sup> - Aug 8<sup>th</sup>.



## BEFORE REGISTERING ON My SAC STATE:

1. **ADDRESS** Make sure the Admissions office has your correct and current address.
2. **ADVISING** The English Department Advising Period is *April 12<sup>th</sup> through April 16<sup>th</sup>*.
3. **HOLDS** My Sac State will NOT allow you to register if there are any “holds” on your record. Make sure any obligations are cleared up BEFORE you attempt to register.
4. **FEES** Under this new system, you will be allowed to register before paying requisite fees. When you register you will be notified of your payment due date. If you miss or forget to make your payment, be advised that you will be dropped from your courses.

## ATTENDANCE POLICY

According to the University Class Schedule, the CSUS attendance policy is as follows: “Instructors have the right to administratively remove any student who, **during the first two weeks of instruction**, fails to attend **any two class meetings** (for courses that meet two or more times a week), **or one class meeting** (for courses that meet once a week). It is therefore especially important that students **contact instructors in advance** regarding absences during the add/drop period. However, **do not assume instructors will turn in official drops**. It is the responsibility of each student to officially drop any scheduled courses he or she is not attending. Failure to do so will result in penalty grades (“WU” or “F”).”

Your instructor may have his/her own attendance policy for the remainder of the semester. Students are obligated to abide by attendance policies that are specifically stated in the course syllabus.



## ENGLISH CAREERS INFORMATION

English majors often follow one of three career paths:  
Teaching Preparation  
Graduate Study  
Writing and other careers

## RESOURCES AND TRAINING OPPORTUNITIES

### (1) For Teacher Preparation:

Single Subject Credential Advisor  
Prof. Fanetti  
Liberal Studies Advisor  
Prof. Wanlass  
TESOL Advising  
Prof. Helt  
English 195A/410A: Internship – Tutoring  
Prof. Melzer  
English 410B: Internships – ESL Teaching  
Prof. McKee  
English 410L: Internships  
Prof. Yen  
English 410F: Internships – Teaching Literature  
Prof. Lee-Keller

### (2) For Graduate Study

Prof. Toise, Graduate Coordinator, English MA  
Prof. Helt, Graduate Coordinator, TESOL

### (3) For Writing and Other Career

Prof. Yen, Intern Coordinator

### Online Career Resources:

Paid Internships: [www.theinternsource.org](http://www.theinternsource.org).  
Jobs: [www.dice.com](http://www.dice.com); [www.hotjobs.com](http://www.hotjobs.com).

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

# THE UNDERGRADUATE ENGLISH MAJOR

**NEW REQUIREMENTS:** Students who will graduate under the **2008-2010**, **2006-2008**, and **2004-2006 Catalogs** must complete 45 units of English, including a senior seminar (English 198T) and a 12 unit area of interest. At least 27 units must be in upper division (100 – 199) courses. Up to 18 units may be in lower-division (0-99 level) courses. English 1, 1A, 1B, 1C, 2, 20, 109E, and 109W may not be counted toward the major.

## A. Required Lower Division Courses (12 units)

Choose 4 of the following:

(3 units)	<b>English 40A</b>	Introduction to British Literature I
(3 units)	<b>English 40B</b>	Introduction to British Literature II
(3 units)	<b>English 50A</b>	Introduction to American Literature I
(3 units)	<b>English 50B</b>	Introduction to American Literature II
(3 units)	<b>English 65</b>	Introduction to World Literature in English

## B. Required Upper Division Courses (9 units)

(3 units)	<b>English 120A</b>	Advanced Composition
(3 units)	<b>English 145B</b>	Shakespeare – Early Plays <b>OR</b>
	<b>English 145C</b>	Shakespeare – Later Plays
(3 units)	<b>English 198T</b>	Senior Seminar

## C. Area of Interest (12 units)

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

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

### American Literature:

English 50A (if not taken as requirement)  
English 50B (if not taken as requirement)  
Any course from English 150 series  
Any course from English 155 series, 165F,  
Any course from English 180 series  
English 185D, 185E, 185I, 197L, 197M

### \*Creative Writing:

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

### Fiction:

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

### \*Rhetoric and Writing:

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

### \*\*Theories, Identities, Cultures:

English 65 (if not taken as requirement)  
English 100A, 100B, 110M, 116B, 130E, 150K, 150M, 150N, 165A, 165D, 165E, 165F, 170M, 180A, 180B, 180F, 180H,  
180L, 180M, 180W, 180Z, 185B, 185C, 185D, 185E, 185H, 185I, 185J, 185K, 190C, 190D, 190H, 190R, 191A  
Any course from English 197 series

## D. Electives (12 units):

A minimum of 12 additional units must be taken.

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

**\*\*Additional Note:** Prior to Fall 2010, *Theories, Identities and Cultures* were three distinct areas of interest: *Race, Nation, and Ethnicity*, *Gender and Sexuality*, and *Literary Theory and Cultural Studies*. Likewise, *Poetry and Drama* were two distinct areas: *Poetry* and *Drama*. Should you prefer, and your courses fall within the former area of interest, you may elect to use the previous designation.



**OLD REQUIREMENTS:** Students who will graduate under the 2002-2004 Catalog must complete 45 units of English. This includes the new *senior seminar* requirement (see below). At least 27 units must be in upper-division (100-199 level) courses. Up to 18 may be in lower-division (0-99 level) courses. English 1, 1A, 1B, 1C, 2, 20, 109E, and 109W may not be counted toward the major.

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

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

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

**Required Upper Division Courses (18 units):**

- (3 units) English 120A. Advanced Composition (Requires a Passing Score on WPE. Should be taken in Junior Year)
- (3 units) English 145B. Shakespeare, Early Plays OR  
English 145C. Shakespeare, Later Plays
- (3 units) **Select one course from the following two categories:**  
English 140 series: Studies in British Literature OR  
English 145 series: Major Figures in British Literature (*Exclusive of 145B/C*)
- (3 units) **Select one course from the following two categories:**  
English 150 series: Studies in American Literature OR  
English 155 series: Major Figures in American Literature
- (3 units) **Select one course from the following category:**  
English 170 series: Studies in Literary Genres & Modes
- (3 units) **Select one course from the following three categories:**  
English 165 series: Literature of the English Speaking World OR  
English 180 series: Studies in the Literature of Minority Groups OR  
English 185 series: Studies in Women's Literature

**Electives (15 units):** A minimum of **15** additional units must be taken, of which at least **9** must be upper division.

**Senior Seminar Requirement:** *The Senior Seminar is now its own course, English 198T, and does not overlap with any of the required Upper Division Courses. If you have not yet fulfilled the Senior Seminar requirement, you will have to take English 198T. This course can count as one of your electives, keeping your total number of units at 45.*

## Additional Information on the Major

**Language Requirement:** Students must meet the CSUS Foreign Language Requirement (this requirement is available online at <http://www.csus.edu/schedule/Fall2010Spring2011/generaled.html#state>). Additional units of a foreign language are recommended, especially for students wishing to enter Ph.D. programs.

**Independent Study, Internships, and Interdisciplinary Units:** Up to six units of English 199 and of English 195 may be included in the 27 upper-division units. Three units in an upper-division literature class in humanities or a foreign language may also be included.

## STUDY ABROAD

Undergraduates and graduate students in English at CSUS may wish to spend a school year abroad. The CSU offers excellent literature programs in Australia (The University of Western Sydney, Macarthur), Canada, (Concordia University, McGill University), and the United Kingdom (University of Wales Swansea, University of Sheffield, Kingston University). There is also a wonderful TESOL opportunity open to ALL English majors in Turkey (Bogazici University). Students may choose to participate in one-to-one exchange programs in the United Kingdom—a semester program at Middlesex University or a year program at Oxford Brookes University. The required cumulative GPA at the time of the application deadline is 3.00, but students with a GPA below this level will be considered when special circumstances exist. Information about these programs is available from the Office of International Programs, Lassen Hall 2304, or from Professors Angus Dunstan, CLV 145A and Professor Julian Heather, CLV 138.

# ***MINOR REQUIREMENTS***

## **English Minor**

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

### **Specific Requirements:**

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

## **Creative Writing Minor**

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

### **Specific Requirements:**

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

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

## **TESOL Minor**

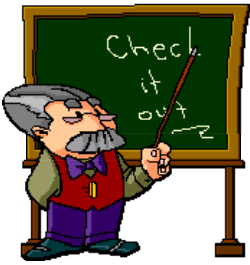
The TESOL Minor requires 18 units. Six courses are required and must be taken at California State University, Sacramento.

### **Specific Requirements:**

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

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

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



# **ENGLISH SUBJECT MATTER PROGRAM**

## **(Teaching Credential)**

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

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

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

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

### **Core Courses (36 units)**

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

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

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

**English 65** Introduction to World Literature

**English 145B OR 145C** Shakespeare

**English 198T** Senior Seminar

**English 120A** Advanced Composition

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

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

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

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

**Communications Studies 104** Persuasive Public Speaking

### **Extended Studies (12 Units)**

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

**9 units of English electives**

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

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

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

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

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

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

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

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

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

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

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

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

English 140 series: Studies in British Literature **or**

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

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

English 150 series: Studies in American Literature **or**

English 155 series: Major Figures in American Literature

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

English 165 series: Literature of the English Speaking World **or**

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

English 185 series: Studies in Women's Literature

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

English 170 series: Studies in Literary Genres and Modes

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

English 110A Linguistics and the English Language (3 units)

English 110J Traditional Grammar/Standard Usage (or English 16 or English 110Q) (3 units)

English 110P Second Language Teaching and Learning (3 units)

English 120A Advanced Composition (3 units)

English 125A Literature and Film for Adolescents (3 units)

English 125B Writing and the Young Writer (3 units)

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

English 198T Senior Seminar (3 units)

\*Students following the 2002 and subsequent catalogs must complete a senior seminar. With your adviser's permission, however, you can "double count" your senior seminar so that it also satisfies one of the upper division requirements, keeping your total major units to 45. Another reason to see your adviser!!





# THE GRADUATE ENGLISH MAJOR



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

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

**Note:** These admission requirements are in effect through Spring 2010. Please contact the graduate coordinator for requirements should you hope to apply for admission in Fall 2011.

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

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

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

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

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

## PLAN A. Composition

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

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

## PLAN B. Creative Writing Project

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

### Degree Requirements

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

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

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

## **GENERAL INFORMATION FOR GRADUATE STUDENTS**



### **ADVANCEMENT TO CANDIDACY:**

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

### **ASSISTANTSHIPS/ ASSOCIATESHIPS:**

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

### **Graduation Writing Assessment Requirement:**

The Graduation Writing Assessment Requirement (GWAR) is a system-wide requirement that is completed by graduate students before advancing to candidacy. All CSU students subject to the degree requirements of the 1979-80 and subsequent catalogs must satisfy the GWAR before graduation. However, within certain guidelines, each CSU campus is allowed to decide how students at that campus fulfill the GWAR.

Recently, the process by which Sacramento State University graduate students fulfill the GWAR has been in transition. Read the information below for more details.

#### **Prior to Fall semester 2009, graduate students fulfilled the GWAR in one of the following ways:**

- Meet one of the waiver standards on the [Graduate Writing Proficiency Waiver Form](#) available through the Graduate Studies Office
- Take the Writing Proficiency Exam (WPE) on or before May 30, 2009, and pass with a score of 8 or higher (up to one retake available)
- If student did not pass the WPE, take and pass English 109M or English 109W during Summer session 2009 or before

#### **From Fall 2009 to August 2010, graduate students who did not fulfill the GWAR prior to Fall 2009 will do so in one of the following ways:**

- Meet one of the waiver standards on the [Graduate Writing Proficiency Waiver Form](#) available through the Graduate Studies Office
- Follow a two-step process similar to the [undergraduate GWAR](#):
  1. Receive a GWAR placement number by choosing to take *EITHER* the ENGL 109M or ENGL 109W class (whichever class is appropriate for the student) *OR* the Writing Placement for Juniors (WPJ) essay test (one time, no retakes available). The last WPJ exam that graduate students will be allowed to take will be on May 15, 2010.
  2. Follow the instructions for your GWAR placement number

90	GWAR requirement fulfilled at another CSU campus.
70, 71, or 80	GWAR requirement completed.
60	Pass English 109W.
50	Pass English 109M.
40	Pass LS 86, then pass English 109M.

## **Beginning August 2010**

Students who began but did not complete their GVAR process before August 2010 will need to finish that process as previously outlined before advancing to candidacy. All other graduate students who have not already completed the GVAR process as graduate students by August 2010 will follow a two-step process to meet the GVAR:

### **Step 1:**

The first step will assess your writing to determine your readiness for graduate-level writing tasks. Graduate students will choose one of the three options below to complete the first step. All graduate students must complete the first step of the GVAR process before they may advance to candidacy:

#### Option A: Meet one of the equivalency standards upon entry to the university

- Have an M.A./M.S., Ph.D., or J.D. from a US-Accredited University or equivalent degree with coursework in the English language as evaluated by the Office of the Graduate Dean (attach copy of school transcript with degree noted).
- Published a refereed first- or single-authored academic journal article in the English language (attach a copy of the journal/publication cover and first page of the article with your name).
- Graduated with a baccalaureate degree or equivalent from a US-accredited University with a cumulative GPA of 3.7 or above (attach copy of school transcript).
- Received 4.5 or higher on the analytical writing portion of the GRE/GMAT (attach verification).
- Have been Instructor of record of a college-level writing course taught in the English language at a US-accredited University approved by the Office of the Graduate Dean.

#### Option B: Earn a grade of 'B' or higher in a Graduate Writing Intensive (GWI) course in your graduate program

The purpose of the GWI course is to immerse graduate students in the discourse of their academic or professional discipline and to prepare graduate students to participate effectively in that discourse.

#### Option C: Take the Writing Placement for Graduates (WPG) timed essay exam

The WPG will ask writers to compose two essays, after reading a selection of brief texts, which represent a variety of genres typical in scholarly and professional writing, such as graphs, charts, tables, bullet lists, and scholarly prose. The WPG will be offered by the Writing Programs Office twice each year.

Students who are identified as needing additional help in order to complete graduate-level writing tasks will be required to take a GWI course in their program or to take ENGL 220W (offered through CCE) before advancing to candidacy. The English 220W class is a non-program-specific GWI course that students can take if their graduate program does not offer a GWI course. English 220W is only available to students who have taken the WPG test and received a placement indicating that they need additional coursework. For more information about the WPG exam, including test dates and registration, please contact the Writing Programs Office in CLV 111 (phone 916-278-6409).

### **Step 2:**

The second step of the graduate-level GVAR process is completion of the culminating experience. Once you complete your graduate program requirements, then your graduate-level GVAR requirement is met.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Through August 2010: Professor Julian Heather; CLV 138, (916) 278-5394 or E-mail [jheather@csus.edu](mailto:jheather@csus.edu).  
September through December 2010: Marie Helt, CLV 154, (916) 278-5780 or Email [Marie.Helt@csus.edu](mailto:Marie.Helt@csus.edu)

CSU Sacramento  
6000 J Street  
Sacramento, CA 95819-6075



# CERTIFICATE PROGRAMS



The English Department offers three certificate programs—Teaching Composition, TESOL and Teaching Reading to Adults. As the CSUS Catalogue describes, “These are designed for individuals who seek formal recognition for completing an organized, integrated, specialized program of study. Upon successful completion of the designated course of study, a certificate is awarded.” Students should understand, however, that a certificate is not a second degree or the equivalent of a Masters degree. All certificate programs have a total of 15 to 18 units of coursework.

## TEACHING OF COMPOSITION

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

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

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



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

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

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

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

## **Admission Requirements:**

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

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

*All applicants* must satisfy the university's Graduation Writing Assessment Requirement (GWAR).

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

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

## **Requirements for both options:**

- Completion of English 110A and 110P before attempting any 215s.
- Completion of English 110Q before attempting English 215C (elective).

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

## **Required core courses (9 units):**

**English 110A:** (Linguistics and the English Language)

**English 110P:** (Second Language Learning and Teaching)

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

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

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

**English 125F:** (Teaching Oral Skills)

**English 110C:** (Technology in Second Language Teaching)



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

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

**English 110A:** (Linguistics and the English Language)

**English 110P:** (Second Language Learning and Teaching)

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

**English 215B:** (ESL Writing)

**English 410B:** (ESL Internship)

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

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

**English 210C:** (Technology in Second Language Teaching)

**English 215A:** (Reading/Vocabulary Acquisition)

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

**English 220A:** (Teaching College Composition)

**English 220C:** (Teaching Basic Writing)

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

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

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

# TEACHING READING TO ADULTS

**Eligibility:** Students must either be in a graduate degree program at Sacramento State or must apply for unclassified graduate admission to the University.

Once admitted to Sacramento State, prospective Certificate students must apply to the Program Coordinator for admission to the program.

All applicants must complete the University's Graduation Writing Assessment Requirement (GWAR).



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

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

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

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

## **Required Courses:**

- ENGL 215A (ESL Reading and Vocabulary Acquisition)
- EDTE/ENGL 225C (Theoretical Approaches to Adult Literacies)
- ENGL 410L (Internship in Teaching Adult Reading)
- EDTE 205 (Research in the Psychology and Sociology of Reading)
- EDTE 207 (Advanced Practicum in Reading Difficulties)

Contact Information: Program Coordinator  
Graduate Studies

Marcy Merrill  
916-278-5524

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

# Subscribe to English-L

## The English Department Listproc

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

### Subscribers will be able to:

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

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

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

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

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

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

*Listowner: jmanthey@csus.edu*

**TAKE ADVANTAGE OF THIS FREE SERVICE.**

# JOIN TODAY!!!

# Department of English

## Fall 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 3:00 – 4:15* **Rice**

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** **Seo**

*MW 12:00 – 1:15*

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

**Presentation:** *EPT score of 148 or above, or credit in LS 087; EDT score 2-5.*

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

**Texts:** *To Be Assigned.*

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

### **2\*. College Composition for Multilingual Writers** **Staff**

*See Course Schedule*

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

**Presentation:** *EPT score of 148 or above, or credit in LS 087; EDT score 2-5.*

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

**Texts:** *To Be Assigned.*

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

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

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

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

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

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

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

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

**Presentation:** *Lecture-discussion*

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

**Text:** *To be selected.*

### **20\*. College Composition II** *TR 1:30 – 2:45* **Ridley**

This course emphasizes stages in the process of composing a formal research essay on a contemporary, ethical issue within one's profession. This semester's work will introduce strategies for accessing, evaluating, and analyzing sources in preparation for more advanced erudition. Most in-class work and short assignments will engage increasingly complex essays that prepare one for reading and analytical challenges of that research.

**Presentation:** *Lecture-discussion, individual meetings*

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

**Requirements:** *One research essay. Other shorter reading and writing assignments.*

**Texts:** *Brenda Spatt Writing from Sources; and the CSUS Student Writing Handbook*

### **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. Introduction to Creative Writing** **McKinney** MW 12:00 – 1:15

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

### **30C. Introduction to Writing Poetry** TR 9:00 – 10:15 **McKinney**

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

**Presentations:** Lecture-discussion, guided practice.

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

**Text:** TBA

### **40A. Introduction to British Literature I** TR 12:00 – 1:15 **Zarins**

This course will provide an overview of English literary traditions from their origins around 660 up to the year 1660. We will read a variety of texts from each period, which will include *Beowulf*, *The Lais of Marie de France*, *The Canterbury Tales*, *The Faerie Queene*, *Doctor Faustus*, and *Paradise Lost*. Except for a sonnet or two, we will be skipping Shakespeare, since you will study him more fully in another course. We will gain exposure to the different genres, styles, and languages that make up what we call English Literature and approach the selected literary works by looking closely at their content, form, and historical situation.

**Presentation:** Lecture-discussion

**Requirements:** Short papers/writing assignments, quizzes, midterm, final

**Texts:** *Norton Anthology, 8<sup>th</sup> edition, volumes A and B* (I will order the ABC package, but you only need A and B—get whichever is less expensive)

### **40B. Intro to British Literature II** MWF 11:00-11:50 **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, like 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 Weebt 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, *Northanger Abbey* in *Northanger Abbey, Lady Susan, The Watsons* by Jane Austen (Oxford World's Classics, isbn: 978-0199535545 ), *Wuthering Heights* by Emily Bronte (Oxford World's Classics; isbn 978-0199535606.), 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. Introduction to American Literature I** **Sweet** MW 1:30 – 2:45

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

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

**Presentation:** Lecture-Discussion

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

### **50B. Introduction to American Literature II** **Madden** MW 4:30 – 5:45

This will be a survey of American literature from the turn of the century to the present. The course will deal primarily with fiction and poetry, though some drama will also be discussed. Representative figures include: Crane, Anderson, Frost, Fitzgerald, Faulkner, Eliot, Hemingway, Pound, Stevens, Williams, and Cummings. These authors will be placed within the historical traditions of American literature.

**Presentation:** Lecture-discussion.

**Requirements:** Three midterms and a final exam.

**Prerequisites:** It is recommended that the student have already taken English 1A, 1B or another literature class.

**Texts:** *Bradley, Beatty, and Long, The American Tradition in Literature; C. Hugh Holman A Handbook To Literature.*

### **65. Introduction to World Literature** TR 1:30 – 2:45 **Dunstan**

This course will introduce students to a variety of fiction (with some poetry and essays) from around the English-speaking world. We will pay special attention to writers from Africa, India and the Caribbean to examine their responses to the experience of colonialism and to consider the ways in which their texts create and illuminate a post-colonial identity.

**Requirements:** 2 formal papers, regular written responses, short reading quizzes and a final exam.

**Presentation:** Lecture-discussion.

**Texts:** *Heart of Darkness, Conrad; Things Fall Apart, Achebe; Whale Rider, Ihimaera; East, West, Rushdie; Annie John, Kincaid; poems and short stories available on Sac CT, and others to be decided*

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

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

**Prerequisites:** None

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

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

**Texts:** *Timothy Corrigan A Short Guide to Writing About Film, Andrew Dix, Beginning Film Studies. NOTE: These texts may change.*

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

*See Course Schedule* **Staff**

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

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

## **109W\*. Writing for GVAR Placement**

*See Course Schedule* **Staff**

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

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

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

**Clark**

*TR 12:00 – 1:15*

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

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

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

**Requirements:** *Tests, homework, language analysis project.*

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

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

**Komiyama**

*MW 3:00 – 4:15*

An introductory course for those students who have had no previous formal studies in modern linguistics. This course is designed to acquaint 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**

*TR 1:30 – 2:45*

Using a combination of lecture, exercises in and out of class, and quizzes, this course will cover basic concepts in traditional grammar and usage: the parts of speech (nouns, verbs, etc.) and their various functions, clause and sentence types and their functions, and the conventions of standard written English (punctuation and usage). While this course will include a unit on how to respond to errors in student writing, its focus is not "how to teach" grammar; instead, the goal is to provide future teachers with a foundational knowledge of those formal aspects of the English language 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 3:00 – 4:15*

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

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

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

**Requirements:** *Teaching demonstration, two projects, and final exam.*

**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**

**Heather**

*MW 4:30 – 5:45*

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

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

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

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

**Texts:** *Cowan, R. (2008). The Teacher's Grammar of English. ISBN: 978-0521809733; Biber, Conrad, & Leech. (2002). Longman Student Grammar of Spoken and Written English. ISBN: 978-0582237261*

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

*TR 10:30 – 11:45*

**Clark**

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

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

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

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

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

**Helt**

*MW 1:30 – 2:45 ; TR 4:30 – 5:45*

This course will emphasize the child's acquisition of oral language, and the subsequent acquisition of literacy skills (reading and writing) in elementary school. Topics covered will include second language acquisition; 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:** *Exams, Final Exam, and field experience/paper.*

**Texts:** *To be selected.*

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

*TR 10:30 – 11:45*

**Dunstan**

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

**Presentation:** *Lecture-discussion*

**Pre-requisites:** *Eligibility for a WI course*

**Requirements:** *Frequent written responses, short quizzes, two formal papers (including a study of children's responses to literature) and a final exam*

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

**116B. Children's Literary Classics** **Fanetti**  
MW 12:00 – 1:15 ; MW 4:30 – 5:45

This course is designed primarily for future elementary school teachers. Its goals are as follows:

1. To read a variety of children's literature, both traditional and contemporary
2. To explore several national folk tale traditions
3. To develop an appreciation of and enthusiasm for children's literature, or to enhance your existing appreciation and enthusiasm.
4. To examine your attitudes towards literature and the role of literature in the school curriculum.
5. To learn about the history of children's literature, how it has developed from its narrower, more didactic origins into the multi-million dollar business it is today.
6. To evaluate what the State of California expects grade-school children to know and understand about literature.
7. To examine the changing nature of childhood and the assumptions about childhood that underlie our responses to what we consider appropriate in literature for children.
8. To write about children's literature with clarity and insight.
9. To study children's responses to literature.
10. To influence your approach to the teaching of literature.

**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 3:00 – 4:15 **Zarins**

In this class, we will study a variety of children's books targeted toward different ages (from ages 0 to 18, though the focus will be on K-6 readers). Be prepared to read roughly a novel a week. 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, possible visiting speakers, 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*  
**Requirements:** *Several short writing assignments, class presentation, quizzes, exams; several community engagement projects including reading to children*

**Texts:** *Texts include classics by Lewis Carroll, L. Frank Baum, and E. B. White; contemporary texts include those by Rick Riordan, Cynthia Lord.*

**120A. Advanced Composition** TR 6:00 – 7:15pm **Dunstan**

Student writing will be at the heart of this course, which will focus on the preparation of a portfolio of four finished pieces of writing for a variety of audiences, a variety of purposes, and in a variety of genres. Students will engage in a writing process which will foreground extensive revision and feedback from both peers and instructors. Since giving effective feedback is very difficult, considerable time and effort will be spent learning how to do this. A willingness to engage in meaningful revision will be required and rewarded!

**Presentation:** *Demonstration, discussion, workshop*  
**Prerequisites:** *Eligibility for a WI course (English 110J or 16 recommended)*

**Requirements:** *Portfolio of four finished pieces including multiple drafts and responses*

**Texts:** *Various essays on writing available on SacCT*

**120A. Advanced Composition** MW 12:00 – 1:15 **Lee-Keller**  
**Popular Culture**

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

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

**Requirements:** *Three (3) one-page reading responses, a paper proposal, and a final 8- to 10-page research paper on topic of student's choice (selected in consultation with professor).*

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

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

**120P. Professional Writing** MW 3:00 – 4:15 **Staff**

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

**Presentation:** *Lecture/Discussion*  
**Prerequisites:** *English 20 or English 120A*  
**Text:** *TBA.*

**120S. Writing in the Social Sciences** TR 4:30 – 5:45 **Clark**

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

**Presentation:** *Workshop*  
**Requirements:** *Short papers, annotated bibliography, literature review, oral report*

**Texts:** *To be selected (1-2 books plus self-selected articles).*

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

*MW 3:00 – 4:15*

The main focus of this course is pedagogy: the “why” of teaching—in this case, the “why” of teaching literature and film to adolescents. The “what” and “how” of teaching are important factors in understanding the “why,” of course. So, we’ll be reading a lot, writing a lot, talking a lot, and watching some films. We’ll cover a range of genres and movements. All this talking, reading, writing, and viewing (not to mention thinking!) will be supported by and focused on teaching—while we will of course be analyzing the texts we encounter together, we’ll be doing so in ways that help us understand how to help students engage with literature and film.

**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*

### **125B. Writing and the Young Writer** *TR 3:00 – 4:15* **Dunstan**

This course provides an introduction to teaching writing in high school, and it will operate on the assumption that “there is nothing else that we ask all our students to do in school that even approaches writing in the intellectual and psychological demands that it makes on students”. Participants can be expected to practice many of the strategies studied and should be prepared to spend 10-20 hours observing the teaching of writing in a public school classroom. The texts we use will cover theoretical issues in teaching composition and practical methods of implementing theory in public school classrooms. In addition we will address the State Standards which loom over much of our work.

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

**Prerequisites:** *Satisfactory completion of Eng 110J and Eng 120A, and senior status*

**Requirements:** *Three formal papers, frequent written responses, school site observation*

**Texts:** *To be determined*

### **125E. Academic Reading & Writing in a Second Language**

*TR 3:00 – 4:15* **Komiyama**

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

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

**Requirements:** *Several projects and papers, including lesson planning.*

**Prerequisites:** *None.*

**Texts:** *To be selected*

### **130D. Meter and Rhythm** *TR 12:00 – 1:15* **McKinney**

Prosody is the general term that encompasses all aspects of poetic meter and form. Meter (from Latin *metrum*, “measure”) is simply a controlled pattern of auditory stimuli established in a line of poetry. Rhythm refers to the actual sound and inflection of words, the free give-and-take of accents, inflections, and pauses within a line of poetry. This course is not exclusively a poetry writing course. Rather, it is designed for poets and students of poetry alike (English majors, this means you). Specifically, this course is designed to serve as a bridge between the creative writing and the literature “tracks” in the CSUS English department, to highlight the symbiosis between the study and production of verse, and to demonstrate that knowledge of prosodic principles can greatly enhance one’s ability to read and appreciate poetry. To this end, the course will undertake a prosodic examination of work by poets covered in courses central to our major: Shakespeare, Pope, Keats, Bradstreet, et al., as well as contemporary poets writing in traditional, metered forms: Gioia, Hadas, Steele, Turco, et al. The project in this course is to introduce traditional English-language prosodic practice and then to progress to fairly advanced levels of competence in it. The goal is to provide answers to questions most often asked about prosody, not only for the reader uncertain how to hear or perform poems written in meter, but also for the poet attempting to use meter and rhyme as compositional resources. The course will include

history, theory and practice. Students will be required to write poems in metered forms, but the evaluation of those poems will be based solely on the technical aspects of meter and form, not on poetic “quality.” Therefore, non-poets need have no fear of failure based on the quality of their verse.

**Presentation:** *Lecture/Discussion*

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

**Texts:** *To be selected*

### **130N. Subjective Non-Fiction** *MW 12:00 – 1:15* **Rice**

This is a course designed for students who wish to bend genres, play with disciplines, and mess around with the languages of words, film, photographs and memory. Students will explore through a variety of reading, writing and viewing exercises those provocative personal voices of addiction, gender, ascetics, and sexualities as well as more public and experimental voices. This course will cross borders through reading and writing assignments in order to discover new nerve for writing and reading and being in the world. Students will explore the chaotic life of the early 21<sup>st</sup> century by probing, critically and theoretically, the stories of their own lives. Readings will include the work of John Edgar Weidman, Frank Conroy, Kathryn Harrison, and others.

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

**Requirements:** *25 page memoir. And brief informal, written responses to readings and short memoir writing exercises. Regular attendance.*

**Texts:** *The Fourth Genre: Contemporary Writers of on Creative Nonfiction and others*

### **140H. Nineteenth-Century Fiction** *MW 3:00-4:15* **Toise**

In Charles Dickens’s *Our Mutual Friend*, the novelist portrays a world so desperate to turn everything into a commodity that body parts, orphans, and trash heaps are all offered up for sale. And Wilkie Collins’s detective novel, *The Moonstone*, examines a country under the sway of a beautiful stolen diamond—where the solution to the crime takes up the question of an addiction to foreign opium that leaves characters unable to live without buying what they so desperately need. In some of the most important novels of nineteenth-century Britain, novelists questioned and created a world where your identity was dependent on what you bought and what you sold, where name brands defined who you were, where survival meant turning yourself into a commodity, where novels themselves became the first commercialized form of mass entertainment, and where sexuality and the exchange of goods became ever more closely related. In our readings of George Eliot, Elizabeth Gaskell, Charles Dickens, Wilkie Collins, and Oscar Wilde, we’ll be attentive to gender, Britain’s growing empire, and the changing landscape of what may be the first mass society.

**Presentation:** *Lecture-discussion*

**Requirements:** *Weekly quizzes, creative project, three two-page papers, final exam, and final paper.*

**Texts:** *George Eliot’s Adam Bede (Oxford World’s Classics; isbn 978-0199203475), Elizabeth Gaskell’s Cranford (Oxford World’s Classics; isbn 978-0199538270), Charles Dickens’s Our Mutual Friend (Oxford World’s Classics; isbn 978-0199536252), William Wilkie Collins’s The Moonstone (Oxford World’s Classics, isbn 978-0199536726), and Oscar Wilde’s The Picture of Dorian Gray (Oxford World’s Classics, isbn 978-0199535989), and a course reader with additional material.*

### **140I. The Romantic Imagination** *TR 9:00 – 10:15* **Meyer**

Revolution, archetypal outcasts and solitary wanderers, naturalism and the supernatural, the inner world, the otherworldly and the realities of this world, life-in-death and death-in-life, gothic terrors and sublime visions—all of these play a part in the theme of the Romantic imagination itself. The period commonly known as the Romantic Period covers poetry and prose published towards the latter part of the 18<sup>th</sup> century and the first half of the 19<sup>th</sup> century. We will explore the powerful works of the canonical poets: Blake, Wordsworth, Coleridge, Byron, Shelley and Keats, but we will also examine the works of some amazing women writers of the period: Wollstonecraft and her daughter, Mary Shelley, Felicia Hemans, Anna Letitia Barbauld, Charlotte Smith, Mary Robinson, and Joanna

Baillie. While we will focus heavily on poetry, we will also study two or three novels that participate in the “Spirit of the Age” of Romanticism.

**Presentation:** *Lecture-discussion*

**Requirements:** *Will likely include some of the following: tests, informal response papers, a journal, formal essays, and a portfolio.*

**Texts:** *Will likely include an anthology of Romantic Writers and two or three novels (selected from the works of Jane Austen, Sir Walter Scott, Mary Shelley, and/or the Bronte sisters).*

### **145B. Shakespeare – Early Plays** *MW 1:30 – 2:45* **Meyer**

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

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

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

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

### **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:** *reading quizzes, 2 tests, 1 paper, final group 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** *TR 1:30 – 2:45* **Yen**

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

This semester we will read six of Shakespeare's later plays: the four major tragedies, *Hamlet*, *Othello*, *King Lear*, and *Macbeth*; a problem play, *Measure for Measure*; and a romance, *The Tempest*. We will study the plays through careful consideration of the characters and themes; and we

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

**Prerequisites:** *None.*

**Presentation:** *Lecture and Group Discussion*

**Requirements:** *reading quizzes, 2 tests, 1 paper, final group project*

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

### **150A. Early American Literature** *TR 3:00 – 4:15* **Sweet**

When the English pilgrims first looked out onto the shores of America, they saw a “howling wilderness, full of wild beasts and wild men.” For newcomers to the American landscape, this wildness could be alternatively exhilarating, liberating, terrifying, or transcendent. In texts from the late fifteenth through the early nineteenth century, we will examine how this confrontation with the wild corresponds with themes of conquest, contact, imperialism, and resistance. Our study will include a diverse set of genres employed by men and women, white, black, and Indian, who contribute to the formation of American identities and literatures.

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

**Presentation:** *Lecture-Discussion*

**Texts:** *Likely to include: Alvar Nunez Cabeza de Vaca: La Relacion; Sayre: American Captivity Narratives; John Smith: General Historie of Virginia: The Coming of the Spanish and the Pueblo Revolt (Hopi); Sor Juana Ines de la Cruz: Poems, Protests, and a Dream; Charles Brockden Brown: Wieland; Susannah Rowson: Charlotte Temple; James Fenimore Cooper: The Last of the Mohicans; Pocahontas (Disney film)*

### **150E. Modern American Poetry, 1910-1950** **Wanlass**

*TR 10:30 – 11:45*

This course will explore the wonderfully rich, exciting period of modern American poetry from 1910-1950. The main objective of the course will be to help students read modern American poetry with insight and appreciation. Among the poets studied will be Whitman, Dickinson, Frost, Stevens, Williams, Eliot, Pound, Hughes, Moore, Bishop, Cummings, Rich, Brooks, and Sóng.

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

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

**Text:** *Robert DiYanni, Modern American Poets: Their Voices and Visions.*

### **150J. Twentieth-Century American Drama** **Gieger**

*W 6:30 – 9:20pm*

We will read, discuss, and analyze American plays (many one-acts and others full-length) from the 1910s through the 1990s, locating the works in their historical, cultural, and theatrical contexts. We will also keep some topics and themes before us throughout the semester: home, family, and community as sources of support and sources of tension; success, its perils, and the workplace; dreams, dreamers, failures; self vs. society; the fascination with celebrity; etc. We will be reading a lot of plays to give us a wide exposure (or re-exposure) to American drama and its writers in the twentieth century. Texts to be read may include: Susan Glaspell, Trifles; Sophie Treadwell, Machinal; Georgia Douglas Johnson, Plumes; Eugene O'Neill, Bound East for Cardiff and The Hairy Ape; George S. Kaufman & Edna Ferber, Dinner at Eight; Clifford Odets, Waiting for Lefty; Lillian Hellman, The Little Foxes; Thornton Wilder, Our Town; Arthur Miller, Death of a Salesman; Tennessee Williams, A Streetcar Named Desire; William Inge, The Boy in the Basement; Lorraine Hansberry, A Raisin in the Sun; Edward Albee, Who's Afraid of Virginia Woolf; Adrienne Kennedy, A Movie Star Has to Star in Black and White; Maria Irene Fornés, Mud; Sam Shepard, Buried Child; David Mamet, Glengarry Glen Ross; August Wilson, Fences; Suzan-Lori Parks, The America Play; Douglas Carter Beane, As Bees in Honey Drown

**Presentation:** *Lecture/Discussion*

**Requirements:** *Midterm and final exam, response papers, quizzes, creative project, longer essay*

**Texts:** *The Norton Anthology of Drama, Volume 2 (Norton); Judith E. Barlow, ed., Plays by American Women: 1900-1930 (Applause); O'Neill, Three Great Plays (Dover); Hansberry, A Raisin in the Sun (Vintage); Kennedy, Adrienne Kennedy in One Act (Minnesota); George S. Kaufman & Edna Ferber, Dinner at Eight (Samuel French); Wilder, Our Town (Samuel French); Clifford Odets, Waiting for Lefty (Dramatist's Play Service); Hellman, The Little Foxes (Dramatist's Play*

Service); Inge, *Eleven Short Plays by William Inge* (Dramatist's Play Service); Albee, *Who's Afraid of Virginia Woolf* (Dramatist's Play Service); Beane, *As Bees in Honey Drown* (Dramatist's Play Service); Sanford V. Sternlicht, *A Reader's Guide to Modern American Drama* (Syracuse)  
Fulfills Area C4

**GE:**

**150L. Lost Generation Writers** TR 1:30 – 2:45 **Wanlass**

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

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

**Requirements:** Two Papers, Exam.

**Texts:**

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

**165F. Caribbean Literature** TR 1:30 – 2:45 **Lee-Keller**  
**Caribbean Creole**

What does it mean to be Creole? Depending upon specific historical, linguistic, social, national and political contexts, Creole can refer to a language, an ethnicity, a racial category, a marker of birth, and/or a culture. In other words, the meaning of Creole has changed over the centuries from a simple definition of a person of mixed-heritage born in the colonies to a radical political philosophy endorsing pan-African alliance. In this course, we will trace what it means to be Creole in the U.S. and in the Caribbean across time and place, language and ethnicity. We will investigate multi-ethnic perspectives of cross-cultural, transnational coalitions and antagonisms as mediated through race, class and gender. We will examine texts addressing Haiti, Grenada, Dominican Republic, Jamaica, and the U.S. We will read fictional texts alongside sociological, theoretical, and historiographical ones.

**Presentation:** Discussion/Workshop

**Prerequisites:** None

**Requirements:** Two one-page response papers; one one-page paper proposal; one 7- to 9-page final paper.

**Texts:**

C.L.R. James, *The Black Jacobins*; Alejo Carpentier, *The Kingdom of This World*; Edwige Danticat, *The Farming of Bones*; Marie Vieux-Chauvet, *Amour*; Jean Rhys, *Wide Sargasso Sea*; Patricia Powell, *The Pagoda*

**170E. Short Fiction** MW 12:00 – 1:15 **Madden**

The study of the art of short fiction through readings of a variety of world writers. Representative figures include, but are not limited to, Hawthorne, Melville, Joyce, James, Hemingway, Atwood, O'Connor, Cather, Faulkner, de Maupassant, etc.

**Presentation:** Lecture-Discussion

**Requirements:** Paper, mid-term, essay final exam.

**Texts:**

R.V. Cassill, *The Norton Anthology of Short Fiction*; Beckson & Ganz, *Literary Terms: A Dictionary*.

**170I. Introduction to Tragedy** MW 1:30 – 2:45 **Gieger**

An examination of and readings in works of dramatic tragedy. The course will focus on the formal and thematic concerns of the genre, taking up topics such as the individual and the community, justice vs. revenge, the tragic flaw, the inescapable past, the tragic heroine, guilt and penance, family tragedy, etc. We will keep the question of the social function of tragedy before us as we survey a variety of works written and performed in differing periods and locales. Texts to be read include: Aristotle, *The Poetics*; Sophocles, *Oedipus the King* and *Antigone*; Aeschylus, *The Oresteia*; Euripides, *Medea*; Shakespeare, *Antony & Cleopatra*; Henrik Ibsen, *Hedda Gabler*; Anton Chekhov, *Three Sisters*; Arthur Miller, *All My Sons*; Beth Henley, *Crimes of the Heart*; August Wilson, *Ma Rainey's*

*Black Bottom*; Caryl Churchill, *Top Girls*; Craig Lucas, *Reckless*; Edith Hamilton, *Mythology: Timeless Tales of Gods and Heroes*

**Presentation:** Lecture/Discussion

**Requirements:** Midterm and final exam, response papers, quizzes, creative project, longer essay

**Texts:**

*Six Great Modern Plays* (Bantam); William Corrigan, ed., *Classical Tragedy* (Applause); Brooks McNamara, ed., *Plays from the Contemporary American Theater* (Signet); Shakespeare, *Antony & Cleopatra* (Penguin); Ibsen, *Hedda Gabler* (Dover); Churchill, *Top Girls* (Methuen); Lucas, *Reckless* (Dramatist's Play Service); Aristotle, *Poetics* (Dover); Hamilton, *Mythology: Timeless Tales of Gods and Heroes* (Warner)

**GE:** Fulfills Writing Intensive Requirement and Area C4.

**180A. Forms of African-American Poetry** TR 12:00 – 1:15 **Ridley**

One of America's earliest vice laws prohibited black literacy. Therefore, with notable exceptions, African-American poetry developed "underground" as an oral tradition, evolving its own distinctive character from the shards and fragments that segregated slaves shored against the loss of their African cultures. Then, in the late nineteenth and early twentieth-centuries, it powerfully emerged into popular published literature, building upon and critiquing Western literary conventions. This course surveys that unique and forbidden pleasure, from its beginnings to the present.

**Presentation:** Lecture-discussion involving a range of literary-critical approaches. Also, student-led discussions.

**Requirements:**

Near-perfect attendance; close reading; active participation, especially when other students are leading discussion. Identification quizzes to encourage timely completion of required reading. Focus papers. Two take-home essay exams.

**Texts:**

*American Negro Poetry*, Arna Bontemps, ed. And, an inexpensive course pack of selected poems.

**GE:**

Fulfills Writing Intensive Requirement and Area C4.

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

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

**Presentation:** Lecture-Discussion

**Prerequisites:** None

**Requirements:** Jewish Literacy Quickwrites (8 1-2 page applications), Group Presentation, One Formal (5 page) essay, Final Exam (short answer and two short essays)

**Texts:**

(Some of these may be subject to change) *Jewish American Literature: A Norton Anthology*, eds. Chametzky, Felstiner, Flanzbaum, and Hellerstein. Selections from: *Sephardic-American Voices: Two Hundred Years of a Literary Legacy*, ed. Matza; Ozick, Cynthia. *Puttermessenger Papers*; Rosenbaum, Thane. *Golems of Gotham*; Percy, Marge. *He, She, and It*; Chabon, Michael. from *Kavalier & Clay*; Roth, Philip. *The Counter-Life*; Abraham, Pearl. *The Romance Reader or The Seventh Beggar*.

**G.E.:**

Fulfills Area C4.

**185C. British Women Novelists** MW 4:30 – 5:45 **Gieger**

An examination of British women's fiction from the last 300 years or so by way of readings in the works of selected authors. We will begin with novellas by Aphra Behn in the late seventeenth century and then move on to Frances Brooke in the eighteenth century and an early novel about a woman writer. Next in the eighteenth century, we will look at Gothic literature and its use by Ann Radcliffe and Mary Wollstonecraft. Our nineteenth-century authors (Jane Austen, Elizabeth Gaskell, and Amy Levy) will take on questions of love, marriage, and self-fulfillment while the twentieth century novels of Virginia Woolf, Barbara Pym, Agatha

Christie, Fay Weldon, and A. S. Byatt will return to some of these topics while addressing new ones of their own periods (1920s, 1950s/1960s, 1980s). Topics to be discussed include: the woman writer in England; the rise of the middle-class woman reader; the connections/conflicts between the personal and the political; the changes and continuities to be found in conceptions of love, sex, marriage, and the maternal; and the strategies of narrative and narration.

**Presentation:** *Lecture/Discussion*

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

**Texts:** *Behn, Oroonoko, and Other Writings (Oxford); Brooke, The Excursion (Kentucky); Radcliffe, A Sicilian Romance (Oxford); Wollstonecraft, A Vindication of the Rights of Woman/The Wrongs of Woman, or Maria (Longman); Austen, Pride & Prejudice (Oxford); Gaskell, North & South (Oxford); Levy, The Romance of a Shop (Broadview); Woolf, Mrs. Dalloway (Harcourt, annotated edition); Pym, A Glass of Blessings (Moyer Bell); Christie, The Mirror Crack'd (Signet); Weldon, The Life & Loves of a She-Devil (Ballantine); Byatt, Angels & Insects (Vintage)*

### **195A. Writing Center Theory and Practice: Internships**

*MW 4:30 – 5:45* **Melzer**

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

**Presentation:** *Discussion/workshop*

**Prerequisites:** *A "B" or better in ENGL20 or ENGL120 or a Writing Intensive course*

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

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

### **195C. Careers in English – Internships**

*TR 3:00 – 4:15* **Yen**

Are you wondering what to do after graduation? Work in a career position before you graduate, through a professional internship in local businesses, government agencies or nonprofit organizations. Internships are important to have on a resume, and offer you the chance to understand and develop professional goals and opportunities. Interns have, for example, honed editing skills at Prima Games, written technical brochures at the Attorney General's Crime Prevention Center, coordinated events at El Dorado County's Chamber of Commerce, and written for local magazines. Many interns also develop their own internships through their own contacts. Earn 3 units (CR/NC) for 150 hours of work. Internships may be paid or unpaid. All information pertaining to the internship, including forms, are available on the Internship page of the English Department website. Internships are posted via English-L listserv and outside CLV 113.

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

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

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

### **197P. British Film**

*M 6:30 – 9:20pm* **Gieger**

We will view a variety of British films from the 1930s to the 1990s, looking at the historical and artistic contexts for the films and thinking about the shifting definitions of what represents "British" on the screens of the cinema and in the minds of viewers. Films to be screened may include: *The Private Life of Henry VIII, Industrial Britain, The Lady Vanishes, Black Narcissus, The Man in the White Suit, Dr. No, Horror of Dracula, Saturday Night and Sunday Morning, Darling, Don't Look Now, My Beautiful Laundrette, A Room with a View, The Governess, Bhaji on the Beach, The Madness of King George, and The Full Monty.*

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

**Presentation:** *Lecture/Discussion*

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

**Texts:** *Jim Leach, British Film (Cambridge); Kenneth O. Morgan, Twentieth-Century Britain: A Very Short Introduction (Oxford)*

### **198T. Senior Seminar**

*MW 1:30 – 2:45*

**Fanetti**

#### **The Invented Life: Theorizing Autobiography**

Autobiography and memoir might be the most complex and complicated genre, because writers, readers, and critics bring to it a range of expectations (including the loaded expectation of "authenticity") that are particular to the concept of a life represented. But how—and why—does one write a life? And how and why do we read it? Can a fictionalized memoir, or an autobiographical fiction, be "authentic"? How much "fact" have readers a right to expect—and autobiographers a responsibility to include? How do concepts like truth and reality play out here?

We will consider these and other questions as we read autobiographies and memoirs and the theories they have elicited and to which, in some cases, they respond. Thorough preparation and lively participation is both required and appreciated. Grades will be based on participation in class and online, short-ish weekly writings, and a long (12-15 pages) research-based seminar paper. Students should demonstrate, of course, a level of analysis and engagement appropriate to senior English majors.

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

**Prerequisites:** *Eng 120A, senior status*

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

**Texts:** *To be determined*

### **198T. Senior Seminar**

*TR 4:30 – 5:45*

**Ridley**

#### **Edgar Allan Poe and His Influence**

Less concerned with graphic violence or supernatural events than with obsessive states of mind, Edgar Allan Poe is a major early American master of the horror genre. Most of the semester focuses on his poetry, fiction, and criticism. The final third of the semester emphasizes his global impact: his direct and indirect influence upon the late nineteenth century French symbolists and Fyodor Dostoevsky.

**Presentation:** *Seminar*

**Requirements:** *Regular quizzes on the assigned reading. Focus papers. Formal term paper proposals with bibliographies. An in-depth 10-12 page literary research essay fully engaged with the primary and secondary sources. Student oral presentations.*

**Texts:** *Complete Tales & Poems of Edgar Allen Poe (Vintage Books); Fyodor Dostoevsky's Notes From the Underground; J.K Huysmans's Against Nature; handouts.*

### **198T. Senior Seminar**

*MW 12:00 – 1:15*

**Zarins**

#### **Norse mythology from Odin to Gandalf**

In this course, we will read Norse poems and sagas about gods and giants, heroes and dragons, valkyries and prophetesses, runes and spells. Though Norse texts will be in translation, we will seek an appreciation of eddic and skaldic poetry, the Old Norse language, the art of the kenning, and medieval Iceland's wry prose in which heroes die with pithy statements on their lips. To supplement our understanding of Norse mythology, we will read non-mythological sagas, material culture (e.g. rune stones), and scholarly articles that elucidate historical and cultural backgrounds. Finally, we will apply what we have learned to explore Norse mythology's impact on the English imagination, from Old English texts such as *Beowulf* to Victorian authors such as Matthew Arnold and William Morris, to sampling modern authors such as J. R. R. Tolkien, C. S. Lewis, W. H. Auden, Seamus Heaney, and Neil Gaiman. If you were passionate about *The Lord of the Rings* and want to know where Tolkien got all his ideas, this would be the course for you.

**Presentation:** *Lecture-discussion*

**Requirements:** *Short papers/writing assignments, class presentation, quizzes, final research paper*

**Texts:** *Texts include Prose Edda, Poetic Edda, Saga of the Volsungs, Beowulf; British authors TBA.*

## **200A. Methods and Materials of Literary Research** **Sweet** *TR 4:30 – 5:45*

This class introduces students to the methods, techniques, and theories of literary research and analysis. Students will become acquainted with research sources, including catalogues, databases, bibliographies, the CSUS library, and on-line media. Through reading, writing, and oral exercises, students will also gain familiarity with the expectations of academic discourse at the graduate level. Theoretical readings will provide an introduction to the various schools of critical theory often used in literary criticism today. We will apply these theoretical approaches to analysis of Fitzgerald's *The Great Gatsby* and works of short fiction that students will select at the beginning of the term. Students will conclude the term with an annotated bibliography and a research essay that applies a particular theoretical approach to a primary text.

**Presentation:** *Seminar*

**Requirements:** *Response papers, oral presentation, annotated bibliography, and research essay with multiple drafts.*

**Texts:** *F. Scott Fitzgerald: The Great Gatsby (Scribner); Lois Tyson: Critical Theory Today, 2<sup>nd</sup> ed. (Routledge); Joyce Carol Oates, ed., The Oxford Book of American Short Stories (Oxford); MLA Handbook for Writers of Research Papers, 7<sup>th</sup> ed. (MLA)*

## **200E. Curriculum and Assessment** *TR 4:30 – 5:45* **Heather**

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

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

**Prerequisites:** *None.*

**Requirements:** *Two projects.*

**Texts:** *Bachman, L. & Palmer, A. (1996). Language Testing in Practice. ISBN: 978-0194371483; Graves, K. (2000). Designing Language Courses. ISBN: 978-0838479094*

## **215B. ESL Writing/Composition** *MW 6:00 – 7:15* **Heather**

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

**Requirements:** *Tutoring, Written projects; no exams.*

**Texts:** *Ferris & Hedgcock, Teaching ESL Composition: Purpose, Process, & Practice (2nd Ed.) ISBN-13: 978-0805844672; Matsuda, P., Cox, M, Jordan, J., & Ortmeier-Hooper, C. (Eds.). (2006). Second-language writing in the composition classroom. ISBN-13: 978-0312444730*

## **215C. Pedagogical Grammar for TESOL** *TR 3:00 – 4:15* **Helt**

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

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

**Prerequisites:** *See MA-TESOL prerequisites. Students should have taken ENG 110Q.*

**Requirements:** *Lesson plans, presentations, textbook review; tutoring; final project.*

**Texts:** *To be selected.*

## **220A. Teaching Composition in College** *R 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:** *A Guide to Composition Pedagogies (2001 Oxford UP) by Gary Tate, Amy Rupiper, and Kurt Schick; The Writing Teachers' Sourcebook (2000 Oxford UP) by Edward Corbett, Nancy Myers, and Gary Tate*

## **220D. Teaching and Composition Research** **Heckathorn** *MW 4:30 – 5:45*

This course:

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

This course is designed to prepare students to write MA theses in Composition and to prepare Composition Certificate students to be resourceful teachers.

**Presentation:** *Discussion/Workshop*

**Prerequisites:** *English 220A*

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

**Texts:** *TBA*

## **225A. Theories of Teaching Literature** *T 6:30 – 9:20pm* **Meyer**

The purpose of this course is to theorize, to ask questions about, the teaching of literature at the college level. The course is organized around three questions: Why do we read and therefore, teach literature? What do we teach when we teach literature? How do we read and therefore, teach literature? The readings and assignments have been selected and constructed to help each student theorize specific and concrete teaching practices for the college literature classroom.

**Presentation:** *Seminar, workshop.*

**Requirements:** *Course assessment will be based on a portfolio evaluation. The portfolio will include some of the following: a project on teaching a specific literary text; reading responses; syllabi assessment; anthology assessment.*

**Texts:** *David H. Richter, Falling into Theory: Conflicting Views on Reading Literature; Peter Rabinowitz and MichaelSmith, Authorizing Readers: Resistance and Respect in the Teaching of Literature, Teachers College Press, 1998. A novel to be chosen by the class.*

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

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

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

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

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

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

## **230D. Meter and Rhythm** *TR 12:00 – 1:15* **McKinney**

Prosody is the general term that encompasses all aspects of poetic meter and form. Meter (from Latin *metrum*, "measure") is simply a controlled pattern of auditory stimuli established in a line of poetry. Rhythm refers to the actual sound and inflection of words, the free give-and-take of accents, inflections, and pauses within a line of poetry. This course is not exclusively a poetry writing course. Rather, it is designed for poets and students of poetry alike (English majors, this means you). Specifically, this

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

**Presentation:** *Lecture/Discussion*

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

**Texts:** *To be selected*

### **230Y. Master Class in Writing Poetry TR 6:30 – 7:45 **McKinney****

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

**Presentation:** *One-on-one tutorial*

**Prerequisites:** *130B, 230B, or instructor approval. Submit writing sample of 10 poems to Dr. McKinney.*

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

**Texts:** *To be selected*

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

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

**Presentation:** *Seminar-discussion*

**Requirements:** *Two response papers, one oral presentation and a final paper*

**Texts:** *To be selected.*

### **240Z. Special Topics in British Literature MW 3:00 – 4:15 **Zarins**** **Norse mythology and the English Imagination**

In this course, we will read Norse poems and sagas about gods and giants, heroes and dragons, valkyries and prophetesses, runes and spells. Though Norse texts will be in translation, we will seek an appreciation of eddic and skaldic poetry, the Old Norse language, the art of the kenning, and medieval Iceland’s wry prose in which heroes die with pithy statements on their lips. To supplement our understanding of Norse mythology, we will read non-mythological sagas, material culture (e.g. rune stones), and scholarly articles that elucidate historical and cultural backgrounds. Finally, we will apply what we have learned to explore Norse mythology’s impact on the English imagination, from Old English texts such as *Beowulf* to Victorian authors such as Matthew Arnold and William Morris, to sampling modern authors such as J. R. R. Tolkien, C. S. Lewis, W. H. Auden, Seamus Heaney, and Neil Gaiman. If you were passionate about

*The Lord of the Rings* and want to know where Tolkien got all his ideas, this would be the course for you.

**Presentation:** *Lecture-discussion*

**Requirements:** *Short papers/writing assignments, class presentation, quizzes, 12-page final research paper*

**Texts:** *Texts include Prose Edda, Poetic Edda, Saga of the Volsungs, Beowulf; British authors TBA.*

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

The period between the end of Reconstruction and the outbreak of World War I was a time of unprecedented and transformative changes in US-American life and literature. In response to these new social and economic conditions came "the rise of realism," which radically changed US-American ideas about the nature of fiction, the reality it represented, and its effects on readers. In this course, we will examine how a few authors became regularly studied or understudied in U.S. literature courses by reviewing multiple theories of realism and their historical development. This course is designed to be a workshop on research and scholarship.

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

**Presentation:** *Seminar.*

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

**Requirements:** *Three one-page weekly response papers, one in-class presentation, one paper proposal, and one 13- to 15-page final paper.*

**Texts:** *Among others, we may read Anderson, Brodhead, Davidson and Hatcher, Howells, Kaplan, Morrison, Sundquist, and Tompkins. Students will be required to research primary texts on their own.*

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

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

**Presentation:** *Seminar*

**Requirements:** *Two seminar papers; critical presentation; final exam.*

**Texts:** *Percy, The Moviegoer; Berger, Little Big Man; West, The Very Rich Hours of Count von Stauffenberg; Gloss, Wild Life; Nabokov, Lolita; Roth, The Counter Life; Delillo, White Noise; Pynchon, The Crying of Lot 49; Everett, Erasure*

### **250L. Major American Women Writers TR 4:30 – 5:45 **Wanlass****

English 250L focuses on the vital literary contributions of some of our most gifted American women writers. We will especially focus on the way the works show women searching for voice, identity, and independence as they struggle with society’s rigid expectations for them. Writers will include the following: Dickinson, Wharton, Chopin, Cather, Hurston, Walker, Morrison. We will also read some critical theory, especially feminist theory, in conjunction with the texts.

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

**Presentation:** *Seminar; Discussion*

**Texts:** *(Subject to Change) Dickinson, selected poems; Wharton, The House of Mirth; Chopin, The Awakening; Cather, A Lost Lady; Hurston, Their Eyes Were Watching God; Walker, The Color Purple; Morrison, A Mercy*

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

This seminar can merely introduce the abundance of literature and scholarship relevant to the advanced study of minority literatures. Provisionally embracing the definition of “minority” proposed by Gilles Deleuze and Felix Guattari—“minorities are not necessarily defined by the smallness of their numbers but . . . by the gap that separates them from this or that axiom constituting the redundant majority”—we will theorize

within and across cultures, thereby establishing a forum for mediating theoretical "conversation" between otherwise compartmentalized ethnic and gender-specific traditions. Although our theoretical investigations extend to linguistics, aesthetics, psychology, historicism, and cultural studies, our emphasis always remains literary.

**Presentation:** Seminar

**Requirements:** Student oral presentations. Formal term paper proposals with bibliographies. An in-depth 20-25 page literary research essay fully engaged with the primary and secondary sources.

**Texts:** James Joyce, *A Portrait of the Artist As a Young Man*; Rudolfo A. Anaya, *Bless Me, Ultima*; Gloria Anzaldúa, *Borderlands/La Frontera*; Virginia Woolf, *A Room of One's Own*; Zora Neale Hurston, *Their Eyes Were Watching God*; Maxine Hong Kingston, *Woman Warrior and China Men*; Leslie Marmon Silko, *Ceremony*; Raja Rao, *Kanthapura*; Percival Everett, *Erasure*; Toni Morrison, *Paradise*; Henry Louis Gates, *The Signifying Monkey*. Also an inexpensive course pack of selected articles, poems, and short stories

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

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

**Presentation:** Lecture-Discussion

**Prerequisites:** None

**Requirements:** Jewish Literacy Quickwrites (8 1-2 page applications); Individual Presentation & Discussion Leader; One Formal (5 page) essay; Secondary Critical Responses; Term Paper (10-12 pages)

**Texts:** (Some of these may be subject to change) Primary Literature: *Jewish American Literature: A Norton Anthology*, eds. Chametzky, Felstiner, Flanzbaum, and Hellerstein; Selections from: *Sephardic-American Voices: Two Hundred Years of a Literacy Legacy*, ed. Matza; Ozick, Cynthia. *Puttermesser Papers*; Rosenbaum, Thane. *Golems of Gotham*; Piercy, Marge. *He, She, and It*. Chabon, Michael. from *Kavalier & Clay*; Roth, Philip. *The Counter-Life*; Abraham, Pearl. *The Romance Reader* or *The Seventh Beggar*.

**Secondary Criticism:** 280J Course Packet of articles from a variety of sources will be available on WebCT.

### **410A. Writing Center Theory and Practice: Internships**

MW 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

**Prerequisites:** A "B" or better in ENGL20 or ENGL120A or a Writing Intensive course

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

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

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

English 410B is a practicum in teaching English as a Second Language (ESL). The internship will give students an opportunity to experience the day-to-day life of an ESL class and a hands-on opportunity to design lessons, respond to assignments, conduct class discussion, and meet with students. Seminar meetings will provide an overview of the ESL writing

curriculum and teaching methodology. Sessions will include modeling and discussion of teaching points and techniques, workshops on teaching activities, and guidance in responding to ESL writing. In addition to attending the 410B seminar, 410B students will serve as an intern in an ESL writing class for the first eight weeks of the semester and will conduct grammar/editing tutorials for multilingual students at Sacramento State (one tutorial group, meeting twice a week for one hour each time for six weeks) during the second half of the semester. English 410B is graded CR/NC. Instructor approval required.

**Presentation:** Seminar-workshop.

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

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

### **410C. Internship in Fieldwork** TR 3:00 – 4:15 **Yen**

Are you wondering what to do after graduation? Work in a career position before you graduate, through a professional internship in local businesses, government agencies or nonprofit organizations. Internships are important to have on a resume, and offer you the chance to understand and develop professional goals and opportunities. Interns have, for example, honed editing skills at Prima Games, written technical brochures at the Attorney General's Crime Prevention Center, coordinated events at El Dorado County's Chamber of Commerce, and written for local magazines. Many interns also develop their own internships through their own contacts. Earn 3 units (CR/NC) for 150 hours of work. Internships may be paid or unpaid. All information pertaining to the internship, including forms, are available on the Internship page of the English Department website. Internships are posted via English-L listserv and outside CLV 113.

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

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

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

### **410F. Internship in Teaching Literature**

MW 4:30 – 5:45 **Lee-Keller**

This internship provides graduate students with hands-on experience in teaching literature. Each intern will be mentored by the instructor-of-record of the large undergraduate course to whom they are assigned. Interns will assist their mentor professors through a number of activities, such as attending lectures, running discussion sections, and other responsibilities as determined by the mentor professor. In addition to attending the assigned lecture course, interns will also attend weekly seminars with interns from both 40B and 50A and be supervised by the Internship Coordinator. **Note:** Although the course is scheduled for MW 4.30-5.45, students will meet with the Internship Coordinator only on Mondays. **For Fall 2010**, students will be placed in one of the following courses: ENGL 40B British Literature II (MWF 11-11.50 Toise) or ENGL 50A American Literature II (MW 1:30-2:45 Sweet).

**Presentation:** Internship/Seminar

**Prerequisites:** Permission of Internship Coordinator and approval of 40B or 50A instructor.

**Texts:** Course reader.

**To enroll:** Interested students should contact Professor Lee-Keller ([leekeller@csus.edu](mailto:leekeller@csus.edu)) in CLV 113 for a Placement Form, which must be submitted by the end of finals week.

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

See description on page 13.

Class will meet approximately 5 times before the exam in November; please contact Professor Toise at the start of the semester for a list of meeting times and topics.

**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. Directed Study: Plan C-TESOL** MW 3:00 – 4:15 **Helt**

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).