**Department of English**

**Spring 2014 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](http://www.csus.edu/schedule).

**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.

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**1A*. Basic Writing Skills**

- Staff

Prepares students for the challenging thinking, reading, and writing required in academic discourse. Uses writing as a means for discovery and reflection as well as reading as a source for ideas, discussion, and writing. Concentrates on developing expository essays that communicate clearly, provide adequate levels of detail, maintain overall coherence and focus, and demonstrate awareness of audience and purpose.

**Prerequisites.** EPT score of 142 – 145, or successful completion LS 015.

**Requirements.** Minimum of 3500 words. Graded Credit/no credit.

**Note.** May be taken for workload credit toward establishing full-time enrollment status, but is not applicable to the baccalaureate degree.

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**1X*. Composition Tutorial**

- Staff

Offers supplemental instruction in elements of composition and assists students in mastering the writing process with special emphasis on planning and revising essays. Instruction takes place both in traditional classroom setting and in small group and individual tutorials. Students enrolled in this tutorial must also be coenrolled in a first-year composition course as the focus will be drafting and revising the work done for the primary writing course.

**Corequisite.** ENGL 1A or ENGL 2 or ENGL 10 or ENGL 10M or ENGL 11 or ENGL 11M

**Units.** 1.0

**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.

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**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.** 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.

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**1A*. 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.** 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.

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

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**1X*. Academic Literacies II–ML**

- Staff

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.

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**11M*. Academic Literacies II–ML**

- Staff

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
16. Structure of English – Komiyama
TR 03:00P-04:15P
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

20A. 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: 30 units and a grade of C- or better in ENGL 1A or equivalent.

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

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: 30 units and a grade of C- or better in ENGL 1A or equivalent.

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

30A. Introduction to Creative Writing – Staff
TBA
Workshop for students who have had little or no experience writing fiction or poetry and who are trying to decide if they are interested in becoming writers. Over the course of the semester, students write and polish several poems and short stories which they present for critique and commentary. In addition, they study the basic elements of fiction and poetry and learn how to use these effectively in their own work.

NOTE: This class may be added to the spring schedule; please check the schedule on MySacState for updates.

Presentation: Lecture-Discussion. Workshop.
Texts: To Be Decided

40B. Introduction to British Literature II – Buchanan
MW 12:00P-01:15P
The last two centuries of British literature have had a profound influence on our current view of imaginative literature. Romantic poetry, Victorian novels and modernist experiments in all genres have been criticized, parodied and imitated, but they continue to ask relevant questions about the place of the individual in a complex and changing world. This course will examine the work of a number of different writers such as William Blake, Charlotte Bronte, W.B. Yeats and Virginia Woolf and suggest important though often overlooked connections between them. We will also consider the historical context in which these works were written, with particular attention to colonialism and imperialism, industrialization, and movements toward gender and class equality.

Presentation: Lecture, with discussion sections
Requirements: Two formal papers, journal entries, final exam
Texts: Jane Eyre, A Christmas Carol
GE
C3

50B. Intro to American Lit II – Lee
TR 04:00P-05:15P
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.

Presentation: Weekly lectures and discussion sections
Prerequisites: None
Requirements: Weekly reading notes, one midterm exam, and a final exam
Texts: Wharton, The House of Mirth; Franklin, Three Negro Classics; Sinclair, The Jungle; Murayama, All I Asking for is My Body; Valdez, Zoot Suit; Lee-Keller.
Guidelines for Critical Reading, Thinking, and Writing; and an online course reader.

GE

60. Reading for Speed & Efficiency - Staff
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 English reading lab.

Note. Utilizes computers; may be repeated for credit.

60M. Reading for Speed & Efficiency (Multilingual) - Staff
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 English reading lab.

Note. Utilizes computers; may be repeated for credit.

65. Introduction to World Literature - Buchanan
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 journal responses, 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); Mordecai Richler, The Apprenticeship of Duddy Kravitz

GE

C3

85. Grammar for Multilingual Writers - Seo
TR 03:00P-03:50P
This course will cover the major systems of English grammar in the context of reading passages and writing academic essays. Students will practice writing paragraphs with an emphasis on grammatical accuracy and editing authentic writing samples.

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

Requirements. 2 exams, writing assignments, 1 project.

Texts. To be selected.

109M*. Writing for GWAR Placement (Multilingual) - Staff
English 109M provides intensive practice in prewriting, drafting, revising, and editing academic writing for multilingual writers. Students research, analyze, reflect on, and write about the kinds of writing produced in academic disciplines. Students produce a considerable amount of writing such as informal reading responses, rhetorical analyses, and an extended academic research project. Students will submit their writing late in the semester in a 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 W1F placement number of 50.

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

Prerequisite. Must have passed ENGL20 (or a comparable course) with a C- or higher, have completed at least 60 semester units or a W1F placement number of 60.

110A. Linguistics and the English Language - Heather
TR 01:30P-02:45P
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, summary-response assignments.


110J. Traditional Grammar and Standard Usage - Seo
MW 1:30P-02:45P
TR 12:00P-01:15P
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, the types of phrases, clauses, and sentences, their various functions, and the conventions of standard written English. 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.
110P. Second Language Learning and Teaching – Komiyama

This course will introduce students 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, students should have completed or be currently enrolled in English 110A. Linguistics and the English Language (or equivalent).

Presentation: Lecture-discussion.

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

Requirements: Two projects; two mid-terms; teaching demonstration.

Books:

110Q. English Grammar for ESL Teachers – Heather

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.

Texts:

116B. Children’s Literary Classics – Wanlass

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

Presentation: Discussion, workshop

Prerequisites: A grade of C- or better in English 1A and a passing score on the WPE.

Requirements: Papers, Presentation, Final Project.

Texts:

116B. Children’s Literary Classics – Zarins

In this class, we will study a variety of children’s books targeted toward different ages (from ages 0 to 18, though the focus will be on K-6 readers). Be prepared to read roughly a novel a week. Despite the wide range of these readers and the fact that the texts span the early 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

Prerequisites: 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 Canfield; 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 – Staff

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.

Materials and activities introduced in class will focus on the underlying historical and current trends in second language pedagogy. The materials and activities introduced in class will focus on children’s literature and its role in the classroom. Students 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: Discussion, workshop

Prerequisites: A grade of C- or better in English 1A and a passing score on the WPE.

Requirements: Papers, Presentation, Final Project.

Texts:

116B. Children’s Literary Classics – Wanlass

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

Presentation: Discussion, workshop

Prerequisites: A grade of C- or better in English 1A and a passing score on the WPE.

Requirements: Papers, Presentation, Final Project.

Texts:
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 WIF score of 70+, or at least a C- in ENGL 109 MW

**Note.** ENGL 120A is a requirement for English majors.

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

**MW 04:30P-05:45P**

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.

**Presentation.** Discussion, light lecture, and group activities.

**Prerequisites.** 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. 5th ed. ed. TR 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.

### 125F. Teaching Oral Skills — Clark

**TR 04:30P-05:45P**

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.

**Texts.** Teacher-prepared course reader

### 130A Writing Fiction — Rice

**MW 04:30P-05:45P**

This is a creative writing workshop designed around the study and production of short fiction. 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, two short stories (5 to 15 pages)

**Texts.** The Art of the Story edited by Daniel Halpern; Dubliners, James Joyce; Alice LaPlante, Method and Madness; Brooks Landon, Building Great Sentences And handouts

### 130Y. Creative Writing for Young Audiences — Zarins

**TR 09:00A-10:15A**

In this creative writing course we will learn how to write for children, a field with a vast array of genres, including picture book texts, early readers, middle grade novels, young adult novels, poetry, and magazine stories and articles. The course will give an overview of these genres and through portfolio assignments allow students to sample different genres and gain expertise in one particular genre.
140R. Renaissance Drama – Gieger
MW 04:30P-05:45P
In this course, we will read plays written during the period 1587–1640 and examine the texts with an interest in and attention to what they reveal about established and contested social, political, and sexual beliefs during what has been called the Golden Age of English Theatre. We will read revenge tragedy, domestic tragedy, political tragedy, closet drama, tragi-comedy, city comedy, satiric comedy, carnivalesque comedy, and a court masque or two, providing ourselves with a sense of the breadth of the Elizabethan, Jacobean, and Caroline dramatic literature even as we touch upon but a sampling. Plays to be read will likely include Thomas Kyd, The Spanish Tragedy; Anonymous, Arden of Faversham; Mary Sidney, Countess of Pembroke, The Tragedy of Antony; Christopher Marlowe, Edward II; Thomas Dekker, The Shoemaker’s Holiday; Francis Beaumont & John Fletcher, Philaster; John Webster, The Duchess of Malfi; Thomas Middleton, A Chaste Maid in Cheapside; Ben Jonson, The Masque of Queens and Bartholomew Fair; and John Ford, 'Tis Pity She’s a Whore.
Presentation. Lecture/Discussion
Requirements. Midterm and Final Exam. Research Project/ Paper. Quizzes, Response Questions, and a Creative or Performance Project based on one of our plays

141A. The Essential Shakespeare – Yen
MW 12:00P-01:15P
TR 10:30A-11:45A
This class is a writing intensive course designed as an introduction to Shakespeare for English majors as well as students from other disciplines. We will start the semester with some of Shakespeare’s sonnets and then go on to read five plays, which will include comedies, tragedies, and a history play. 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. Successful completion of Writing Placement for Juniors Exam (WPJ) or ENGL 109W/109M.
Requirements. Quizzes, papers and final exam
Texts. Folger editions of The Taming of the Shrew, The Merchant of Venice, Henry IV Part One, Hamlet, and King Lear.
GE C4 Writing Intensive

145C. Shakespeare – Later Plays – Yen
TR 12:00P-01:15P
In this elective course, we will read six of Shakespeare’s later plays within their cultural and historical contexts. We will consider how tragic heroes, women, and moral problems are portrayed; and how the portrayals reveal gender, class, and familial relationships as well as illuminate significant themes in the plays—themes such as revenge, ambition, justice, mercy, honor, love, and jealousy.
Apart from short lectures, we will also watch some film clips to supplement our readings. There will be plenty of opportunities for class discussions, and I expect you to come to class prepared to contribute your responses to the plays. And finally, there will be a group performance project at the end of the course to help you better understand the plays through personal performance.
Prerequisites. None.
Presentation. Lecture and Group Discussion
Requirements. Reading quizzes, short paper, final exam, and group performance project
Texts. Folger editions of Hamlet, Othello, King Lear, Macbeth, Measure for Measure and The Tempest.

150B. American Romanticism – Sweet
MW 01:30P-02:45P
The “wild delight” of Emerson’s transcendentalism, the “fantastic terrors” of Poe’s fiction, and the “Vesuvian” emotions of the poetry of Dickinson all share a Romantic fascination with the extremes of the human experience. In this class, we will explore works of mid nineteenth-century American literature that reflect upon the intensities and mysteries of life and that represent searching quests for knowledge of Nature, God, and the self. We will also inquire into the ways in which writers of the Romantic era both adhere to and resist Enlightenment-era perceptions of the world as knowable and governed by rational order. Our study will begin with a Charles Brockden Brown novel that spans the Enlightenment and Romantic eras and then turn to poetry, essays, and other works of fiction.
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: Brown: Ormond; Poe: Narrative of Arthur Gordon Pym; Dickinson: Selected Poems; Emerson: Selected Essays; Thoreau: “Walking”; Fuller: Summer on the Lakes in 1843; Wilson: Our Nig; Whitman: “Song of Myself”

145A. Chaucer – Canterbury Tales – Zarins
TR 10:30A-11:45A
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.
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)
**15OL Lost Generation Writers**  - **Wanlass**  
**TR**  10:30A-11:45A

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

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

**Requirements:**  Two Papers, Exam.

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

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**165D. Post-Colonial Literature**  - **Ridley**  
**TR**  04:30P-05:45P

In a survey of literature emerging from the post-colonial “Third World,” one virtually travels, immersing oneself in a wide range of distinctive “local” values and traditions often invisible to casual tourists and often very much at odds with the values and traditions of cultures presuming “global” purview. It is the worldly critic’s adventure to confront literatures from and about cultures radically different from one’s own and, thereby, affirm literary criticism’s crucial role in the larger interdisciplinary discourse on globalization.

**Presentation:**  Lecture/discussion, student presentations.

**Requirements:**  Regular quizzes, essay exams, response papers. 1 term paper.

**Texts:**  Jacques Roumain’s Masters of the Dew; Raja Rao’s Kanthapura, Sembene Ousmane’s God’s Bits of Wood, Patrick Chamoiseau’s Texaco, David Henry Hwang’s M. Butterfly, Jessica Hagedorn’s Dogeaters.

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**170G. Modern Poetry**  - **Wanlass**  
**TR**  01:30P-02:45P

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

**Presentation:**  Discussion, brief lectures.

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

**Texts:**  To be selected.

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**ENGL 170K. Masters of the Short Story**  - **Ridley**  
**TR**  01:30P-02:45P

Unlike a conventional volume of selected or collected short stories, a “composite novel” is a sequence of short stories which, together, form a larger novel-length “plot.” Unlike the chapters, vignettes, or letters commonly incorporated into conventional novels, each short story in a composite novel is complete, with its own title, plot, complications, and resolution. Nevertheless, close analysis of thematic, temporal and other resonances between the short stories constituting any well-wrought composite novel enables very satisfying insight into overall “plot” and significance. That satisfaction is this semester’s primary learning goal. In the strictest theoretical sense, Gustave Flaubert’s Three Tales (1877) is the first true composite novel. Deeply impressed by Three Tales, Gertrude Stein emulates its innovative structure in her own composite novel, Three Lives (1905). Thereafter, a succession of some of the most prominent masters of the short story—from James Joyce to the present—have continued developing the composite novel’s unique aesthetic potential. With examples from France, Ireland, and the United States, this course will survey the first hundred years of that development.

**Presentation:**  Lecture/discussion, student presentations.

**Requirements:**  Regular quizzes, essay exams, response papers. 1 term paper.

**Texts:**  Gustave Flaubert’s Three Tales, Gertrude Stein’s Three Lives, James Joyce’s Dubliners, William Faulkner’s Go Down, Moses, Ernest Hemingway’s In Our Time, John Barth’s Lost in the Funhouse, Maxine Hong Kingston’s China Men.

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**180F. The Supernatural in Novels by African-American Women**  - **Ridley**  
**TR**  03:00P-04:15P

This semester focuses upon the thematic and theoretical implications of the supernaturally empowered—and endangered—women in the novels of Toni Morrison, Alice Walker, Virginia Hamilton, and Octavia Butler. These richly imagined tales of predatory ghosts, divine interventions, extraterrestrial incursions, and spectacular transformations of the human spirit offer radical critiques of repressive ideologies and enlightened alternatives to self-destructive passions.

**Presentation:**  Lecture/discussion, student presentations.

**Requirements:**  Regular quizzes, essay exams, response papers. 1 term paper.

**Texts:**  Alice Walker’s The Color Purple; Virginia Hamilton’s The Magical Adventures of Pretty Pearl, Toni Morrison’s Beloved and Paradise, Octavia Butler’s Seed to Harvest (containing Wild Seed, Mind of My Mind, and Patternmaster).

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**190Q. Gay and Lesbian Literature**  - **Gieger**  
**M**  06:30P-09:20P

This semester we will study a variety of texts (poetry, plays, fiction, prose, film) that represent an historical survey of works by and about (primarily) lesbians and gay men as written, roughly, between the 1890s
and 1990s. Assuming that same-sex attraction has been present throughout history and across cultures but that “homosexual identity” is an invention of the late 19th century, we will also look at the ways in which lesbians and gay men have attempted to write places for themselves into their different communities as well as into history itself.

We will begin with Oscar Wilde in the 1890s and move into the 20th century with E. M. Forster, Radclyffe Hall, and Noël Coward and then go on to the Harlem Renaissance and works by Nella Larsen and Richard Bruce Nugent. After a classic Tennessee Williams film of madness, desire, and death as well as a late 1950s/early 1960s lesbian pulp novel by Ann Bannon (a former Sac State English Department faculty member), we will examine the period of “gay liberation” in the late 1960s and 1970s as well as the impact of the AIDS crisis on the 1980s/1990s. We will finish the semester with texts from the 1990s (a couple of New Queer Cinema titles, some queer performance pieces, and a campy parody of the 1950s and Nancy Drew/Hardy Boys mysteries) that add to, complicate, and revise our century survey of readings. Warning: Some of our texts will feature moments of explicit sexuality.

**Presentation.** Lecture/Discussion

**Requirements.** Midterm, Final Exam, Research Paper/Project, Quizzes, Response Papers, and a short Presentation. Will likely include: Oscar Wilde, The Complete Short Stories (Oxford) [story title: “The Portrait of Mr. W. H.”]; E. M. Forster, The Life to Come; And Other Stories (Norton); Radclyffe Hall, The Well of Loneliness (Anchor/Doubleday); Noël Coward, Design for Living (Methuen Drama/Bloomsbury); Nella Larsen, Passing (in Quicksand and Passing from Rutgers UP); Ann Bannon, Beebo Brinker (Cleis); Isabel Miller, Patience & Sarah (Arsenal Pulp Press); Richard Amory, Song of the Lion (Arsenal Pulp Press); Armistead Maupin, Tales of the City and More Tales of the City (Harper); Rita Mae Brown, Rubyfruit Jungle (Bantam); Wendy Gay Pearson & Susan Knabe, Zero Patience, A Queer Film Classic (Arsenal Pulp Press); Holly Hughes & David Romain, eds., O Solo Homo. The New Queer Performance (Grove); Mark Ravenhill, Mother Clap’s Molly House (Methuen Drama/Bloomsbury); Mabel Maney, A Ghost in the Closet (Cleis); films of Suddenly. Last Summer; Zero Patience; and The Watermelon Woman as well as a history title [A Queer History of the United States by Michael Bronski (Beacon Press)] and some photocopies.

**Texts.** Film History by Bordwell and Thompson

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195A. Writing Center Theory and Practice. Internships

**Staff.**

**Lecture/Discussion.**

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 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 University Reading and Writing Center, and will be able to choose their hours (day or evening hours are available). On-going guidance and support for your work in the University 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 Dan Melzer: Melzer@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.** TBA

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1971. Film—Depression Giggles

**Gieger.**

**Lecture/Discussion.**

Michael Curtis, John Ford, Cecil B. DeMille, Ernst Lubitsch, Josef Von Sternberg, Frank Capra, Howard Hawks, and Victor Fleming.

**Presentation.** Lecture/Discussion

**Requirements.** Midterm and Final Exam, Research Project/Paper, Film/Creative Project, Quizzes, Response Papers


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**198T. Senior Seminar. Monstrous Britain, 1870–1914**

- **Gieger**

W 06:30P-09:20P

Grotesque bodily transformations, tempting (lesbian?) vampires, 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 imaginations 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); Forster, Selected Stories (Penguin); 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 Chirlington Abbey and Other Horror Stories (Wildside); Bland & Doan, eds., Sexology Uncensored. The Documents of Sexual Science (Chicago); Boyd & McWilliam, eds., The Victorian Studies Reader (Routledge); Gibaldi, ed., MLA Handbook for Writers of Research Papers, 7th Edition (Modern Language Association); and a photocopy packet of supplemental readings.

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**198T. Senior Seminar. A Song of Ice & Fire Fantasy, Media, and Fandom**

- **Fanetti**

MW 01:30P-02:45P

A Song of Ice and Fire is the name of the series which begins with the novel A Game of Thrones. In this section of the Senior Seminar, we will read the first three books of A Song of Ice and Fire and watch the first two seasons of the HBO series, Game of Thrones. In addition to the traditional textual analysis one might expect in an upper-division English course (including some dabbling in literary theory), we will investigate the effects of media and fan culture on the novels and on the adaption thereof. 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.** A Game of Thrones, A Clash of Kings, and A Storm of Swords, all by George R. R. Martin. Fan Cultures by Matt Hills. Also the series DVDs for the HBO series Game of Thrones, Seasons 1 and 2.

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**198T. Anton Chekhov’s Short Fiction**

- **Ridley**

TR 10:30A-11:45A

In his time, he often was ranked alongside Pushkin and Dostoevsky as one of the most beloved of Russian authors. Since then, some of the most prominent authors of short fiction—from James Joyce to Raymond Carver—have acknowledged Anton Chekhov’s seminal influence on the development of the modern short story. Written at a time of turbulent economic and political transition in Russia, Chekhov’s fiction remains relevant for its uniquely compassionate insights not only into the fundamental human drives (e.g., love/lust, charity/envy, humility/pride) but also into issues of gender, class, race, and national consciousness. This semester can only introduce the amazing diversity of late nineteenth-century Russian life envisioned in Chekhov’s enormous body of work (600 short stories according to Donald Barthelme, over 200 in English translation). We will survey about twenty of Chekhov’s short stories and novellas published between 1882 and 1903, with special attention to stories written in the last ten years of his short life.

**Presentation.** Seminar

**Requirements.** Student presentations, response papers. 1 literary research paper.

**Texts.** Anton Chekhov’s Short Stories (Norton Critical Editions), Seven Short Novels (W. W. Norton & Company).

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**215B. ESL Writing/Composition**

- **Heather**

TR 04:30P-05:45P

This course provides the groundwork to prepare teachers of English to speakers of other languages for composition instruction. An examination of the theoretical bases of composing processes and correction/revision strategies will enable students to plan writing lessons. This course will also cover syllabus design, text evaluation, and writing assessment.
NOTE: This is a hybrid course where approximately 50% of class meetings will occur online.

**215C. Pedagogical Grammar for TESOL**  
- See

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

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

**Texts:** To be selected.

**215D. Pedagogy of Spoken English**  
- Clark

**Prerequisites:** TESOL program prerequisites (110A, 110Q, 110P) or permission of instructor.

**Requirements:** Tra

**Texts:** Tra

**220D. Researching Teaching Writing**  
- Melzer

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


240H. D. H. Lawrence — Buchanan
M 06:30P-09:20P
The so-called “Priest of Love.” D. H. Lawrence was a scandalous figure during his own lifetime and remains a provocative one today. His fiction arguably deals more unashamedly with human sexuality than does that of any serious British writer before him, and his clashes with censors and would-be moral arbiters have made him a hero to many subsequent writers and activists. His working-class background and troubled family life lend his work a conviction and an authenticity of detail few twentieth-century writers can match. Nevertheless, he remains a complex and often contradictory figure whose work rewards detailed and critical study. For instance, he anticipated Freud’s theories of Oedipal desire, then later reacted vigorously against what he felt were their moral and intellectual limitations, thus earning the admiration of anti-Freudian thinkers such as Gilles Deleuze and Félix Guattari, authors of The Anti-Oedipus Feminists have both celebrated him and reviled him for his visions of social and sexual conflict, as have queer theorists and critics of all political opinions. This class will focus on a variety of Lawrence’s most important and influential texts, ranging from his early poems and naturalistic short stories to his famous novels.

Presentation. Lecture/discussion.
Requirements. 12-15 page final paper, journals, in-class presentations
Texts. Sons and Lovers, Women in Love; Lady Chatterley’s Lover; St. Mawr, The Man Who Died

250H. Major American Realists — Lee
TR 06:00P-07:15P
Reading Realism. The period between the end of Reconstruction and the outbreak of World War I was a time of unprecedented and transformative changes in US–American life and literature. In response to these new social and economic conditions came “the rise of realism,” which radically changed US–American ideas about the nature of fiction, the reality it represented, and its effects on readers. In this course, we will examine how a few authors became regularly studied or understood in U.S. literature courses by reviewing multiple theories of realism and their historical development. This course is designed to be a workshop on research and scholarship. Emphasis will be on current status of literary theories of realism as influenced by cultural studies, critical race, cultural materialist, and feminist literary theories. Students will read varying approaches to studying U.S. realism and will individually research primary and additional secondary texts for their final papers.

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

Requirements. Three one-page weekly response papers, one in-class presentation, one paper proposal, and one 13- to 15-page final paper.
Texts. List of texts will be posted on Professor Lee’s door two weeks before the end of the semester.

250D. Hawthorne and Melville — Sweet
MW 04:30P-05:45P
On August 5, 1850, Nathaniel Hawthorne joined a group of neighbors for a hike on nearby Monument Mountain in the Berkshires. The group included a handsome and tanned, sea- adventure writer named Herman Melville, a man fourteen years Hawthorne’s junior. Over the next fifteen months, Hawthorne and the young Melville forged a complex friendship as literary comrades and partners in drink, engaging in what Melville called “ontological heroics” as they discussed literature, theology, and politics into the wee hours. “I feel that this Hawthorne has dropped germinous seeds into my soul,” Melville wrote. “He expands and deepens down, the more I contemplate him, and further and further, shoots his strong New-England roots into the hot soil of my Southern soul.” Although Hawthorne seems to have responded to Melville with somewhat less overt passion, Melville’s words attest to the power and depth of Hawthorne’s work and to the intensity of the dialogue between the two authors. We will seek to engage in ontological heroics of our own this semester, as we contemplate the fiction of the two writers in conjunction with writings of their contemporaries, who included Ralph Waldo Emerson, Edgar Allan Poe, Margaret Fuller, and Henry David Thoreau. In addition to in-depth study of primary texts, we will also sample important critical works.

Presentation. Seminar; Discussion

410A. Writing Center Theory & Practice Internship — Staff
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
410B. Internship – ESL Teaching

Students will serve as interns in an approved ESL course. They will observe the class and assist the instructor by designing lessons, creating materials, conducting discussions, leading instruction, etc. The seminar will provide extensive opportunities to reflect on the observation and teaching experiences. Contact Professor Heather at jheather@csus.edu before enrolling in the class.

**Presentation:** Seminar–workshop.

**Prerequisites:** TESOL prerequisites.

**Requirements:** Intern in an ESL class; develop teaching materials and lesson plans; teaching demonstrations; reflective journal.


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410E. Internship in Teaching College Composition

In this course, graduate students considering a teaching career become teaching interns in a composition class at one of the area community colleges. Students work with a mentor teacher at the community college and with a CSUS professor. The internship gives students a hands-on opportunity to design assignments, respond to student writing, conduct class discussions, and meet students individually. The internship also gives the opportunity to continue reading composition/rhetoric theory, with an eye to day-to-day application in the classroom. Students will meet as a group with the professor periodically throughout the semester, though not on a weekly basis. The course is designed so that your time working in the classroom, meeting with the mentor teacher or students, and responding to sample essays will not exceed the hours expected in any other graduate course. Students should see the coordinator no later than the last two weeks of the prior semester to discuss this course and classroom assignments.

**Prerequisites:** English 220A. Teaching Composition in College or English 213B. Teaching ESL Composition.

**Requirements:** Intern with a community college mentor teacher; keep a journal, read selections on composition teaching; attend periodic 410E class sessions; observations by the CSUS professor.

**Text:** No book required

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598T. TESOL Culminating Experience

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

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500. Culminating Experience

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.

- Students following the Literature concentration who are seeking approval to write a thesis as their culminating experience should consult the English MA Graduate Coordinator to make sure they understand the format of the Comprehensive Exam in Literature and fill out the appropriate sign-off sheet. A class will meet several times before the exam in November focusing on general literary knowledge and themes, skills for timed writing, the exam format, what readers look for, and managing anxiety productively.