

# Department of English

## Fall 2011 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, 2,10, 10M, 11, 11M, 15, 20, 20M, 60, 60M, 85, 86, 87, 109M, and 109W cannot be counted toward the English Major, English Minor, or the English Single Subject Waiver.

### **1\*. Basic Writing Skills** **Staff**

*See Course Schedule*

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** **Staff**

*See Course Schedule*

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 147 or above, or credit in ENGL 001.*

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

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

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

*See Course Schedule*

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

**Presentation:** *EPT score of 147 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.*

### **10\*. Academic Literacies I** **Staff**

*See Course Schedule*

Year-long course (combined with ENGL 11) to help students use reading, writing, discussion, and research for discovery, intellectual curiosity, and personal academic growth - students will work in collaborative groups to share, critique, and revise their reading and writing. Students will engage in reading and writing as communal and diverse processes; read and write effectively in and beyond the university; develop a metacognitive understanding of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses.

**Requirements:** *A minimum of 5,000 words to be completed in ENGL 10 and ENGL 11.*

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

### **10M\*. Academic Literacies I (Multilingual)** **Staff**

*See Course Schedule*

Year-long course (combined with ENGL 11M) to help multilingual students use reading, writing, discussion, and research for discovery, intellectual curiosity, and personal academic growth students will work in collaborative groups to share, critique, and revise their reading and writing. Students will engage in reading and writing as communal and diverse

processes; read and write effectively in and beyond the university; develop a metacognitive understanding of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses

**Requirements:** *A minimum of 5,000 words to be completed in ENGL 10 and ENGL 11*

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

### **15. College Language Skills** **Staff**

*See Course Schedule*

Instruction in reading and writing skills. Focuses on the interrelationship of reading and writing, with emphasis on development, organization, and clarity of communication. Lecture three hours; lab two hours.

**Prerequisites:** *EPT Score of 120-141.*

**Note:** *Utilizes computers.*

### **16. Structure of English** **Heather**

*MWF 2:00-2:50*

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*

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

**Text:** *Altenberg & Vago. (2010). English Grammar: Understanding the Basics.*

### **20\*. College Composition II** **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 1A 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)** **Staff**

*See Course Schedule*

An advanced writing course for multilingual students 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 1A or equivalent.*

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

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

**30B. Intro. to Writing Fiction** **Rice***W 6:30-9:20 PM*

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

**Presentations:** *Lecture-Discussion. Workshop.***Requirements:** *Short writing assignments to develop the craft of fiction (including, but not limited to, dialogue, setting, character, etc.); writing and quizzes on reading assignments.***Texts:** *The Granta Book of the American Short Story, Volume Two, ed. Richard Ford, Gotham Writers' Workshop: Writing Fiction***30C. Introduction to Writing Poetry** **McKinney***MWF 10:00-10:50 AM*

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** **Zarins***TR 12:00-1:15 PM*

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)***50A. Introduction to American Literature I** **Sweet***MW 4:30-5:545 PM*

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; essays by Benjamin Franklin, Ralph Waldo Emerson, Margaret Fuller, and Henry David Thoreau; the personal narrative of Frederick Douglass; 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 (ISBN 978-0-393-92993-5)***60. Reading for Speed & Efficiency** **Staff***See Course Schedule*

Strategies and techniques to promote greater reading efficiency and flexibility and increase reading speed. Drills to develop rate and comprehension as well as supplementary practice in the LSC reading lab.

**Note:** *Utilizes computers; may be repeated for credit.***60M. Reading for Speed & Efficiency (Multilingual)** **Staff***See Course Schedule*

Strategies and techniques to promote greater reading efficiency and flexibility as well as to increase reading speed for college-level multilingual readers. Classroom instruction includes drills to develop rate and comprehension as well as supplementary practice in the LSC reading lab.

**Notes:** *Utilizes computers; may be repeated for credit.***65. Introduction to World Literature** **Buchanan***TR 12:00-1:15*

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

**Requirements:** *2 papers, final exam (open book), in-class presentations.***Presentation:** *Lecture / discussion.***Texts include:** *Chinua Achebe, Things Fall Apart. V.S. Naipaul, The Mystic Masseur. Margaret Atwood, Surfacing***85. Grammar (Multilingual)** **Staff***See Course Schedule*

Covers the major systems of English grammar in the context of reading passages and the students' own writing. Practice in editing authentic writing.

**Prerequisite:** *Placement of ENGL 86 or ENGL 87 on the EDT.***Co requisite:** *ENGL 86, ENGL 87 or a course that requires considerable writing.***86. College Language (Multilingual)** **Staff***See Course Schedule*

Focuses on the interrelationships of reading and writing, with emphasis on development, organization, grammar, and clarity of communication. Lecture three hours; lab two hours.

**Prerequisite:** *Score of 120-141 on EPT or score of 2 or 3 on EDT.***Note:** *Utilizes computers.***87. Basic Writing (Multilingual)** **Staff***See Course Schedule*

Emphasizes writing and language development. Instruction in reading and essay writing, from idea generation to revision and editing.

**Prerequisite:** *Score of 142-145 on EPT or score of 4 on EDT, or credit in ENGL 86***105. Film Theory and Criticism** **Rice***M 6:30-9:20 PM*

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

English Majors are strongly encouraged to take this class as a way of being introduced to literary theory.

**Prerequisites:** *None***Presentation:** *Screening of films, discussions, lectures.*

**Requirements:** *Mid term exam and final exam, short writing assignments throughout the semester. Regular attendance and participation*  
**Texts:** *Critical Visions in Film Theory, eds. Timothy Corrigan, Patricia White, Meta Mazaj*

**109M\*. Writing for GWAR Placement (Multilingual) Staff**  
*See Course Schedule*

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 GWAR Portfolio, from which they will receive a GWAR 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 GWAR Placement Staff**  
*See Course Schedule*

English 109W provides intensive practice in prewriting, drafting, revising, and editing academic writing. Students research, analyze, reflect on, and write about the kinds of writing produced in academic disciplines. Students produce a considerable amount of writing such as informal reading responses, rhetorical analyses, and an extended academic research project. Students will submit their writing late in the semester in a GWAR Portfolio, from which they will receive a GWAR 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 Heather**  
*SEC 1 TR 1:30-2:45 PM; SEC 2 TR 4:30-5:45 PM*

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

**Presentation:** *Lecture-discussion.*  
**Prerequisites:** *None, but English 110J, 110Q, or 16 highly recommended.*  
**Requirements:** *Quizzes, homework, final exam.*  
**Text:** *Justice, P. (2004). Relevant Linguistics (2nd ed.). CSLI. ISBN-13: 1-57586-218-2*

**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:** *1 midterm, 1 project, 1 final exam.*  
**Texts:** *Barry, A. K. (2002). English Grammar (2nd ed.). Upper Saddle River: Prentice Hall.*

**110P. Second Language Learning & Teaching Helt**  
*SEC 1 MW 12:00-1:15 PM; SEC 2 TR 10:30-11:45 AM*

This course will introduce you to the major theories of first- and second-language acquisition, examine the theories and assumptions underlying second-language pedagogy, and discuss some of the specific issues and policies facing linguistic minorities and their teachers in California. This course content assumes some prior knowledge of linguistics, so you must

have completed or be concurrently enrolled in English 110A: Linguistics and the English Language (or equivalent).

**Presentation:** *Lecture-discussion.*  
**Prerequisites:** *English 110A.*  
**Requirements:** *Teaching demonstration; two project papers; mid-term and final exam.*  
**Texts:** *TBA*

**110Q. English Grammar for ESL Teachers Helt**  
*MW 3:00-4:15 PM*

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

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

**116A. Studies in Applied Linguistics Clark**  
*MW 1:30-2:45 PM*

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

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

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.*

**116A. Studies in Applied Linguistics Dunstan**  
*TR 3:00-4:15 PM*

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

**Presentation:** *Lecture and discussion*  
**Requirements:** *3 unit tests, a written case study.*  
**Texts:** *Calkins, Lessons From a Child; other readings available on SacCT*

**116B. Children's Literary Classics Fanetti**  
*SEC 1 MW 12:00-1:15 PM; SEC 2 MW 1:30-2:45 PM*

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 Dunstan *TR 12:00-1:15 PM*

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 Common Core Standards which relate to the teaching of literature.

**Presentation:** *Lecture and discussion*  
**Pre-requisites:** *Eligibility for a WI course*  
**Requirements:** *Frequent written commentaries, short quizzes, and two formal papers (including a study of children's responses to literature)*  
**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.*

### 120A. Advanced Composition Fanetti *TR 1:30-2:45 PM*

An intensive writing workshop in which student writing is the focus. Students will engage in a writing process that will include feedback from peers and the instructor throughout the process. This writing process may occur in a variety of rhetorical situations and genres. Through reflection on their writing products and processes, students will gain an awareness of themselves as writers. By the end of the course students will complete an extensive research project focused on academic inquiry.

**Prerequisites:** *GWAR Certification before Fall 09, or WPJ score of 70+, or at least a C- in ENGL 109M/W*  
**Note:** *ENGL 120A is a requirement for English majors.*

### 120A. Advanced Composition Dunstan *TR 4:30-5:45 PM*

Your own writing will be at the heart of this course, which will focus on the preparation of four finished pieces of traditional non-fictional prose writing in a variety of genres on topics you will choose. At least one piece will involve substantial research. Another will involve a study of the writing process of a fellow student. You will learn non-evaluative feedback strategies so that you can respond to the work of others in the class. You will be required to show evidence of meaningful revision of each piece of writing; in fact, a new draft will be due from each of you each week. Some attention will be given to what experts have written about writing, to strategies for dealing with the challenges of writing assignments, and to a review of rhetorical and grammatical principles.

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

**Requirements:** *Portfolio of four finished pieces including multiple drafts*  
**Texts:** *Various essays on writing available on SacCT*

### 120A. Advanced Composition Madden *MW 1:30-2:45 PM*

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:** *Janet Gardner, Writing About Literature; Diana Hacker, A Pocket Manual of Style; Joan Didion, Play It As It Lays; Herman Melville, Billy Budd; F. Scott Fitzgerald, The Great Gatsby; Marilynne Robinson, Housekeeping; Ralph Ellison, Invisible Man*

### 120S. Writing in the Social Sciences Clark *MW 1:30-2:45 PM*

Introduces principles of analyzing and composing texts appropriate for various social science disciplines. Provides practice in analyzing texts in social science journals and in writing abstracts, summaries, and literature reviews. Appropriate for upper-division undergraduate students and beginning graduate students in TESOL and in other social science programs (e.g., psychology, sociology, anthropology, etc.)

**Prerequisite:** *GWAR certification before Fall 09, WPJ score of 70+, or at least a C- in ENGL 109 M/W.*  
**Texts:** *TBD*

### 121. Writing Center Tutor Proctor *See Course Schedule*

One-on-one tutoring in reading and writing at the University Writing Center. Student writers will meet with assigned tutor an hour a week. Topics could include understanding assignments, prewriting, revising, reading strategies, editing strategies, integrating research, etc. Students must sign up for a regular tutoring session time during week two of the semester at the University Writing Center.

**Note:** *May be repeated for credit.*  
**Texts:** *TBD*

### 125A. Literature and Film for Adolescents Fanetti *MW 4:30-5:45 PM*

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 Dunstan *TR 10:30-11:45 AM*

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 Common Core 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 and exercises, school site observation*  
**Texts:** *Essays available on SacCT*

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

**Komiyama**

*TR 3:00-4:15 PM*

This course helps prospective teachers to better understand the unique needs of second language students. The course covers second language pedagogy and its theoretical underpinnings, with particular emphasis on the teaching of reading and writing for academic purposes. The practical skills covered focus on the particular needs of second language readers and writers, i.e., how to help them to: a) read more efficiently and with greater comprehension, and b) write more fluently and accurately in ways that meet the needs and expectations of the academic discourse community.

- Presentation:** *Lecture/discussion.*  
**Requirements:** *Chapter exercises, projects (including lesson planning), lesson demonstration*  
**Prerequisites:** *None.*  
**Texts:** *(1) Nation, I. S. P. (2009) "Teaching ESL/EFL Reading and Writing" (2) Freeman, R. & Freeman, Y. (2009) "Academic Language for English Language Learners and Struggling Readers"*

### **130D. Meter and Rhythm**

**McKinney**

*MWF 12:00-12:50 PM*

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, three short metrical analytical papers, midterm, and final. Class participation and attendance.*  
**Texts:** *All the Fun's in How You Sav a Thing, Steele; Poetic Meter & Poetic Form, Fussel; Poetics Designs: An Introduction to Meters, Verse Forms, & Figures of Speech, Adams*

### **130M. Art of Autobiography**

**Rice**

*MW 3:00-4:15PM*

This course will explore contemporary styles of writing autobiography by examining the works of a variety of authors. These works will range from conventional autobiography to more innovative approaches to writing the self. Along with reading these different works, students will write memoir in both critical as well as in creative forms. We will examine the function

of memory and the ways in which it is reconstructed in narrative and implicated in notions of self-identity

- Presentation:** *Lecture/Discussion/Workshop*  
**Requirements:** *30 pages of original writing. Long works of memoir as well as critical essays on craft. Regular attendance and participation.*  
**Texts:** *Frank Conroy, Stop-Time; Abigail Thomas, Safekeeping; Audre Lorde, Zami: A New Spelling of my Name; Ann Hood, Comfort; Larry McMurtry, Roads; Denise Chong, The Girl in the Picture; Dorothy Allison, Two or Three Things I Know for Sure; and others.*

### **140J. The Victorian Imagination**

**Toise**

*TR 12:00-1:15 PM*

Like shy people who secretly love to perform, Victorians sought out intense moments of introspection and, yet, at the same time, flocked to elaborate and theatrical spectacles—often seeking to combine the two experiences. What shapes a culture and its assumptions about identity and emotions? Our readings in nineteenth-century literature will explore this doubled, sometimes contradictory, aspect of Victorian life, keeping an eye on our own moment as well. Readings range from Dickens's *Tale of Two Cities*, to Gilbert and Sullivan's *Pirates of Penzance*, to Elizabeth Barrett Browning's epic poem *Aurora Leigh* that tells of the struggles of a woman poet, to Stevenson's *Dr. Jekyll and Mr. Hyde*, to popular female detective stories. All the time we'll focus on this Victorian duality—and its relation to the literary, to popular culture, to technology, to gender, race, and to other markers of identity. In so doing, we'll engage with the Victorian imagination as it seeks, like our own, to imagine itself.

- Presentation:** *Discussion/lecture*  
**Requirements:** *About 3 shorter papers (2 pages), weekly reading quizzes, a final paper of about 8 pages, and a final exam.*  
**Texts:** *Matthew Arnold, 'Culture and Anarchy' and Other Writings (Cambridge UP, 978-0521377966); David Damrosch, ed., Longman Anthology of British Literature, vol 2B--only!-- (Longman, 978-0205655267); Charles Dickens, Tale of Two Cities (Oxford UP, 978-0199536238); Douglas Greene, Detection by Gaslight (Dover, 978-0486299280); Amy Levy, Romance of a Shop (Broadview, 978-1551115665); Mary Seacole, Wonderful Adventures of Mrs. Seacole (Penguin, 978-0140439021); Robert Louis Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde (Dover, 978-0486266886); Oscar Wilde, The Soul of Man under Socialism and Selected Critical Prose, (Penguin, 978-0140433876). In addition students will purchase a class (photocopied) reader.*

### **140M. Modern British Drama, 1889 – Present**

**Gieger**

*M 6:30-9:20 PM*

We will read, discuss, analyze, and write about British plays (some one-acts and many full-length) from the late Victorian period through the twentieth century and on into the twenty-first, 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 the individual; love, divorce, sex, & marriage (not necessarily in that order); the lessons, uses, and abuses of time/history; class divisions and social responsibility; the "fallen" woman; mystery & crime (and parody); comedy: wit and absurdity; the teacher and the teaching; etc. We will read a lot of plays to give us a wide exposure (or re-exposure) to British drama and its playwrights these last 120 years. Whenever possible, we will watch clips from film or television productions of our plays/authors.

- Presentation:** *Lecture/Discussion*  
**Requirements:** *Midterm and final exam, response papers, quizzes, creative project, annotated bibliography, longer essay that incorporates scholarly research*  
**Texts:** .....Pinero, *The Second Mrs. Tanqueray* (Broadview); Wilde, *The Importance of Being Earnest & Other Plays* (Simon & Schuster/Pocket: Enriched Classics); Shaw, *Pygmalion* (Simon & Schuster/Pocket: Enriched Classics); Maugham, *The Circle* (Players Press); Coward, *Private Lives* (Samuel French); Christie, *And Then There Were None* (Samuel French); Priestley, *An Inspector Calls* (Dramatist's Play Service); Osbourne, *Look Back in Anger* (Penguin); Pinter, *The Birthday Party & The Room and Betrayal* (Grove Atlantic); Delaney, *A Taste of Honey* (A & C Black: Methuen Student Edition); Orton, *Loot* (A & C Black: Methuen Student Edition); Stoppard, *The Real Inspector Hound* (Samuel French) and *Arcadia* (Faber &

Faber/Macmillan); Ayckbourn, Absurd Person Singular (Samuel French); Churchill, Cloud Nine (Samuel French); Bennett, The History Boys (Faber & Faber/Macmillan)  
Fulfills Writing Intensive Requirement and Area C4

GE:

### **145B. Shakespeare – Early Plays** **Yen**

TR 10:30-11:45 AM

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, you should be able to enjoy Shakespeare's plays, both on the stage as well as on the page, develop your own interpretations of Shakespeare's early plays through literary analysis, articulate your understanding of the plays and their relevance to our contemporary lives, and continue to explore other Shakespeare plays on your own—with confidence and pleasure.

**Prerequisites:** None.

**Presentation:** Lecture and Group Discussions.

**Requirements:** reading quizzes, test, 2 papers, 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*.

### **145B. Shakespeare – Early Plays** **Gieger**

W 6:30-9:20 PM

This course will focus on a sampling of William Shakespeare's plays from the 1590s. We will read histories that merge with tragedy (Julius Caesar; Richard II; Henry IV, Part I and Part II) and a comedy that nearly becomes a tragedy (Much Ado About Nothing). We will also read two comedies that take their young lovers into Northrop Frye's liberating "green world"—but to very different ends (A Midsummer Night's Dream and As You Like It). Along the way, we will meet some of English (world?) literature's great characters (and their famous, oft-quoted words and speeches): Caesar, Brutus, Portia, Mark Antony, Prince Hal, Falstaff, Bottom, Puck, Rosalind, Jaques, Touchstone, and Beatrice & Benedick. Selections from The Bedford Companion to Shakespeare (as well as from the various editions of our plays) will help us to understand the cultural, literary, and political cross currents of Elizabethan England as well as how, when, and why Shakespeare became the world-famous "Bard of Avon."

**Presentation:** Lecture/Discussion

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

**Texts:** Russ McDonald, The Bedford Companion to Shakespeare: An Introduction with Documents (2<sup>nd</sup> Edition: Bedford/St. Martin's); William Shakespeare: Much Ado About Nothing (Signet Classics); As You Like It (Penguin); A Midsummer Night's Dream: Texts and Contexts (Bedford/St. Martin's); Julius Caesar (New Folger Library/Simon & Schuster); Richard II (Modern Library Classics/Random House); Henry IV, Parts One and Two (Longman Cultural Edition)

### **150G. Contemporary American Poetry: 1950-Present**

**McKinney**

MWF 9:00-9:50 AM

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

**Presentation:** Lecture-discussion.

**Requirements:** Quizzes, exams, and participation in class discussion.

**Texts:** *Contemporary American Poetry*, Poulin and Waters Saunter, Joshua McKinney

### **155E. Hemingway and Fitzgerald** **Wanlass**

TR 1:30-2:45 PM

Spurring each other on through their sometimes friendly, sometimes not-so-friendly competition, Hemingway and Fitzgerald produced some of the most remarkable writing in modern American literature. As Scott

Donaldson says in his new study, Hemingway and Fitzgerald: The Rise and Fall of a Literary Friendship, "They may have thought themselves in competition, but the race is over and both tortoise and hare have won." This course will examine the exceptional talents of these two closely related and yet very distinctive writers, as seen in a range of their novels and short stories.

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

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

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

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

**Madden**

MW 12:00-1:15 PM

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

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

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

**Presentation:** Lecture-discussion.

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

**Requirements:** Paper, midterm, final

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

### **170G. Modern Poetry**

**Wanlass**

TR 10:30-11:45 AM

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

**Presentation:** Discussion, brief lectures.

**Requirements:** Paper(s), Exam.

**Texts:** To be selected.

### **170H. Introduction to Comedy**

**Ridley**

TR 4:30-5:45 PM

Devoted to the serious study of funny literature, this semester emphasizes three important subgenres of comedy: the mock heroic, the comedy of manners, and Menippean satire. While devoting most of class time to close

readings of the texts, we cannot completely ignore the histories of the subgenres in the Western tradition and the variety of historical contexts out of which the required texts emerge. As a writing intensive general education course, 170H requires 5,000 words of writing and engages with themes of class, race, and gender.

**Presentation:** Lecture-discussion.

**Requirements:** Class participation, group work, informal writing, two 1,000 word focus papers, and one 2500 word term paper.

**Texts:** "The Rape of the Lock" by Alexander Pope; *Gulliver's Travels* by Jonathan Swift; *The Way of the World* by William Congreve; *The Importance of Being Earnest* by Oscar Wilde; *What the Butler Saw* by Joe Orton; *Fear and Loathing in Las Vegas* by Hunter S. Thompson;

**GE:** Fulfills Writing Intensive Requirement

### **180F. Novels of Toni Morrison and Alice Walker** **Ridley**

TR 12:00-1:15 PM

Arguably the two most prominent African-American novelists of the late twentieth century, Toni Morrison and Alice Walker remain prolific into the twenty-first century, and a review of some of their twentieth century works in the light of their recent novels is long overdue. One can hardly do justice to all of their novels in a single semester, so I have selected the most well known work in addition to an early and very recent work by each novelist. As a writing intensive general education course, 180F requires 5,000 words of writing and engages with themes of class, race, and gender.

**Presentation:** Lecture-discussion.

**Requirements:** Class participation, group work, informal writing, short focus papers, and one long term paper.

**Texts:** *Song of Solomon*, *Beloved*, and *Loving* by Toni Morrison; *The Color Purple*, *Meridian*, and *Now Is The Time To Open Your Heart* by Alice Walker.

**GE:** Fulfills Writing Intensive Requirement

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

MW 12:00-1:15 PM

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

**Presentation:** Lecture/Weekly discussion sections with teaching interns

**Prerequisites:** None

**GE:** Fulfills both Area C4 and Race and Ethnicity

**Requirements:** Weekly reading notes; 2 midterms, final exam, and weekly discussion section.

**Texts:** Toni Morrison, *Beloved*; Fae Myenne Ng, *Bone*; Otsuka, *When the Emperor Was Divine*; Mosley, *Devil in a Blue Dress*; Lee-Keller, *Guidelines for Critical Reading, Thinking, and Writing*; and a course reader.

### **180M. Asian-American Literature** **Yen**

TR 12:00-1:15 PM

English 180M is a writing intensive (WI) course designed as an introduction to the diversity and richness of Asian American works. In our class discussions, we will attempt to make connections between the various texts by considering topics such as immigration, family relationships, personal identity, racial stereotypes, cultural differences, gender politics, and other themes that you discover in the readings. The authors we will read include Amy Tan, Jhumpa Lahiri, Gish Jen, Carlos Bulosan, David Henry Hwang, Nam Le, and others.

This class fulfills the General Education Race and Ethnicity graduation requirement (C4).

**Prerequisites:** passing score on the WPJ

**Presentation:** Lecture-discussion

**Requirements:** Reading quizzes, tests, papers, group presentation  
**Texts:** Amy Tan, *The Joy Luck Club*; Gish Jen, *Typical American*; David Henry Hwang, *M. Butterfly*; Jhumpa Lahiri, *Unaccustomed Earth*; Nam Le, *The Boat*; and other works.

### **185D. American Women Writers** **Sweet**

TR 3:00-4:15 PM

American women exist in a culture that has historically valued them more for being seen than heard, for putting the needs of others before their own, for finding complete fulfillment in motherhood, and for upholding traditional values of religion, home and family. In this course, we will explore how women of diverse backgrounds in America have negotiated that value system in their poetry, essays, and fiction. Our primary concentration will be the sea-change that takes place for American women in the nineteenth century, an era in which many women sought to influence the culture and politics of their nation through writing. As we examine the literary dimensions of women's experience in early America, we will also ask how women writers have represented, resisted, and modified the idea of femininity itself. We will read novels, essays, and short fiction of nineteenth-century American women writers alongside feminist theorists, including Simone de Beauvoir, Gayle Rubin, Hélène Cixous, and Judith Butler.

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

**Presentation:** Lecture-Discussion

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

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

**Proctor**

TR 4:30-5:45 PM

Sign up for this course and become a Reading and 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. Students will tutor five hours a week in the Reading and Writing Center, and will be able to choose their hours (day or evening hours are available). Ongoing guidance and support for your work in the Reading and Writing Center are provided by experienced tutors and the instructor. After completing the course students are eligible to become paid tutors. For more information, contact Mandy Proctor: mproctor@csus.edu.

**Presentation:** Discussion

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

**Requirements:** Two short papers; informal writing on SacCTs; intern tutoring in the University Reading and Writing Center

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

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

TR 3:00-4:15 PM

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.

### **198T. Interactional Sociolinguistics** **Clark**

MW 12:00-1:15 PM

Transcriptions of authentic, real-time (and typically face-to-face) conversations constitute the texts of this class. First, we will become acquainted with the analytical tools of interactional sociolinguistics (a.k.a. discourse analysis, conversation analysis) by studying others' works. Then we will practice those skills by transcribing and analyzing a text we have in common. For the seminar paper, each student will record, transcribe and, in multiple drafts, analyze a chosen aspect of the text.

**Presentation:** Lecture/discussion  
**Requirements:** minor assignments, in-common analysis, and the seminar paper (access to audiorecording (or audiovideo) device readings TBA, teacher-provided soundfiles, student-recorded soundfiles.  
**Texts:**

**198T. The Novel and Its Tradition** **Madden**

MW 3:00-4:15 PM

The purpose of this seminar is to introduce students to the remarkable development in comic fiction in America after the Second World War. In his book The Last Laugh, Ronald Wallace discusses the fact that "the characteristic form of the contemporary American novel [is] a comedy that incorporates the violence and chaos of modern life." Wallace convincingly demonstrates that for better or worse the tragic perspective is simply not the typical mode of artistic response in this period; instead, comedy, used as a potent weapon against defeat and despair, is the response writer after writer employs in shaping their visions of the modern era. The class will be not only to introduce students to major voices in this period--Vonnegut, Berger, Nabokov--but also to examine classical and contemporary theories of comic literature. Students will read primary texts as well as selected secondary materials that represent a spectrum of critical theories, thus gaining an understanding of individual novels and writers, theories of comedy, and an aesthetic spirit of the period.

**Presentation:** Lecture/discussion  
**Requirements:** Bibliography, writing exercises, in-class responses, midterm, research paper  
**Texts:** Vonnegut, Cat's Cradle; Berger, The Feud; Nabokov, Lolita; Seelye, The Kid; Pelletier, The Funeral Makers

**198T. Senior Seminar** **Zarins**

TR 10:30-11:45 AM

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 eddaic 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 a sampling of 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** **Lee-Keller**

R 6:30-9:20 PM

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

studies, cultural studies, critical race studies, queer studies, post-nationalist American studies, border studies, and whiteness studies. Students will be required to research primary texts on their own.

**Presentation:** Seminar, extensive student participation.  
**Prerequisites:** Must be graduate standing.  
**Requirements:** One-page response papers, in-class presentation, paper proposal, annotated bibliography, and a final paper.

**Texts:** MLA Handbook; John Berger, Ways of Seeing; Judith Butler, Bodies that Matter; Michael Denning, Mechanic Accents; Amritjit Singh and Peter Schmidt, Postcolonial Theory and the United States; Toni Morrison, Playing in the Dark; Michael Omi and Howard Winant, Racial Formation in the U.S.; Cathy Davidson and Jessamyn Hatcher, No More Separate Spheres!; Raymond Williams, Marxism and Literature; George Lipsitz, The Possessive Investment in Whiteness; Edward Said, Culture and Imperialism; course reader; Hellen Lee-Keller, Guidelines for Critical Reading, Thinking, and Writing.

**Note 1:** Once enrolled in the course, students must contact Professor Lee-Keller at [leekeller@csus.edu](mailto:leekeller@csus.edu) to obtain the reading assignments for the first day.

**Note 2:** There will be readings to be read and prepared for the first day of class.

**210B. Sociolinguistics and TESOL** **Clark**

MW 6:00-7:15 PM

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

**Presentation:** Seminar/workshop  
**Prerequisites:** ENGL 110A, ENGL 110P, ENGL 110Q, ENGL 120A.  
**Requirements:** Midterm, final examination, major semester project involving the taping of real-time, face-to-face conversation, nine homework assignments for submission.

**Text:** Foley, William A. 2000. Anthropological Linguistics: An Introduction. Oxford: Blackwell. ISBN 0-631-18603-4 (required); Cutting, Joan. 2002. Pragmatics & Discourse: A resource book for students (required).

**210G. Second Language Acquisition** **Seo**

TR 4:30-5:45 PM

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

**Presentation:** Seminar.  
**Prerequisites:** TESOL program pre-requisites, particularly 110A and 110P.  
**Requirements:** Extensive reading and class discussion, response papers, mid-term exam, and final project.

**Texts:** To be selected. Possible text: Mitchell, R., & Myles, F. (2004). Second language learning theories (2<sup>nd</sup> ed.). London: Hodder Arnold.

**215B. ESL Writing/Composition** **Heather**

TR 3:00-4:15 PM

This course, which will meet mostly online, 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, D. & Hedgcock, J. (2005). 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

## **220A. Teaching Composition in College** **Heckathorn**

*MW 4:30-5:45 PM*

An introduction to composition theory and pedagogy designed for students interested in teaching writing at the college level. The course focuses on composition theory (writing process research, social contexts for writing, theories of discourse) and practice (response to writing, evaluation, assignments, course planning).

**Presentation:** *Discussion, workshops, presentations.*

**Requirements:** *Weekly assignments, teaching observations, oral presentations, and a final project.*

**Texts:** *Cross-Talk in Comp Theory* by Victor Villanueva, Jr.; other texts to be selected.

## **220C. Special Topics in Composition Studies** **Glade**

*W 6:30-9:20 PM*

A course in composition theory and pedagogy which examines Writing Assessment. This course will include readings and discussions about not only the theories and history of writing assessment but also the ways in which writing assessment has practical application in colleges and universities. In addition to reading and writing assignments, students will participate in research and design of assessment instruments.

**Presentation:** *Seminar format; discussion*

**Prerequisites:** *English 220A*

**Requirements:** *Weekly reading responses and other informal writings; presentations; research/assessment project*

**Texts:** Huot, Brian: (Re)Articulating Writing Assessment; White, Edward M. Teaching and Assessing Writing; Bowman Smith, Jane & Kathleen Blake Yancey: Self-Assessment & Development in Writing: A Collaborative Inquiry and others.

## **230D. Meter and Rhythm** **McKinney**

*MWF 12:00-12:50 PM*

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, three short metrical analytical papers, midterm, and final. Class participation and attendance.*

**Texts:** *All the Fun’s in How You Say a Thing, Steele; Poetic Meter & Poetic Form, Fussell; Poetics Designs: An Introduction to Meters, Verse Forms, & Figures of Speech, Adams*

## **230E. Writing Memoir** **Rice**

*T 6:30-9:20 PM*

Land has memory. And the original peoples of that land, and those who daily live its lessons, are the memory carriers. The failure to remember, the failure to respect and defend the memory carriers, destroys cultures, destroys lives, destroys endangered animals, destroys rivers with insane dams. Is there still a hope for truth-telling in a culture that avoids

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

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

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

**Texts:** *Truth in Nonfiction*, ed. David Lazar, *Reality Hunger* David Shields, *Gritos* Dagoberto Gilb, *Species of Spaces and Other Places*, Georges Perec, *The Chronology of Water*, Lidia Yuknavitch, *The Stars, The snow, the fire*, John Haines, *Hoop Roots*, John Edgar Wideman, *Rootprints*, Helene Cixous and others.

## **230Y. Master Class in Writing Poetry** **McKinney**

*MW 3:00-4:15 PM*

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

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

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

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

**Texts:** *To be selected*

## **240M. The Gothic Novel** **Gieger**

*MW 4:30-5:45 PM*

An examination of (mainly) British gothic fiction from the eighteenth century to the late twentieth by way of readings in the works of selected authors of horror and suspense. We will start with Horace Walpole, William Beckford, and Ann Radcliffe at the origins of the gothic, and then take several more weeks to look at competing versions of gothic sensation in the 1790s as penned by Mrs. Radcliffe and Matthew “Monk” Lewis. We will turn next to the “Byronic hero” of the early nineteenth century and his lasting place in gothic lore—most obviously in Emily Brontë’s *Wuthering Heights*. We will read Robert Louis Stevenson and M. R. James from the later nineteenth century and Angela Carter from the late twentieth. The class will not, however, be all British, as we will have some classics from Edgar Allan Poe and H. P. Lovecraft thrown in along with James Hynes’s satire “university gothic” at semester’s end. Along the way, we will also discuss the gothic influence on a number of film/television texts: *Angel Heart*, *Don’t Look Now*, *The Wicker Man*, maybe even an episode of *The X-Files* (you will need to screen the films/episode outside of class to be prepared for discussion during our

allotted seminar session). Topics to be discussed include: the Sublime, the Gothic, and the Age of Reason; Gothic upheaval and the French Revolution; the "Terror vs. Horror" debate; Gothic, History, and the (Cursed?) Past; Narrative Forms/Games/Strategies?; Orientalism and Gothic Strangeness; Lord Byron and Romantic Gothic; Victorian and Late-Victorian Gothic; Gothic Families; the "Corrupt Clergy"; the "Decadent Aristocrat"; Gender, Sexuality, and Violence; Men's vs. Women's Gothic?; Science, Logic, and Remaining Fearful; the Pleasures of Being Terrified?; Gothic Environments/Gothic Reactions; The Freudian Uncanny; etc. **Warning:** Several of our texts will feature moments of explicit sexuality and/or graphic violence.

**Presentation:** Seminar/Discussion

**Requirements:** Response papers, oral presentation with hand-outs, annotated bibliography/review of criticism, researched seminar paper

**Texts:** Botting, *Gothic [The New Critical Idiom]* (Routledge); Poe, *Great Tales and Poems* (Simon & Schuster/Pocket: Enriched Classics Edition); Walpole, *The Castle of Otranto & The Mysterious Mother* (Broadview); Sheridan, Beckford, Byron, *Three Oriental Tales* (Riverside/Cengage); Radcliffe, *A Sicilian Romance* (Oxford); Lewis, *The Monk* (Broadview); Radcliffe, *The Italian* (Oxford); Brontë, *Wuthering Heights* (Oxford); Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde* (Norton Critical Edition); James, *Collected Ghost Stories* (Wordsworth Classics); Lovecraft, *Waking Up Screaming* (Ballantine); Carter, *The Bloody Chamber* (Penguin); Hynes, *Publish and Perish* (Picador)

## 240S. Modern Irish Fiction

**Madden**

W 6:30-9:20 PM

The Irish Renaissance (a period running approximately between 1880 and 1940) saw a tremendous artistic flowering in Ireland, and in his study of modern Irish literature, Richard Fallis writes, "If we could make a 'map' of Irish fiction in this period, it would depict a very complex creative geography, stretching from the mythic phantasmagoria of Joyce's *Finnegan's Wake* to the exacting realism of the best of Frank O'Connor's stories." This course will examine in detail that one aspect of the artistic resurgence--Ireland's contribution to fiction in the twentieth century. The course will examine not only individual writers and works but the development of the genres of the novel and short story and movements such as realism, naturalism, modernism, and post-modernism.

**NB:** In the past availability of some titles has been erratic. I recommend searching for titles through *Bibliofind*, which specializes in out-of-print and difficult to locate titles. Point your web browser to <http://www.bibliofind.com>.

**Presentation:** Seminar-discussion.

**Requirements:** Two seminar papers, final essay exam, short precis of a critical study, and acting as respondent for two class sessions.

**Texts:** Joyce, *A Portrait of the Artist as a Young Man*; O'Brien, *At Swim-Two-Birds*; O'Flaherty, *The Informer*; Bowen, *The Last September*; O'Brien, *Night*; McGahern, *Amongst Women*; Banville, *The Newton Letter*; Deane, *Reading in the Dark*; Trevor, *Fools of Fortune*; O'Connor, *Collected Stories*; S. O'Faolain, *And Again?*.

## English 240U. Nineteenth-Century Texts & Sexuality

**Toise**

M 6:30-9:20 PM

How do we place Victorians in relation to the history of sexuality that preceded them—and what changes have occurred in the areas of sexuality and gender since the Victorian moment? How does Victorian sexuality relate to nineteenth-century conceptions of the literary, of popular culture, of race and ethnicity, and of status/class? In exploring these questions, some texts we read will be sexually graphic, others—not so much. Our readings range from the non-canonical, like the domestic servant Hannah Cullwick's non-fictional account of her eroticized "master/slave" relationship with Arthur Munby, to the canonical, such as Charlotte Brontë's *Villette*, which describes a woman's attempt to escape her gothic past and find independence, and Tennyson's *In Memoriam*, a poem based on the poet's intense mourning for his intimate Arthur Hallam. How we—and they—define the 'sexual' will also be an active question. To help us understand these texts we'll read a number of historical and theoretical accounts of sexuality. Our readings and interpretations will focus less on seeing the Victorians as good or bad, prudish or not, and more on

understanding the unthought assumptions that make textuality and identity possible and serve as the underpinning for these widely divergent texts and 'sexual' possibilities. In addition to the texts below, there will be a class photocopied reader.

**Presentation:** Discussion

**Requirements:** Several shorter papers (2-3 pages), paper proposal with bibliography, seminar paper of about 12 pages.

**Texts:** John Addington Symonds, *A Problem of Modern Ethics* (General Books Inc., isbn: 978-1459016354); Anonymous (attributed to Wilde), *Teleny* (Valancourt Press, 978-1934555972); Charlotte Brontë, *Villette* (Oxford UP, 978-0199536658); George Eliot, *Mill on the Floss* (Oxford UP, 978-0199536764); Gerard Manley Hopkins: *Routledge Guides to Literature*, ed. Angus Easson (Routledge, 978-0415273244); Michel Foucault, *History of Sexuality, Vol 1* (Vintage Press, 978-0679724698); Alfred, Lord Tennyson, *In Memoriam: Norton Critical Edition* (Norton, 978-0393979268); Anthony Trollope, *The West Indies and the Spanish Main* (Adamant Media; 978-1402180446); Dror Wahrman, *The Making of the Modern Self* (Yale UP, 978-0300121391); Oscar Wilde, *The Picture of Dorian Gray* (Oxford UP, 978-0199535989) and class reader.

## 250D. Hawthorne and Melville

**Sweet**

TR 6:00-7:15 PM

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

**Presentation:** Lecture-discussion.

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

**Presentation:** Seminar; Discussion

**Texts:** Are likely to include: Hawthorne: *Selected Tales*, *The Scarlet Letter*, *The Blithedale Romance*. Melville: *Typee*, *Moby-Dick*, "Bartleby, the Scrivener," "Benito Cereno," *Billy Budd*; *Leland Person: The Cambridge Introduction to Nathaniel Hawthorne*

## 250U. Roaring Twenties Literature

**Wanlass**

TR 4:30-5:45 PM

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

**Presentation:** Seminar-discussion.

**Requirements:** Papers, presentations.

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

## 280A. Aesthetics of Minority Literature

**Ridley**

R 6:30-9:20 PM

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

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

**Proctor**

TR 4:30-5:45 PM

Sign up for this course and become a Reading and 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. Students will tutor five hours a week in the Reading and Writing Center, and will be able to choose their hours (day or evening hours are available). Ongoing guidance and support for your work in the Reading and Writing Center are provided by experienced tutors and the instructor. After completing the course students are eligible to become paid tutors. For more information, contact Mandy Proctor: mproctor@csus.edu.

**Presentation:** Discussion

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

**Requirements:** Two short papers; informal writing on SacCTs; intern tutoring in the University Reading and Writing Center

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

#### **410B. Internship – ESL Tutoring**

**McKee**

MW 3:00-4:15 PM

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. 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**

**Yen**

TR 3:00-4:15 PM

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. Teaching Literature**

**Toise**

TR 1:30-2:45 PM

This internship provides graduate students with hands-on experience in teaching literature. In addition to attending the undergraduate literature class, interns will also attend weekly seminar meetings with their peers and Professor Toise. In our intern meetings, we'll discuss the dynamics of teaching literature and cultural studies from a variety of theoretical and practical perspectives; authors will include Elaine Showalter, Paulo Freire, Michel Foucault, Parker Palmer, Eve Sedgwick and others. For internship meetings, readings and assignments will generally be brief. Each intern will be assigned to assist a CSUS professor in a large undergraduate lecture class. Interns will be mentored by the instructor-of-record of the lecture course (Professors Sweet or Zarins) and supervised by the Internship Coordinator (Professor Toise). **Note:** Although the course is scheduled for TR 1:30-2:45, students will meet with the Internship Coordinator only on Thursdays. For Fall 2011, students will be placed in one of the following courses: Engl 40A British Literature I with Dr. Zarins (TR 12:00-1:15) and Engl 50A American Literature I with Dr. Sweet (MW 4:30-5:45). **\*\* Interested students should file a "410F Placement Form" and "410F Release of Liability Form" in Professor Toise's mailbox by May 2, 2011; these forms can be found on the department website ([www.csus.edu/engl](http://www.csus.edu/engl)) under "internships." Interested students should also contact either Dr. Sweet ([nsweet@csus.edu](mailto:nsweet@csus.edu)) or Dr. Zarins ([zarins@csus.edu](mailto:zarins@csus.edu)) (, based on the student's internship preferences. \*\***

**Presentation:** Internship/Seminar

**Requirements:** Portfolio of assignments

**Texts:** Peter Filene, *The Joy of Teaching* (U North Carolina Press, 978-0807856031) and other texts distributed on a cd

**Prerequisites:** Permission of Internship Coordinator and Approval of 40A, 50A instructor. **\*\* Interested students should file a Placement Form, which should be submitted by May 2, 2011 \*\***

#### **500 Culminating Experience**

**Toise**

W 6:30-9:20 PM

For students preparing to take the comprehensive examination in literature under Plan C of the M.A. (see description on page 12). This class will meet approximately 5 times before the exam in November; meetings are directed solely towards 500 students who are studying for the comprehensive exam. Other students working on theses and projects should register for 500 but need not attend these class meetings. Shortly before the start of the semester, Professor Toise will e-mail registered 500 students with a list of meeting times and topics. The purpose of the course is not to teach texts on the exam list; rather, we will discuss strategies for studying and practicing for the exam. The focus will be on general literary knowledge and themes, skills for timed writing, understanding the exam format, what readers look for, and managing anxiety productively. For students preparing to take the comprehensive exam, the suggested books are: Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New York: Manchester University Press, 2009. ISBN: 978-0719079276 ; Gray, Richard. *A History of American Literature*. Malden, MA: Blackwell Publishing, 2004. ISBN: 0631221352; Poplawski, Paul. *English Literature in Context*. New York: Cambridge University Press, 2008. ISBN: 9780521549288; Tyson, Lois. *Critical Theory Today: A User Friendly Guide*. 2<sup>nd</sup> ed. New York: Routledge, 2006. ISBN: 0415974100.

#### **598T. TESOL Culminating Experience**

**Seo**

TR 6:00-7:15 PM

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)** **Staff**

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)** **Staff**

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.htm>