English Department

Course Description Booklet

Fall 2013

http://www.csus.edu/engl/course.htm
### 1A*. College Composition

**Staff**

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

**Prerequisites:**

**Requirements:**

**GE:**

**Note:**

This course will be renumbered in Spring 2014 as English 5.

### 2*. College Composition for Multilingual Writers

**Staff**

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.

**Prerequisites:**

**Requirements:**

**GE:**

**Texts:**

**Note:**

This course will be renumbered in Spring 2014 as English 5.

### 10*. Academic Literacies I

**Staff**

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:**

**GE:**

**Note:**

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

**Staff**

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:**

**GE:**

### 16. Structure of English

This course will introduce important terms, concepts, rules, and usages of traditional grammar and help students build foundational knowledge in understanding traditional grammar. Students will practice applying the knowledge at both the sentence level and discourse level.

**Presentation:**

**Requirements:**

**Text:**

**Note:**

English 1A, 1C, 2, 5, 5M, 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.

### 20*. College Composition II

**Staff**

An advanced writing course that builds upon the critical thinking, reading, and writing processes introduced in English 1A, 2, 10 or 11. 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:**

**Requirement:**

**GE:**

**Note:**

This course will be renumbered in Spring 2014 as English 5.

### 20M*. College Composition II (Multilingual)

**Staff**

An advanced writing course for multilingual students that builds upon the critical thinking, reading, and writing processes introduced in English 1A, 2, 10 or 11. 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:**

**Requirement:**

**GE:**

**Note:**

This course will be renumbered in Spring 2014 as English 5.

### 30A. Introduction to Creative Writing

**McKinney**

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. Students will be introduced to peer critiquing known as “workshop.”

**Presentation:**

**Texts:**

**Note:**

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:** Richard Ford *The Granta Book of the American Short Story, Volume Two*: Getham Writers’ Workshop: Writing Fiction

### 65. Introduction to World Literature

**Buchanan**

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

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

**Presentation:** Lecture / discussion.

**Texts:**
- Chinua Achebe, *Things Fall Apart*
- V.S. Naipaul, *The Mystic Masseur*
- Margaret Atwood, *Surfacing*

**G.E.:** Fulfills Area C3 (Beginning Fall 2013 Fulfills Area C2)

### 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.

### 97. Introduction to Film Studies

**Rice**

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

**Prerequisites:** None

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

**requirements:** Short, formal critical-analytical essays, midterm exam and final exam.

**Texts:**
- *The Granta Book of the American Short Story*
- *Richard Ford The Granta Book of the American Short Story*
- *Norton Anthology, 9th edition, volumes A and B (I will order the ABC package, but you only need A and B — get whichever is less expensive)*

**G.E.:** Fulfills Area C3 (Beginning Fall 2013 Fulfills Area C2)

### 100Z. Topics in Theory: Introduction to Feminist Literary Criticism

**Sweet**

“We hold ourselves back in ways both big and small, by lacking self-confidence, by not raising our hands, and by pulling back when we should be leaning in.” So writes the controversial Facebook Chief Operating Officer Sheryl Sandberg in her efforts to encourage more women to stay with their careers, to participate in civic society, and even to gain positions of leadership. Sandberg’s claims have generated no small amount of hostility, a reaction that sparks questions about what goals are appropriate for women. Should women—or anyone?—strive to “have it all”? Who is accountable for women’s lesser representations in high levels of business, politics, and higher education? What would need to change for women to participate more fully? What constitutes “womanhood,” anyway? This class will explore such questions through an introduction to feminist theories and literary criticism. We will read a variety of feminist writers, including Adrienne Rich, Judith Butler, bell hooks, Luce Irigaray, Gayatri Spivak, Geraldine Heng, and Anne McClintock, as we also explore the ways in which cultural expression in film, poetry, and fiction can both promote and undermine social understandings of women’s roles and rights.

**Presentation:** Lecture-discussion.

**Note:**

Utilizes computers; may be repeated for credit.
109M*. Writing for GWAR Placement Multilingual Writers  
**Heather**

**TR 4:30 – 5:45**

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 L886 or W87 placement number of 50.

**Texts:**

109W*. Writing for GWAR Placement Multilingual Writers  
**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.

**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 L886 or W87 placement number of 50.

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

**MW 3:00 – 4:15; TR 3:00 – 4:15**

English 110A is an introductory course for students who have no previous formal studies in modern linguistics. This course is designed to acquaint students—especially those who wish to teach English—with the ways language operates, focusing on the subareas of linguistics that are most relevant for classroom teachers. Major topics covered in the course include phonetics, phonology, morphology, morphophonology, and syntax. Whenever relevant, language acquisition and social patterns of language use will also be discussed. English 110A is required for the English Subject Matter Program, TESOL Minor, and TESOL Certificates. It is a prerequisite for the TESOL MA Program.

**Presentation:**
Lecture-discussion.

**Prerequisites:**
None, but English 16 or 110J is recommended.

**Requirements:**
Midterms and final; graded homework.

**Text:**

110B. History of the English Language  
**Clark**

**TR 12:00 – 1:15**

A survey of the linguistic and social history of the English language, tracing it from its misty Proto-Indo-European origins, through its arrival on the British Isles (Old English), its absorption of Old French-speaking vikings (Middle English), to its becoming the most widely spoken language of the world. Costumes optional.

**Presentation:**
Lecture-discussion.

**Requirements:**
Assignments, examinations.

**Texts:**
To be selected.

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

**TR 1:30 – 2:45**

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

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

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

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

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

**MW 3:00 – 4:15; TR 12:00 – 1:15**

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

**Presentation:**
Lecture-discussion.

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

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

**Texts:**

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:**

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

**MW 1:30 – 2:45; TR 3:00 – 4:15**

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 Common Core State Standards for English Language Arts and Literacy for Grades K-6 will be made, with an emphasis on the Writing Standards.

**Presentation:**
Lecture/discussion.

**Requirements:**
Exams, Homework, Final Exam, and applied paper.
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Specifically designed for prospective secondary school English teachers, this course will combine theory and practice in the teaching of literature. We will consider critical issues related to the teaching of literature and film in High School and examine strategies designed to make them accessible to students. We will read widely in the field of Young Adult literature as well as reviewing the traditional High School literature canon.

Presentation: Lecture, discussion, and group activities.
Prerequisites: Eng 110J, Eng 120A, senior status.
Requirements: Regular informal writing, three formal papers (including a school site observation report) and a comprehensive final exam.

Texts: Blau: The Literature Workshop; Cormier: The Chocolate War; Shakespeare: Macbeth; and other texts available online.

116B. Children’s Literary Classics

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. Attention will be given to the Common Core State Standards which relate to the teaching of literature.

Presentation: Lecture-discussion.
Requirements: Frequent written responses, short quizzes, two formal papers (including a study of a child’s responses to literature) and a final exam.

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

116B. Children’s Literary Classics

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

Presentation: Lecture-discussion.
Texts: To be selected.

120A. Advanced Composition

This course takes the form of a writing workshop that will involve extensive revision and feedback from peers and instructor and that will proceed on the assumption that anyone’s writing can improve. At this level of academic development you should be writing about subjects that are intellectually challenging and ideas that you can’t express clearly the first time around; you should also be interested in expressing yourself in language that is not only clear but also compelling. You will produce four pieces of non-fictional expository prose, at least one of which will draw on extensive research, and a final reflective essay in which you foreground the evidence of revision in your writing.

Presentation: Workshop.
Prerequisites: Passing score on WPJ exam, eligibility for a WI course.
Requirements: Four extensively revised pieces of expository prose and one final reflective essay.
Texts: Various essays to be found online.

120A. Advanced Composition

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

Requirements: Analytical essays and peer-review exercises.
Prerequisites: Passing score on WPJ exam, eligibility for a WI course.
Presentation: Lecture-discussion and workshop.
Texts: Are likely to include: A selection of poetry, short fiction, and non-fiction.

125B. Writing and the Young Writer

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

Presentation: Discussion, light lecture, and group activities.
Prerequisites: Eng 110J or equivalent, Eng 20 or 120A.
Requirements: Participation, regular reading and writing events, classroom observation, and a final project. Ready access to SacCT required.

Texts: Teaching Composition: Background Readings, 3rd ed., ed. T.R. Johnson; Because Writing Matters, by The National Writing Project and Carl Nagin; Teaching Adolescent Writers, by Kelly Gallagher; Bird by Bird; Some Instructions on Writing and Life, by Anne Lamott.

125E. Academic Reading & Writing in a Second Language

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

Presentation: Lecture/discussion.
Requirements: Several projects and papers, including lesson planning.
Prerequisites: None.

130D. Meter and Rhythm

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

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metered forms, but the evaluation of those poems will be based solely on the technical aspects of meter and form, not on poetic "quality." Therefore, non-poets need have no fear of failure based on the quality of their verse.

**Presentation:** Lecture/Discussion

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

**Texts:**
- To be selected

### 130M. Art of Autobiography  
**TR 12:00 – 1:15**  
**Rice**

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 a 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. Students keep a journal and write several drafts of an autobiographical essay, which they present for critique and commentary. They also read and analyze several biographies and journals by writers from diverse ethnic and cultural backgrounds.

**Presentation:** Lecture/Discussion/Workshop

**Requirements:** 15 to 20 pages of original autobiographical work, a number of short two page assignments. Regular attendance and participation.

**Texts:**
- Fulfill *Area C4 and Writing Intensive. (Beginning Fall 2013 course will fulfill Area C1 and Writing Intensively.)*

### 140F. The Golden Age of Satire  
**TR 6:30 – 9:20**  
**Gieger**

This course will examine works of satire written in England between 1660 and the 1770s. We will start our discussions of the texts by way of four general topic areas ("Political Realities & Political Fantasies," "A Place in the World: Poets & Critics," "Men & Women: Conflicting Stories," and "Shopping---for Luxury & Vice"), and we will see how our writers use satire to address these topics and other anxieties and concerns of their day (and our own!). Authors/texts to be read include John Wilmot, the Earl of Rochester (bawdy satires on King Charles II and Restoration England); John Dryden (Absalom & Achitophel); Aphra Behn (The Lucky Chance); Jonathan Swift (Gulliver's Travels); Alexander Pope (The Rape of the Lock); John Gay (The Beggar's Opera); Joseph Addison and Sir Richard Steele (essays from *The Spectator*); Lady Mary Wortley Montagu (*The Reason That Induced Dr. Swift to Write a Poem Called the Lady’s Dressing Room*); Henry Fielding (*The Tragedy of Tragedies*); Anne Finch (poems and fables); Bernard Mandeville (*The Grumbling Hive*); Samuel Johnson (Rasselas); and Richard Brinsley Sheridan (*The School for Scandal*).

**Presentation:** Lecture-Discussion

**Requirements:** Longer paper, midterm and final exams, reading quizzes, response papers.

**Texts:**

### 145B. Shakespeare – Early Plays  
**TR 3:00 – 4:15**  
**Yen**

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

**Presentation:** Lecture and Group Discussions

**Requirements:** Reading quizzes, 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.*

### 145I. John Milton  
**TR 12:00 – 1:15**  
**Yen**

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

**Presentation:** Lecture-Discussion

**Requirements:** Reading quizzes, group oral presentation

**Texts:**
- To be determined

### 150C. American Realism  
**TR 1:30 – 2:45**  
**Lee**

The post-Reconstruction period up through the early years of the twentieth century saw the rise of Realism as the terrain of experimenting, exploring, and contesting understandings of new social formations in relation to sectional divisions, rapid industrialization, the rise of the new middle class, expanding roles of women in civic life, and immigration from various places in the world. This class will explore a variety of representations of the social legacy of the past, the expansion of the dominant social order, and the emergence of alternate cultural expressions.

**Presentation:** Discussion, extensive student participation.

**Requirements:** Two one-page response papers; one one-page paper proposal; one 7- to 9-page final paper; reading quizzes; and oral presentations.

**Texts:**

### 150F. Contemporary American Fiction: 1950-Present  
**MW 1:30 – 2:45**  
**Madden**

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

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

**Presentation:** Lecture-discussion.

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

**Texts:**
- Barth, *The End of the Road, Roth, The Ghost Writer; Didion, Play It As It Lays; Berger, Neighbors; Robinson, Housekeeping; Ellison, Invisible Man; Pynchon, The Crying of Lot 49*
plays to give us a wide exposure (or re-exposure) to American drama and its writers in the twentieth century. To texts to read may include: Susan Glaspell, Trifles; Sophie Treadwell, Machinal; Georgia Douglas Johnson, Plumes; Eugene O’Neill, Bound East for Cardiff and The Hairy Ape; Clifford Odets, Waiting for Lefty; Thornton Wilder, Our Town; Lillian Hellman, The Little Foxes; Arthur Miller, Death of a Salesman; Tennessee Williams, A Streetcar Named Desire; Lorraine Hansberry, A Raisin in the Sun; William Inge, The Boy in the Basement; Edward Albee, Who’s Afraid of Virginia Woolf; Adrienne Kennedy, A Movie Star Has to Star in Black and White; Sam Shepard, Buried Child; August Wilson, Fences; David Mamet, Glengarry Glen Ross; Douglas Carter Beane, As Bees in Honey Drown; Diana Son, Satellites

150P. The American Gothic

TR 10:30 – 11:45

With its representations of howling wildernesses, rapacious colonizers, dusky “savages,” child-tormenting witches, and a wrathful God overseeing the whole business, American literary history, it has been said, began in a Gothic mode. In this course, we will explore the origins and development of the Gothic through 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, 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 about sexuality, race, disease, violation, rebellion, madness, and death, and we will inquire into that thrill of macabre pleasure that attends the exploration of the darker side of life.

155E. Hemingway and Fitzgerald

TR 1:30 – 2:45

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.

165A. Survey of Irish Literature

MW 12:00 – 1:15

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

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

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

170E. Short Fiction

MW 4:30 – 5:45

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

170H. Introduction to Comedy

W 6:30 – 9:20

In this course, we will discuss everyone and everything from Aristophanes to Animal House, from Shakespeare to screwball romantic comedy, from medieval fabliaux to Mae West and Monty Python. We will examine a variety of comedic traditions by reading plays and screening films (Films to be screened will likely include Bringing Up Baby, The Lady Eve, Duck Soup, The Immigrant, She Done Him Wrong, and Valley of the Dolls). Each night’s topic heading promises either the title of a sub-generic field (“comedy of manners,” “black comedy,” “sentimental comedy,” etc.) or a possible starting point for thematic investigation or debate (“comedy and melodrama,” “satire, values, and community,” “camp, gender, and sexuality,” etc.). Some of the questions we will ask are: What is the nature of the relationship between comedy and authority? What have been and what are the societal spaces and social functions of the comic—pagan
festivals? state-sanctioned theater? Hollywood movies? Is there an element of “carnivalesque” laughter in all comedy? If so, is comedy really as revolutionary as Bakhtin claims? And what about satire? Can comedy truly laugh people out of their vices? Does comedy have a morality all its own? What do we make of mixed genres (tragi-comedy or sentimental comedy)? What is to be gained by making our emotions go in supposedly opposite directions? What can comedy add to our understanding of the conflicted relationships between men and women? Between gays and straights? Between majority populations and their minorities? Between past beliefs and contemporary ideals? Between popular culture and high culture? Warning: Some of the texts we study will feature moments of graphic violence and/or explicit sexuality.

170Z. 20th-Century Fiction

MW 12:00 – 1:15

This course will focus primarily on British and American fiction from the early twentieth century, comparing the reactions of writers on either side of the Atlantic to the social, political and sexual changes that marked their (and partly our) lifetimes. The course will begin with works by writers such as Fitzgerald, Hurston, Joyce, Salinger, and Woolf and culminate in an examination of Nabokov’s scandalous, exuberant masterpiece, Lolita.

Presentation: Lecture/Discussion

Requirements: Two papers, journals and oral presentations.

Texts: F. Scott Fitzgerald’s The Great Gatsby, James Joyce’s Ulysses, Virginia Woolf’s To the Lighthouse, Vladimir Nabokov’s Lolita, and others.

GE: Fulfills Area C4 and Writing Intensive.

180M. Asian-American Literature

TR 4:30 – 5:45

Yen

English 180M is a writing intensive (WI) course and it also fulfills the General Education Race and Ethnicity graduation requirement (C4). It is designed as an introduction to the diversity and richness of Asian American texts. We will start with Amy Tan’s Joy Luck Club, which introduces readers to the Chinese American community as well as explores complex family dynamics that all readers can relate to, particularly in mother-daughter relationships. We will also read many other exciting authors, some who are considered “classics” and others who are just starting off on their writing careers. 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.

Presentation: Lecture-discussion

Requirements: Reading quizzes, papers, group oral presentation

Texts: F. Scott Fitzgerald’s The Great Gatsby, James Joyce’s Dubliners, Zora Neale Hurston’s Their Eyes Were Watching God, J. D. Salinger’s The Catcher in the Rye, Virginia Woolf’s The Lighthouse, Vladimir Nabokov’s Lolita, and others.

GE: Fulfills Area C4 and Writing Intensive.

190R. Romance Fiction

MW 1:30 – 2:45

Gieger

Readings in and analyses of romance fiction, focusing on the pleasures to be found in genre, formula, and popular fiction. Romance fiction continually promises emotional (and sexual) fulfillment for its characters, but what do the (women?) readers of romance novels receive from their reading experiences? Critical, secondary materials will help us theorize the appeals, dangers, and uses of romance fiction as we chart its various manifestations and variations (Jane Austen classic [celebrating the 200th anniversary of Pride and Prejudice!], gothic, family, workplace, circle-of-friends/women, historical, African American Latina, Regency, Christian, comic, vampire/paranormal, , interracial, lesbian & gay, suspense, ménage-a-trois, BDSM erotica). Warning: Many of the texts we read will feature, as you might guess, moments of explicit sexuality.

Presentation: Lecture/Discussion

Requirements: Reading Quizzes; Discussion Questions; Presentations; Creative Project; Midterm; Final Exam; and a 6-page Research Paper

Texts: Jane Austen, Pride and Prejudice; Daphne DuMaurier, Jamaica Inn; Valerie Taylor, The Girls in 3-B; Michelle Douglas, Bella’s Impossible Boss; Tina Radcliffe, Mending the Doctor’s Heart; Vicki Lewis Thompson, Nerd in Shining Armor; Alissa Valdez-Rodriquez, The Dirty Girls Social Club; Theadora Taylor, Her Perfect Gift; Johanna Lindsey, Tender is the Storm; Beverly Jenkins, Always and Forever; Georgette Heyer, Faro’s Daughter; J. L. Langley, The Enveloper Affair; A. N. Roquelaure/Anne Rice, Beauty’s Release; J. R. Ward, Dark Lover; Rachel Bo, Double Jeopardy; Jayne Ann Krentz, Dangerous Mean & Adventurous Women; Sarah S. G. Frantz & Eric Murphy Selinger, New Approaches to Popular Romance Fiction

195A. Writing Center Theory and Practice: Internship

TR 4:30 – 5:45

Melzer

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

Presentation: Discussion

Requirements: A “B” or better in ENGL20 or ENGL120 or a writing intensive course

Texts: Peer observations, informal SACCt reading posts; Tutor Book article, intern tutoring in the Writing Center

195C. Careers in English – Internships

MW 10:00 – 10:50

Zarins

Internships are a valuable way to get a handle on your future before graduation. They boost your resume and help you explore career options. They also teach you to form your own contacts and search for work options. Earn 3 units (CR/NC) for 150 hours of work. Internships may be paid or unpaid. For more information contact Prof. Zarins at zarins@csus.edu or CLV 159 as early as possible before the semester begins about internship opportunities. Please note, registered students for English 195C (or 410C for graduate students) must turn in a signed Agreement Form.

Presentation: Internship—supervised, experiential, learning.

Requirements: A letter of interest, group meetings, regular internship update reports, and final report evaluating your internship (8 pages). See syllabus each semester.
**198T. Senior Seminar: Interational Sociolinguistics**

Transcriptions of authentic, real-time (and typically face-to-face) conversations together with (quasi real-time) text messages constitute the texts of this class. First, we will become acquainted with the analytical tools of international sociolinguistics (a.k.a. discourse analysis, conversation analysis). 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 the differences between conversations with the same person across two different media (e.g., face-to-face conversation vs. text messaging).

**Presentation:** Lecture/discussion

**Requirements:** Minor assignments, in-common analysis, and the seminar paper (access to audiorecording or audio/video) device readings, teacher-provided soundfiles, student-recorded soundfiles.

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**198T. Senior Seminar: The Zombie Apocalypse in Literature and Culture**

This semester, we will engage with a variety of texts—novels, comics, film, television, and (to a limited extent) video games—using theoretical lenses to examine how and why the zombies so capture our collective imagination and the ways in which they serve as literary and cultural symbols. We’ll trace the varying figure of the zombie from its folkloric origins to its 21st century cultural prevalence.

This being a senior seminar, we’ll use the texts with which we engage as a platform for your deeper inquiry, research and writing. All of our work will focus on and culminate in a 12-15-page seminar paper.

**Presentation:** Discussion. Some light lecture, but mostly discussion.

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

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

**Texts:** The reading list for this course is not yet finalized, but likely titles include *World War Z*, by Max Brooks; *I Am Legend*, by Richard Matheson, *The Walking Dead*, Vols. 1 and 2, by Robert Kirkman and Tony Moore, *Warm Bodies*, by Isaac Marion, *The Living Dead*, ed. John Joseph Adams (anthology), *Dead of Night*, Jonathan Maberry. You will also be required to watch several films on your own time; a Netflix account that includes DVD rental might be useful.

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**198T. Senior Seminar: Norse mythology from Odin to Gandalf**

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

**Presentation:** Lecture-discussion

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

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

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**200A. Methods and Materials of Literary Research**

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, Marxist 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:** Four one-page response papers, one in-class presentation, one paper proposal, one annotated bibliography, and one conference-length paper (8 to 10 pages).


**Note:** Students must contact Hellen Lee at hellen.lee@csus.edu to obtain an advance copy of the course syllabus and the reading assignments for the first day. Syllabus will be available a few weeks before the start of the semester.

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**200D. TESOL Research Methods**

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

**Presentation:** Lecture-discussion

**Prerequisites:** None.

**Requirements:** Course project, response papers, group presentation, and take-home final.


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**200E. Curriculum and Assessment**

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:** Seminar

**Prerequisites:** None.

**Requirements:** One semester-long project.


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**215A. Reading/Vocabulary Acquisition**

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, whole language approaches, text linguistics, and assessment techniques.

**Presentation:** Lecture-discussion

**Requirements:** TBA

**Prerequisites:** See TESOL prerequisites.

**Texts:** TBA

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**220A. Teaching Composition in College**

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

**Presentation:** Discussion, Workshops, Presentations.
220C. Topics in Composition—Teaching Diverse Learners

**MW 4:30 – 5:45**

**Heckathorn**

English 220C is a rotating topics course in composition. This section will explore college-level writing instruction with an eye toward diverse learners. We will read books dealing with a number of different aspects of diversity—adult students, learning disabled students, multilingual students, etc. The class will explore how these and other notions of diversity create both opportunities and challenges in the writing classroom and how best to theoretically and practically sculpt one’s teaching accordingly.

**Presentation:** Seminar-workshop.

**Prerequisites:** English 220A

**Requirements:** Regular response papers, online posts, annotated bibliography, major culminating essay. To be selected.

**Texts:**

230D. Meter and Rhythm

**MW 12:00 – 12:50**

**McKinney**

Prosody is the general term that encompasses all aspects of poetic meter and form. Meter (from Latin *metrum*, “measure”) is simply a controlled pattern of auditory stimuli established in a line of poetry. Rhythm refers to the actual sound and inflection of words, the free give-and-take of accents, inflections, and pauses within a line of petry. 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 language-prosodic practice and then to progress to fairly advanced levels of competence in it. The goal is to provide answers to questions most often asked about prosody, not only for the reader uncertain how to hear or perform poems written in meter, but also for the poet attempting to use meter and rhyme as compositional resources. The course will include history, theory and practice. Students will be required to write poems in metered forms, but the evaluation of those poems will be based solely on the technical aspects of meter and form, not on poetic “quality.” Therefore, non-poets need have no fear of failure based on the quality of their verse.

**Presentation:** Lecture/Discussion

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

230X. Master Class in Writing Fiction

**MW 630-920**

**Rice**

This course is designed to help you shape a full-length fiction project, i.e. a novel or a short story collection. Students will meet individually with the instructor to discuss their work and will receive close, personal supervision. This course is specifically designed for students with an abundance of passion for writing fiction. Deep passion. For students who want to revitalize language. Students who want to make art instead of consume junk. This course gives you permission to write deep into the surrealist night of bliss. This course allows you to become immortal by writing a sentence that trembles. Quit reading this, go write stories.

**Presentation:** No class meetings after first meeting. Student and professor meet approximately two to three times a week to discuss student work.

**Requirements:** Approximately 30 pages of fiction

**Prerequisites:** It is strongly recommended that students have had one of the following courses: English 130A, 230A or their equivalents. Arranged individually with each student.

**Texts:**

230Y. Master Class in Writing Poetry

**MW 4:30 – 5:45**

**McKinney**

NOTE – Scheduling regulations require that a day and time be listed for all classes. Disregard the listed schedule for 230Y. This course is a one-on-one tutorial, which meets neither regularly nor as a class. It is designed to provide 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:** Core Samples from the World by Forrest Gander; Tantivy by Donald Revell; Stan’s Leap by Sharon Olds; The New Black by Evie Shockley

240J. James Joyce

**M 6:30 – 9:20**

**Buchanan**

Considered by many to among the greatest prose stylists in English Literature, on a par with Shakespeare, James Joyce is a monument among twentieth-century writers. He once boasted that if his masterpiece, *Ulysses*, wasn’t worth reading, then life wasn’t worth living—and many have agreed with him! Indeed, *Ulysses* seemed so brilliant and innovative that some felt it would put an end to the novel, but its symbolism and structure is so intricate that it has kept generations of fiction critics in business. Beyond or aside from these accomplishments, Joyce is a comic, introspective writer whose most memorable work draws inspiration from Irish culture as well as his own life. This course will focus much of its attention on *Ulysses*, but it will also examine his other major fictions, studying these works in relationship to the life out of which they grew, as well as in their historical and intellectual context.

**Requirements:** Seminar paper, oral reports, journal entries.

**Texts:** Joyce: *Dubliners*, Portrait of the Artist as a Young Man, *Ulysses*, *Blasire*, *The Bloomsday Book*

250A. Wharton and Cather

**TR 4:30 – 5:45**

**Wanlass**

This course will show how these two major American writers, poised on the threshold of the twentieth century—and pulled simultaneously forward and back—explore similar themes, such as the conflict between the new and the old social order, and especially the new freedoms, and attendant problems, of women’s roles during this liminal period. This course will also focus on the ways in which Wharton’s and Cather’s works explore the concept of space (as evoked in Virginia Woolf’s *A Room of One’s Own*: the idea that women need a place of their own to think and create)—Wharton with her eye on the interior space of rooms, and Cather with her eye on the exterior space of landscapes. In examining the ways in which these writers’ works both intersect and diverge in theme and technique, students will gain appreciation for the richness of early American literature.

**Requirements:** Two papers, oral presentation

**Texts:** Wharton’s *The House of Mirth*, *The Reef*, *Summer*, *The Age of Innocence*, Cather’s *My Antonia*, *The Song of the Lark*, *A Lost Lady*, *The Professor’s House*

250K. Contemporary American Fiction

**W 6:30 – 9:20**

**Madden**

At the conclusion of “Is America Falling Apart?” Anthony Burgess writes, “The guides, as always, lie among the writers and artists....they can at least...” This course will present some of the most prominent American novelists today with the aim of charting some of the diverse
fictional responses to a culture in a state of transition. Students will also examine pertinent secondary sources that deal with this period.

**Presentation:** Seminar

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

**Texts:**
- Percy, *The Moviegoer*
- Gloss, *Wild Life*
- West, *The Very Rich Hours of Count von Stauffenberg*
- Nabokov, *Lolita*
- Roth, *The Counter Life*
- DeLillo, *White Noise*
- Robinson, *Housekeeping*
- Everett, *Erasure*

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**410A. Writing Center Theory & Practice: Internship**  
Melzer  
TR 4:30-5:45

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

**Presentation:** Discussion

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

**Requirements:**
- peer observations, informal SACCT reading posts; Tutor Book article, intern tutoring in the Writing Center

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

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**410C. Careers in English – Internships**  
Zarins  
MWF 10:00 – 10:50

Internships are a valuable way to get a handle on your future before graduation. They boost your resume and help you explore career options. They also teach you to form your own contacts and search for work options. Earn 3 units (CR/NC) for 150 hours of work. Internships may be paid or unpaid. For more information contact Prof. Zarins at zarins@csus.edu or CLV 159 as early as possible before the semester begins about internship opportunities. Please note, registered students for English 195C (or 410C for graduate students) must turn in a signed Agreement Form.

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

**Requirements:**
- A letter of interest, group meetings, regular internship update reports, and final report evaluating your internship (8 pages). See syllabus each semester.

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**500. Culminating Experience**  
Staff  
R 6:30 – 9:20

All English MA students signing up for English 500 (literature comprehensive exam or literature thesis, creative writing comprehensive exam, and composition project) should fill out the sign-off sheets for the Culminating Experience (English 500) found on the English Department website, www.csus.edu/engl; please go to “Graduate Programs” and then “Thesis, Exam, and Project Signoff Forms.” This form can be turned as soon as your registration period for Fall 2013 is open and you have collected the appropriate signatures and required material; the form must be submitted no later than the second week of the Fall 2013 semester.

- Students following the Creative Writing concentration should consult their faculty advisor to make sure they understand the format of the Creative Writing Comprehensive Exam and fill out the appropriate sign-off sheet.

- Students following the Composition concentration should consult their faculty advisor to make sure they understand the format of the Composition Project and fill out the appropriate sign-off sheet.

- Students following the Literature concentration who are seeking approval to write a thesis as their culminating experience should consult their faculty advisor to make sure they understand the requirements of the Thesis and fill out the appropriate sign-off sheet.

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**598T. TESOL Culminating Experience**  
Komiyama  
TR 6:00 – 7:15

Review of the field of TESOL in preparation for the M.A. Comprehensive Examination. TESOL students who choose the thesis or project options for the culminating experience should also register for this course.

**Presentation:** Seminar

**Prerequisites:** TESOL program required courses and linguistics electives

**Requirements:** Discussion leading, comprehensive examination

**Text:**  
No book required