

Department of English

Spring 2012 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.

11*. Academic Literacies II

Staff

See Course Schedule

Continued study (following ENGL 10) 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.

Prerequisites: ENGL 10

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

GE: Fulfills area A2 of the GE Requirements.

11M*. Academic Literacies II (Multilingual)

Staff

See Course Schedule

Continued study (following ENGL 10M) 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.

Prerequisites: ENGL 10M

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

MW 3:00 – 4:15

Komiyama

This course will introduce the terminology, concepts, and rules of traditional grammar, usage, and punctuation. In addition to these foci, students will apply them to analyze authentic text (such as picture books). Students will be encouraged to use their knowledge gained from the course materials to critically evaluate their own writing as well.

Presentation: Lecture-discussion

Requirements: Two projects, weekly quizzes, two mid-terms, final.

Text: Altenberg, E. P. & Vago, R. M. (2010). *English Grammar: Understanding the Basics*. Cambridge University Press.

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.)

30A. Introduction to Creative Writing **McKinney**
MWF 10:00-10:50

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

Presentation: *Lecture-Discussion. Workshop.*

Texts: *To Be Announced*

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

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

Presentation: *Lecture/discussion*

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

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

50B. Introduction to American Literature II **Lee-Keller**
MW 4:30 – 5:45

English 50B is a survey of American literature from 1865 to the present. In particular, we will take a post-nationalist approach to American literature. By focusing on texts that examine the complex and contradictory intersections of race, gender, class, and immigration, we will interrogate what an “American literature” means and what are its purposes. We will study literary production in relation to the costs of urbanization and industrialization, the legalization of racism, and U.S. territorial expansion in terms of key historical moments such as Reconstruction, the Great Depression, and the Civil Rights movements.

Fulfills GE Area C3 or C4.

Presentation: *Weekly lectures and discussion sections.*

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

Prerequisites: *None*

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

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.

Note: *Utilizes computers; may be repeated for credit.*

65. Introduction to World Literatures in English **Buchanan**
MWF 2:00 – 2:50

An introduction to world literature written in English that places writers and their works within colonial, post-colonial and literary contexts. Texts may come from Africa, India, Southeast Asia, the Middle East, the

Caribbean, Canada, and non-English Britain. This course fulfills Area C3 (Introduction to the Humanities) of the General Education Baccalaureate Degree Requirements.

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

Presentation: *Lecture/Discussion.*

Texts: *Chinua Achebe, Things Fall Apart; V.S. Naipaul, The Mystic Masseur; Victor Ramraj, Concert of Voices (2nd Ed); Mordechai Richler, The Apprenticeship of Duddy Kravitz*

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*

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

This course introduces students to a variety of film discourses and film vocabulary. Students will learn about mise-en-scene, editing, narrative, sound, cinematography, film genres, documentary, and so on. Students will also learn different writing styles/discourses for writing about film from the film review to a formal critical-analytical academic essay. The course also introduces students to different theoretical approaches to film studies—feminism, gender politics, identity politics, race politics, structuralism, narrative theory and so on.

Presentation: *Lecture, group work, discussion, film screenings.*

Requirements: *Attendance, active discussion, various short writing assignments on the aesthetics and craft of filmmaking. Short exams on film vocabulary and a short research essay.*

Texts: *Beginning Film Studies, Andrew Dix; A Short Guide to Writing About Film, Timothy Corrigan*

109M*. Writing for GEAR 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 GEAR Portfolio, from which they will receive a GEAR 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 GEAR 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 GEAR Portfolio, from which they will receive a GEAR 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**

MW 4:30 – 5:45

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, 2 short papers

Text: Justice, P. (2004). *Relevant Linguistics* (2nd ed.). CSLI. ISBN-13: 1-57586-218-2

110C. Technology in Second Language Teaching **Heather**

TR 3:00 – 4:15

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

Presentation: Lecture-discussion.

Prerequisites: None.

Requirements: Group projects, journal, individual projects.

Text: TBA

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

MW 3:00 – 4:15; 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.

Text: Barry, A. K. (2002). *English Grammar* (2nd ed.). Upper Saddle River: Prentice Hall.

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

TR 10:30 – 11:45

This course will introduce you to the major theories and issues in second language acquisition, as well as the theories and assumptions underlying historical and current trends in second language pedagogy. The materials and activities introduced in class will focus on the acquisition and teaching of English as a second/foreign language, in particular. Because the content of this course assumes some prior knowledge of linguistics, you should have completed or be currently enrolled in English 110A: Linguistics and the English Language (or equivalent).

Presentation: Lecture-discussion.

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

Requirements: Two projects; two mid-terms; teaching demonstration (1) Lightbown, P. M. & Spada, N. (2006). *How Languages Are Learned* (3rd Ed.). Oxford University Press; (2) Nunan, D. (2003). *Practical English Language Teaching*. Oxford University Press.

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

MW 1:30 – 2:45

This course provides a survey of the issues in English grammar that are relevant to the teaching of English as a Second Language. The focus will be on simple and complex clauses, with particular emphasis on the

structure of noun phrases and the verb phrase system. Students who successfully complete this course will be able to recognize, name and use all the grammatical structures covered in the course text.

Presentation: Lecture-discussion.

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

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

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

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

TR 10:30 – 11:45; TR 12:00 – 1:15

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

Presentation: Lecture-discussion.

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

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

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

We'll read a wide range of texts from a wide range of genres and periods. We'll think about the theoretical implications of the ways in which literature for children is written, published, read, and taught, and we'll engage in textual analysis of the texts we read. We'll do all of this with an eye toward the elementary classroom, specifically considering the reasons and ways we teach literature to children. Grades will be based on participation in class and online, and on several assignments, including writing events, a presentation, a small field assignment, and a final project.

Texts: The reading list for the course has not been finalized, but our textbook will be *The Pleasures of Children's Literature*, 3rd ed., Perry Nodelman and Mavis Reimer, eds.

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

TR 1:30-2:45

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

Presentation: Discussion, workshop

Prerequisites: GWAR Certification before Fall 09, or WPJ score of 70+, or at least a C- in ENGL 109M/W.

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

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

TR 10:30 – 11:45

In this class, we will study a variety of children's books targeted toward different ages (from ages 0 to 18, though the focus will be on K-6 readers). Be prepared to read roughly a novel a week. Despite the wide range of these readers and the fact that the texts span the early 20th century to 2009, common themes persist, and in this course we will explore some of those themes: entrapment and isolation; social differences and prejudice; the challenges of living with a physical or cognitive disability; and the power of words and images. Through class discussion, extensive projects, possible visiting speakers, the Writing Partners Program (in which we write letters to elementary students), and additional assignments,

this course aims to satisfy two kinds of students, those who are reading children's books for their own sake, and those who seek to bring literature alive to children.

Presentation: *Lecture-discussion*

Requirements: *Several short writing assignments, class presentation, quizzes, exams; several community engagement projects including reading to children*

Texts: *Texts may include Charlotte's Web by E. B. White; The Lightning Thief by Rick Riordan; Holes by Louis Sachar; Rules by Cynthia Lord; Joey Pigza Swallowed the Key by Jack Gantos; Cold Hands, Warm Heart by Jill Wolfson; The Kite Fighters by Linda Sue Park; selected fairy tales, picture books, and Aesop fables.*

120A. Advanced Composition *MW 1:30 – 2:45* **Smith**

ENGL 120A is an intensive writing workshop in which student writing is the focus. Students will practice writing in a variety of genres for a variety of rhetorical situations and engage in a writing process that will include feedback from peers and the instructor during the process. Through self-reflection, 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.

ENGL 120A is a requirement for English majors

Presentation: *Workshop*

Prerequisites: *WPJ score of 70+ or at least a C- in ENGL 109M/W*

Requirements: *weekly writing and revising, several revised papers, one longer research paper*

Texts: *Sheryl Fontaine/Cherryl Smith, Writing Your Way Through College, and additional texts*

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

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 Literature **Fanetti**

TR 12:00 – 1:15

Early in the semester, you'll pick a topic you're interested in, and you'll work deeply with that topic for the term, developing an arguable thesis, worthy research, and, by the end of the term, an interesting paper that is ably written, well considered, and respectfully supported. We'll engage in myriad reading, discussion, workshop, and writing events to guide and hone your work. Grades will be based on participation in class and online, and on a portfolio which will include elements of a series of sequenced writing and workshoping events leading to a final research paper. Assigned readings will generally be theoretical in nature, and I'll make most available on SacCT.

Texts: *One or two books will probably be required—titles 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: *TBA*

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

MW 1:30 – 2:45

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

engaging other media. 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. Grades will be based on participation in class and online, and on several assignments, including shorter writing events, a small field assignment, and a final paper.

Prerequisites: *Eng 110J, Eng 120A, senior status*

Texts: *The reading list for the course is not yet finalized, but our textbook will be Making American Literatures in High School and College, Anne Ruggles Gere and Peter Shaheen, eds.*

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

Starting from the premise that masterful communication is the cornerstone skill for all areas of scholarship and citizenship, we will discuss the ways and means of teaching writing to students at the critical middle and secondary levels. We will engage in activities to help us understand our own writing processes and we will read theoretical and practical texts as we think about best practices for encouraging students to become clear, interesting, critical writers, thinkers, and members of community. Grades will be based on participation in class and online, and on several assignments, including shorter writing events, a small field assignment, and a final project.

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

Texts: *The reading list for this course is not yet finalized, but our textbook will be Teaching Adolescent Writers, by Kelly Gallagher.*

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

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

Presentation: *Lecture/discussion.*

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

Requirements: *tutoring, final exam.*

Text: *Teacher-prepared course reader*

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

This is a creative writing workshop designed around the study and production of short fictions. We will concentrate on the aesthetic processes of writing fiction. Through reading and writing, we will work on becoming aware of the word-by-word formation of texture, tone, invention; that is, on the craft and susceptibility to the life of words. We will work deeply into the bone of experience and desire by exploring details. Emphasis will be on production and discussion of student fiction in a workshop. We will use critical, creative and dialogical models to structure our discussions. And we will learn to read as writers instead of reading as literature majors.

Prerequisites: *English 30B or 30A*

Presentation: *Lecture, workshop, discussion*

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

Texts: *Behind the Short Story, ed. Ryan van Cleave and Todd Pierce, The Art of the Story edited by Daniel Halpern ; Dubliners, James Joyce; Noah Lukeman, A Dash of Style And handouts*

130B. Intermediate Poetry Writing **McKinney**

MWF 9:00 – 9:50

English 130B is designed, for the most part, as an intermediate course in the writing of poetry. This means that it picks up where English 30C (Intro. To Poetry Writing) left off. After some initial review of basic terminology and technique, we undertake a thorough examination of poetic craft including meter and rhythm, stanza and form, and figures of speech. This is a class where students learn to read poetry from the inside out; that is, to recognize and appreciate not only what a poem means, but how it means. For example, students will learn to recognize and apply rhetorical schemes of balance and parallelism (antithesis, periphrasis, pleonasm), and syntactic deviation (hyperbaton, anacoluthon, aposiopesis).

We will also familiarize ourselves with a handful of common tropes. Don't let the Greek scare you; chances are you've been reading these techniques for years without recognizing them. To recognize a poetic technique is the first step in learning to apply it to your own work. And make no mistake, English 130B is first and foremost a course in poetry writing. You will have the opportunity to experiment with a wide variety of forms and modes, and your work will be read with care by both your instructor (who will respond in writing with keen critical insight and loving kindness) and your peers. In fact, peer critique, or "workshopping" as it is known to creative writers, will be a regular part of this course. We will also read, analyze, and discuss some exciting recent work by poets of various aesthetic orientations.

Presentation: *Lecture/Discussion*

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

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

Texts: *To be announced*

130G. Flash Fiction/Prose Poetry

McKinney

MWF 12:00-12:50

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

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

Presentation: *Workshop, Lecture, Discussion*

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

Required Texts: *TBA*

140E. Restoration Comedy

T 6:30 – 9:20pm

Gieger

With the Restoration of Charles II to the throne in 1660, the London playhouses reopened (with actresses for the first time playing women's parts—and some women playwrights writing for the stage as well), and the plays began to differ from those written before the start of the English Civil Wars, the closing of the theaters, and the capture, trial, and execution of Charles I. We will examine a dozen or so comedies written (mostly) during the period 1660-1720, many of them in a style for which this period of English literature is now famous—or infamous. We will read these plays with an interest in and attention to what they may reveal about changing sexual, emotional, political and social relations during the era. We will also focus on what these plays can tell us about the relationships between men and women, between husbands and wives, between parents and their children, between groups of friends and their (often indistinguishable?) enemies, between a monarch and his/her subjects, between an emerging conservative political party and its progressive opposition, and between an anxious aristocracy and a rising middle class. The first portion of the semester will look at satire and politics on the stage while the second half will examine some rather remarkable heroines and their uneasy romantic matches.

Plays to be read: Sir Robert Howard, The Committee (1662); John Dryden, Secret Love (1667); William Wycherley, The Country Wife (1675); Aphra Behn, The Rover (1677) and The Lucky Chance (1686); Thomas Southerne, Sir Anthony Love (1690); Colley Cibber, Love's Last Shift (1696); Sir John Vanbrugh, The Relapse (1696); Mary Pix, The Beau Defeated (1700); William Congreve, The Way of the World (1700); George Farquhar, The Beaux Stratagem (1707); Susannah Centlivre, The Wonder: A Woman Keeps a Secret (1714); John Gay, The Beggar's Opera (1728); and Richard Brinsley Sheridan, The School for Scandal (1777)

Warning: Some plays read and films screened may contain sexually-charged material.

Presentation: *Lecture-discussion*

Requirements: *Reading Responses, Quizzes, Midterm, Final Exam, 6-page Research Paper, and a Creative Project on one of our Plays or its themes/content.*

Texts: *Canfield, The Broadview Anthology of Restoration and Early Eighteenth-Century Drama (Broadview Press); Centlivre, The Wonder (Broadview Press)*

141A. The Essential Shakespeare

MW 1:30 – 2:45

Yen

This course is a writing intensive class that is designed as an introduction to Shakespeare for students who may or may not be English majors. We will read five plays and discuss the cultural and historical contexts in which they were written. By the end of the semester, students should have acquired a good understanding of Shakespeare's works, which will give them the confidence to participate in informed discussions about Shakespeare as well as the ability to enjoy productions of the plays with enhanced pleasure.

Presentation: *lectures, discussions, and group work*

Prerequisites: *GWAR certification before Fall 09; or WPJ score of 80+; or 3-unit placement in ENGL 109M/W; or 4-unit placement in ENGL 109M/W and co-enrollment in ENGL 109X; or WPJ score 70/71 and co-enrollment in ENGL 109X*

Requirements: *papers and tests*

Texts: *Folger Editions of A Midsummer Night's Dream, Hamlet, Henry IV Part One, King Lear, and The Tempest*

145A. Chaucer – Canterbury Tales

TR 1:30 – 2:45

Zarins

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

Presentation: *Lecture/Discussion*

Requirements: *Presentation, Papers, Quizzes, Midterm, and Final*

Texts: *Geoffrey Chaucer, The Canterbury Tales (edition TBA—please contact the professor about acceptable books if you want to buy your text in advance; do not use Kindle or internet translations)*

145C. Shakespeare – Later Plays

TR 10:30 – 11:45

Yen

William Shakespeare's plays give us many insights into the ways in which people of the English Renaissance world thought about love, power, politics, history, and personal relationships. This semester we will read six of Shakespeare's later plays: *Measure for Measure*, *Othello*, *Macbeth*, *Hamlet*, *King Lear*, and *The Tempest*. Our readings of Shakespeare's plays will also be supplemented by film excerpts, critical essays, and dramatic performances by students. By the end of the semester, students should have developed the ability to analyze and enjoy Shakespeare's use of language and exploration of universal human themes on their own.

Presentation: *Lecture and Group Discussions.*

Requirements: *mid-term, paper, final exam, dramatic performance*

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

150E. Modern American Poetry, 1910-1950

TR 10:30 – 11:45

Wanlass

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

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

Requirements: *Two papers and an exam*

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

150P. The American Gothic

TR 3:00 – 4:15

Sweet

With its representations of howling wildernesses, rapacious colonizers, dusky "savages," child-tormenting witches, and a wrathful God overseeing the whole business, American literary history, one might say, began in a

Gothic mode. In this course, we will explore the origins and development of the Gothic, focusing particularly on nineteenth- and twentieth-century U.S. literature. After sampling colonial representations of the various terrors posed by life in North America, we will trace the continuing horrors posed by such specters as the forest, fanaticism, sexuality and sexual repression, social injustice, technology, isolation, and plain-old bad parenting. Our study will feature spine-tingling short stories, novels, and poetry, and visual materials, such as art, architecture, and film. As we investigate representations of terrifying, uncanny, and supernatural phenomena in U.S. culture, we will examine the ways in which literary depictions of horror rehearse our individual and cultural fears, and we will inquire into that thrill of macabre pleasure that attends the exploration of the darker side of life.

Presentation: *Lecture-discussion*

Requirements: *Multiple analytical essays, the first to be due the third week of class. Also a midterm and a final exam that require in-class essay-writing*

Texts: *Likely to include: Freud: "The Uncanny"; Brown: Edgar Huntly (Penguin ISBN: 978-0140390629); Henry James: The Turn of the Screw (Dover ISBN: 978-0486266848); Shirley Jackson: We Have Always Lived in the Castle (Penguin ISBN: 978-0140071078); Joyce Carol Oates, ed: American Gothic Tales (Penguin ISBN: 978-0452274891); X-Files: Bad Blood (in-class screening).*

180B. Forms of African-American Fiction: Ridley **Folklore in Literature** *TR 1:30 – 2:45*

African-American authors ceaselessly return to their own oral traditions as sources of themes, motifs, and aesthetics. Thus, within and against traditional Western forms of narrative, they affirm group solidarity and establish an insubordinate, indelibly black literary tradition. At that intersection of African oral forms, New World mythologies, and Euro-American culture, we will attempt to account for the depth, richness, and durability of some of the best works of the African-American tradition.

Requirements: *In addition to regular quizzes to test for timely completion of assigned readings, all G.E. Writing Intensive courses require 5,000 words of analytical writing.*

Texts: *Frederick Douglass' The Narrative Life of Frederick Douglass, Zora Neale Hurston's Their Eyes Were Watching God, Richard Wright's Native Son, Ralph Ellison's Invisible Man, Virginia Hamilton's The Magical Adventures of Pretty Pearl, Percival Everett's Erasure. Secondary sources include W.E.B. DuBois's "The Sorrow Songs," transcribed folklore, and Henry Louis Gates's black linguistic theory.*

180L. The Rise of the Chicano Movement: A Survey Ridley *TR 12:00 – 1:15*

Provisionally embracing the definition of Chicano literature advanced by Raymund Paredes—"Chicano or Mexican American writing includes those works in which a writer's sense of ethnic identity (*chicanismo*) animates his or her work manifestly and fundamentally, often through the presentation of Chicano characters, cultural situations, and patterns of speech"—this course introduces some of the major themes and motifs specific to the literature accompanying the rise of the Chicano Movement (primarily from the 1960s through the 1980s) and some of the Mexican cultural traditions upon which that literature builds.

Requirements: *In addition to regular quizzes to test for timely completion of assigned readings, all G.E. Writing Intensive courses require 5,000 words of analytical writing.*

Texts: *Jose Antonio Villarreal's Pocho; Rudolfo Anaya's Bless Me, Ultima, Tortuga, and Albuquerque; Raymond Barrio's The Plum Pickers; Ernesto Galarza's Barrio Boy; Ron Arias's The Road to Tamazunchale.*

190D. Detective Fiction MW 4:30 – 5:45 Gieger

Crime and detective fiction continually asks us what do we know about people and events and how do we know it. In this course we will read a selection of texts that address this desire to know and its connections to the mysterious and the criminal. During the first half of the semester, we will read the "classics" of the 19th and early 20th centuries (Poe, Doyle, Christie, Sayers, Hammett, Chandler) and then, in the second half, adaptations and revisions of the genre from the 1950s forward that touch on issues of family, race, feminism, hetero/homosexuality, etc.

Discussions of this popular literary form will address the ways in which an interest in crime and punishment manifests itself across various cultures and cultural moments.

Some of the texts we will study feature moments of *graphic violence* and/or *explicit sexuality*—straight and gay!

Presentation: *Lecture/Discussion*

Requirements: *Midterm, Final Exam, Quizzes, Weekly Thought Papers/Discussion Starters, Oral Presentation, a Research Paper, and a Creative Project*

Texts: *Classic Mystery Stories (Dover); Edgar Allan Poe, Tales of Terror and Deduction (Dover); Sir Arthur Conan Doyle, Six Great Sherlock Holmes Stories (Dover); Agatha Christie, Murder on the Orient Express; Dorothy L. Sayers, Busman's Honeymoon; Dashiell Hammett, The Maltese Falcon and The Thin Man; Raymond Chandler, Farewell, My Lovely; Mickey Spillane, Vengeance is Mine! (in The Mike Hammer Collection, Vol. 1); Ross MacDonald, The Drowning Pool; Walter Mosley, Devil in a Blue Dress; P. D. James, An Unsuitable Job for a Woman; Kijewski, Kat's Cradle; Josh Lanyon, Somebody Killed His Editor; John Joseph Adams, The Improbable Adventures of Sherlock Holmes; the film of The Thin Man (1934—William Powell, Myrna Loy, & Asta!); and TV episodes of Columbo, Remington Steele, and maybe Moonlighting or The X-Files.*

195A. Writing Center Theory and Practice: Internships TR 4:30 – 5:45 Proctor

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*

197R. Films of Alfred Hitchcock W 6:30 – 9:20pm Gieger

A semester of screenings, readings about, and discussions of the work of Alfred Hitchcock. We will start with a sampling of his espionage thrillers (The Man Who Knew Too Much (both 1934 and 1956 versions), Sabotage, The 39 Steps, Notorious, North by Northwest) and examine how they use "spy stories" to develop themes of trust, love, betrayal, and anxious paralysis. Next, we will look at two films that develop the "love/romance" theme further—and in dark directions of loss and obsession as well (Rebecca and Vertigo). We will conclude the semester with several films of crime, suspicion, guilt, and suspense (The Lodger, Shadow of a Doubt, Strangers on a Train, Rear Window, Psycho)—and we'll see just how often all these categories and themes have overlapped!

Presentation: *Lecture/Discussion*

Requirements: *Reading Responses, Quizzes, Midterm, Final Exam, short Research Paper, and a Creative Project on Hitchcock, his films, or his film style.*

Texts: *Francois Truffaut, Hitchcock (Simon & Schuster—revised 1984 edition of their interviews); Donald Spoto, The Art of Alfred Hitchcock (Anchor Books); Marshall Deutelbaum & Leland Poague, eds., A Hitchcock Reader (Wiley-Blackwell—2nd edition); a photocopy packet*

198T. Senior Seminar MW 3:00 – 4:15 Smith **Rhetorical Theory and Application**

How do scholars in rhetoric and composition and other fields such as communication studies investigate "what writing does and how it does it"? How do rhetorical elements of a text impact readers and by what methods do researchers conduct rhetorical criticism? What can we learn from this kind of analysis? And what is rhetoric, anyway? We will read about and

discuss these topics in the first part of the course and apply them in the second. Your seminar project will be an extended study of “rhetorical artifacts” you research on a topic that you choose (with the help of the seminar).

Presentation: Workshop/seminar

Prerequisites: Satisfactory completion of 120A and a passing score on the WPJ

Requirements: Midterm, presentation, short writing assignments, 15-20 page seminar paper

Texts: Jim A Kuypers, *Rhetorical Criticism* and additional texts

198T. Senior Seminar Ridley

TR 4:30 – 5:45

The Existential Imagination in Literature

This course begins with a taste of nineteenth-century Christian existentialism and Kafka’s angst-ridden, artistic perspective on that philosophy. However, the course focuses primarily on literary works inspired by the ethical aspects of the secular existentialist philosophy that arose during WWII and achieved its peak of popularity in the later 1940s and early 1950s. Where do the various versions of existentialism in these novels converge and diverge, and to what extent do their similarities and differences illuminate, revise, or extend existentialism’s most fundamental philosophical definitions of freedom and responsibility? As a capstone or culminating experience for English majors, 198T requires all of the tools of composition, close interpretive analysis, literary theory, and scholarly research that one has acquired throughout one’s undergraduate career.

Requirements: Regular quizzes to test for timely completion of assigned readings. Group work. Response papers. A literary research essay (term paper).

Texts: Franz Kafka’s *The Trial*, Jean-Paul Sartre’s *The Flies*, Albert Camus’s *The Stranger*, Andre Malraux’s *Man’s Hope*, Ralph Ellison *Invisible Man*, Jerzy Kosinsky’s *The Painted Bird*, Toni Morrison’s *Song of Solomon*.

198T. Senior Seminar Gieger

M 6:30 – 9:20pm

Monstrous Britain, 1870-1914

Grotesque bodily transformations, tempting (lesbian?) vampiresses, alluring Decadent youths, and the occasional demon monkey will all make appearances this spring as we read, discuss, and analyze a selection of British fiction that documents late 19th- and early 20th-century imaginings of the monstrous. We will read our texts with an interest in and attention to what they reveal about changing sexual, psychological, political, social, and imperial relations. To give ourselves a better understanding of Britain, its cultures, and its cultural conflicts in the late Victorian and Edwardian moments, we will also read secondary, critical and historical materials.

Texts to be read include: Joseph Sheridan Le Fanu, “Green Tea” and “Carmilla” (1872); Robert Louis Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde* (1886); Oscar Wilde, *The Picture of Dorian Gray* (1891); Arthur Machen, *The Great God Pan* (1894); Bram Stoker, *Dracula* (1897); Richard Marsh, *The Beetle* (1897); and short stories by Mary Elizabeth Braddon, Edith Nesbit, Rudyard Kipling, H. H. Munro (“Saki”), M. R. James, and E. M. Forster.

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

Presentation: Lecture-discussion

Requirements: A Seminar Paper (12-15 pages) and its Drafts, an Annotated Bibliography, Response Papers, Presentations, Peer Review Writing Assessments

Texts: Luckhurst, ed., *Late Victorian Gothic Tales* (Oxford); Le Fanu, *In a Glass Darkly* (Oxford); Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde* (Norton Critical Edition); Stoker, *Dracula* (Norton Critical Edition); Wilde, *The Picture of Dorian Gray* (Broadview); Marsh, *The Beetle* (Broadview); Munro, *Collected Short Stories of Saki* (Wordsworth); James, *Collected Ghost Stories* (Wordsworth); Braddon, *At Chrichton Abbey and Other Horror Stories* (Wildside); Bland & Doan, eds., *Sexology Uncensored: The Documents of Sexual Science* (Chicago); Matthew, ed., *The Nineteenth-Century: The British Isles 1815-1901* (Short Oxford History of the British Isles) (Oxford); Gibaldi, ed., *MLA Handbook for Writers of Research Papers, 6th Edition* (Modern Language Association); and a photocopy packet of supplemental readings.

200A. Methods and Materials of Literary Research Sweet

MW 4:30 – 5:45

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

Presentation: Seminar, Discussion

Requirements: Response papers, oral presentation, annotated bibliography, and research essay.

Texts: Lois Tyson: *Critical Theory Today*, 2nd ed. (Routledge ISBN: 978-0415974103); Joyce Carol Oates, ed., *The Oxford Book of American Short Stories* (Oxford ISBN: 978-0195092622); *MLA Handbook for Writers of Research Papers*, 7th ed. (MLA ISBN: 978-1603290241); Julie Rivkin & Michael Ryan: *Literary Theory: An Anthology* (Blackwell ISBN: 978-1405106962)

200E. Curriculum and Assessment Heather

TR 4:30 – 5:45

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

Presentation: Lecture-discussion.

Prerequisites: None.

Requirements: Semester-long projects.

Texts: Graves, K. (2000). *Designing Language Courses*. ISBN: 978-0838479094

210C. Technology in Second Language Teaching Heather

TR 3:00 – 4:15

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

Presentation: Lecture-discussion.

Prerequisites: None.

Requirements: Group projects, journal, individual projects, literature review.

Text: TBA

215A. Reading/Vocabulary Acquisition Komiyama

MW 4:30 – 5:45

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

Presentation: Seminar/workshop.

Prerequisites: See TESOL prerequisites.

Requirements: Concurrent tutoring; discussion leading; lesson planning project; individual project

Texts: (1) Anderson, N. (2008), *Practical English Language Teaching: Reading*. McGraw Hill; (2) Grabe, W. & Stoller, F. (2011). *Teaching and Researching: Reading* (3rd Ed.). Pearson; (3) Zimmerman, C. B. (2008). *Word Knowledge*. Oxford University Press.

220A. Teaching Composition in College W 6:30 – 9:20pm **Smith**

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 work-in-progress, evaluation, assignments, course planning).

Presentation: Discussion/Workshop

Requirements: Weekly writing assignments, presentations, course design project, seminar paper.

Texts: T. R. Johnson, *Teaching Composition*, *Background Readings*: Paul Heilker/Peter Vandenberg, *Keywords in Composition Studies*, and additional texts

220D. Teaching and Composition Research **Melzer**

MW 4:30 – 5:45

This course:

- introduces students to the critical theories that inform the research methods and methodologies used in Composition Studies
- provides students with texts describing how to (and why to) conduct research in composition studies
- instructs students on ways to read current research for its practical applications in the composition classroom.

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

Presentation: Discussion/Workshop

Prerequisites: English 220A

Requirements: Research project, research methods bibliography entries, presentations, weekly postings to SacCT discussion board *Methods and Methodology in Composition Research*, Gesa Kirsch and Patricia Sullivan; *Under Construction: Working at the Intersections of Composition Theory, Research, and Practice*, Christine Farris and Chris Anson. Articles available as PDF files

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

The emphasis of this course will be on the theory and practice of the writing of the short story. Since ENG 230G offers students the chance to write flash fiction and other short shorts, students in ENG 230A will work on literary fiction and stories of at least ten pages. Course content consists predominantly of preparation and discussion of student work. Student work will be read aloud and discussed in class through a discourse established by the theoretical and craft readings in the class. During the first part of the semester we will work on the theory and craft of fiction writing, particularly in the way that it concerns the writing of the contemporary short story. We will also read and discuss the work of writers inside and away from the canon.

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

Presentation: Lecture-discussion, workshop.

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

Texts: John Gardner, *The Art of Fiction*, Henry James *The Art of the Novel*, Henry James *The Art of Criticism*, Flannery O'Connor *Mystery and Manners*, Helene Cixous, *Three Steps on the Ladder of Writing*, Ben Marcus, ed *The Anchor Book of New American Short Stories*, Tobias Wolff, ed. *The Vintage Book of Contemporary American Short Stories*; Noah Lukeman, *A Dash of Style*, handouts and possibly another anthology.

230B. Advanced Poetry Writing M 6:30 – 9:20pm **McKinney**

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

Presentation: Lecture-discussion, workshop

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

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

Texts: To be announced

230G. Flash Fiction/Prose Poetry**McKinney**

MWF 12:00-12:50

“It is even in / prose, I am a real poet” —Frank O’Hara

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

Presentation: Workshop, Lecture, Discussion

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

Required Texts: TBA

240A. Chaucer

TR 3:00 – 4:15

Zarins

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

Presentation: Lecture, discussion

Requirements: Short paper, class presentation, paper proposal, annotated bibliography, seminar paper.

Texts: Geoffrey Chaucer, *The Riverside Chaucer*; *Romance of the Rose*, by Guillaume de Lorris and Jean de Meun, trans. by Charles Dahlberg

240B. Victorian Fiction

M 6:30 - 9:20pm

Toise

Word and Flesh (The Victorian Web)

In the 21st century, we’re told, information technology has radically reshaped our sense of the self in limitless ways that make us and our literature utterly unique. Reading texts that include Eliot’s *Middlemarch*, Stoker’s *Dracula*, and Sir Arthur Conan Doyle’s detective fiction, we’ll question this ‘presentist’ view, examining how the “Victorian web” and information technology radically reshaped the nineteenth-century individual’s sense of sexuality and desire, truth and textuality, national and racial identity. We’ll see these texts in relation to the overwhelming developments in print, photographic, and telegraphic technology, among other inventions, and the ways in which technology – both now and then – shapes and reshapes not only identity but literary form and the construction of knowledge itself.

Presentation: Seminar

Requirements: About 3 shorter synthesis papers, an annotated bibliography, and longer seminar paper

Texts: Charles Dickens’s *Great Expectations* (Oxford University Press; isbn 9780199219766); George Eliot’s *Middlemarch* (Oxford University Press; isbn 9780199536757); Arthur Conan Doyle’s *The Case Book of Sherlock Holmes and His Last Bow* (Wordsworth Classics; isbn 9781853260704), *Bram Stoker’s Dracula* (Norton Critical Edition; isbn 978-0-393-97012-8); Anthony Trollope’s *The Prime Minister* (Oxford University Press; 9780199537754) and required class reader.

250F. Dickinson & Whitman

TR 6:00 – 7:15pm

Sweet

Once when asked to define poetry, Emily Dickinson responded, “If I read a book and it makes my whole body so cold no fire can warm me I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry.” The works of both Dickinson and her contemporary, Walt Whitman, often strike receptive readers in just such a powerful way. These two very innovative, nineteenth-century U.S. poets broke all the literary rules of their age as they composed works that challenge the very notion of what poetry is and what it can do. While Whitman set out to

construct a poetic voice grand enough to speak for his nation in the self-described “barbaric yawp” of *Leaves of Grass*, the elusive and intensely private Dickinson would liken her own poetic voice to a “loaded gun,” whose report would reply from surrounding mountains. In common, the two writers would harness the power of their poetic expression to explore vital and dangerous themes such as sex and the body, death, desire, loneliness, transcendence and despair. In this course, we will read the poetry of both authors alongside contemporary writings, a selection of critical works, and essays in psychoanalytic theory, gender studies, and literary history.

Presentation: Seminar, discussion
Requirements: 1 5-6 page paper, an oral presentation; a longer 10-12 page research paper, and an in-class final exam.

Texts: Michael Moon, ed.: *Leaves of Grass and Other Writings* (Norton ISBN: 978-0393974966); R.W. Franklin, ed.: *The Poems of Emily Dickinson: Reading Edition* (Belknap ISBN: 978-0674018242); Wendy Martin: *The Cambridge Introduction to Emily Dickinson* (Cambridge UP ISBN: 978-0521672702); M. Jimmie Killingsworth: *The Cambridge Introduction to Walt Whitman* (Cambridge UP ISBN: 978-0521670944); Ralph Waldo Emerson: *Nature and Selected Essays* (Penguin ISBN: 978-0142437629)

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

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

Requirements: Two critical papers, one oral presentation

Presentation: Seminar; Discussion

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

250T. Postmodern Literature W 6:30 – 9:20pm **Rice**

Once upon a time, and a very good time it was, there comes [sic] a screaming across the sky. It has happened before, but there is nothing to compare it to now. And so postmodernity began and so now it ends or ended before it ends, not so much with a bang as with a whimper of defaults and bank crashes. The lonely signifier taking a line of flight and disappearing into an appropriated image of the dark night of the soul. And now that postmodernism is dead, has been murdered or has suicided out of boredom, let the necrophiliacs among us begin to toy with its diseased corpse.

We will explore texts that were established as “instant classics” on the inside of the postmodern canon while also exploring texts that ruptured the very ontology of their own making. We will, in essence, storm the reality studio while detouring the institutions that made it all so.

And yet.

Throughout this seminar, there will also be beauty and poetic longing in liminal moment/spaces between appear and disappear.

This “class” will interweave post structural theory and reading habits with the tender and joyous deconstructive practices of writing outside the margins and of desiring to write alongside, to write with an imaginary intimacy *near to* the longing of the narratives, to be here/there. In order to do this, along with the texts listed below, students will confront and get lost in short texts by Derrida, Deleuze, Kristeva, Cixous, Jabes, Levinas, Trinh, Barthes, Baudrillard, Spivak, Lyotard, Irigaray, Sontag, Hassan, Butler, et al.

Presentation: Lecture, discussions

Requirements: Seminar paper, final exam, short position papers. Curiosity and a willing suspension of disbelief.

Texts: Kathy Acker, *Don Quixote*; David Foster Wallace, *Infinite Jest*; Theresa Hak Kyung Cha, *Dictee*; William S. Burroughs, *Naked Lunch*; Gayl Jones *Corregidora*; Hal Foster, ed. *The Anti-Aesthetic*; Nicole Brossard, *Mauve Desert*; William T. Vollmann, *The Rainbow Stories*; Clarice Lispector, *The Passion According to G.H.*; Mark Danielewski *House of Leaves*; Jorge Luis Borges *Everything and Nothing*; handouts

and others (possibly Thomas Pynchon’s *Gravity’s Rainbow*...)

280B. The Ethics of African-American Verbal Aesthetics

T 6:30 – 9:20pm **Ridley**

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

Requirements: Near perfect attendance. Seminar presentations. A 20-25 page literary research essay.

Texts: A course reader of photocopies including poems by Black Nationalists of the ‘60s and various theoretical articles. Also, Richard Wright’s *Native Son*, Zora Neale Hurston’s *Their Eyes Were Watching God*, Ralph Ellison’s *Invisible Man*, Alice Walker’s *The Color Purple*, Toni Morrison’s *Beloved*, *Paradise*, and *Playing in the Dark*, Samuel Delaney’s *Stars In My Pocket Like Grains of Sand*, Percival Everett’s *Erasure* and *Glyph*, Henry Louis Gates’s *Signifying Monkey*.

410A. Writing Center Theory and Practice: Internships

TR 4:30 – 5:45 **Proctor**

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 TR 6:00-7:15pm **McKee**

English 410B is a practicum in teaching English as a Second Language (ESL). The internship will give students an opportunity to experience the day-to-day life of an ESL class and a hands-on opportunity to design lessons, respond to assignments, conduct class discussion, and meet with students. Seminar meetings will provide an overview of the ESL writing curriculum and teaching methodology. Sessions will include modeling and discussion of teaching points and techniques, workshops on teaching activities, and guidance in responding to ESL writing. In addition to attending the 410B seminar, 410B students will serve as an intern in an ESL writing class. English 410B is graded CR/NC. Instructor approval required.

Presentation: Seminar-workshop.

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

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

410E. Teaching Writing in the Community College **Smith**

M 6:30 – 9:20pm

In this course, graduate students considering a teaching career become teaching interns in a composition class at one of the area community colleges. Students work with a mentor teacher at a community college and meet periodically at Sac State. The internship gives students an

opportunity to experience the day-to-day life of a composition class and a hands-on opportunity to design assignments, respond to student writing, conduct class discussions, and meet with students individually. At the same time, in the Sac State meetings we will address teaching issues and composition theory. If you plan to take this course, you must contact Professor Smith at smithc@csus.edu during fall semester in order to be placed in a spring internship.

Prerequisites: English 220A

Texts: Roen, Pajonta, et al, *Strategies for Teaching First-Year Composition*. Tinberg and Nadeau, *Community College Writers, Exceeding Expectations*

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

MW 3:00 – 4:15

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 Zarins. 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 Lee-Keller or Toise) and supervised by the Internship Coordinator (Professor Zarins). For Spring 2011, students will be placed in one of the following courses: Engl 40B British Literature II with Professor Toise and Engl 50B American Literature II with Professor Lee-Keller; please see course descriptions for further information regarding these courses.

Interested students should file a “410F Placement Form” and “410F Release of Liability Form” in Professor Zarins’ mailbox; these forms can be found on the department website (<<http://www.csus.edu/engl>>) under “internships.” Interested students should also contact either Dr. Lee-Keller or Dr. Toise, depending on the student’s internship preferences.

Presentation: Internship/Seminar

Prerequisites: Permission of Internship Coordinator and Approval of 40B, 50B instructor, “placement form,” and “release form.”

Requirements: Portfolio of assignments; presentations

Texts: TBA

500. Culminating Experience **TR 6:00 – 7:15pm** **Toise**

For students preparing to take the comprehensive examination in literature under Plan C of the M.A. (see description on page 10). This class will meet approximately 9 times before the exam in April; 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.

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

598T. TESOL Culminating Experience **TR 4:30 – 5:45** **Seo**

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.

Culminating Experience for the English MA

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>