1. “The Little Foxes” – Lillian Hellman
2. “The Joy of Teaching” – Peter Filene
4. “The Sun Also Rises” – Ernest Hemingway
5. “How to Interpret Literature” – Robert Parker
6. “Pride & Prejudice” – Jane Austen
7. “Practical English…” – David Nunan
8. “Writing Fiction” – J. Burroway
9. “Classical Tragedy” – Robert Corrigan
10. “Mansfield Park” – Jane Austen
11. “Critical Theory” – Robert Parker
12. “Word on Film” – Martha Nochimson
14. “Teaching Pronunciation” – Celce-Murcia
16. “Because Writing Matters” – Carl Nagin
17. “Teaching Composition” – T.R. Johnson
18. “Tales of Terror and Detection” – E.A. Poe
19. “World War Z” – Max Brooks
22. “An Introduction to Language” – V. Fromkin
23. “Relevant Linguistics” – Paul Justice
Department of English  
Fall 2015 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 1, 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.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1X</td>
<td>College Composition Tutorial</td>
<td>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.</td>
</tr>
<tr>
<td>ENGL 10M, 10</td>
<td>Academic Literacies I (Multilingual)</td>
<td>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 metacognitive understanding of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses.</td>
</tr>
<tr>
<td>ENGL 11M</td>
<td>Accelerated Academic Literacies</td>
<td>Intensive, semester-long course 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 metacognitive understandings of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses.</td>
</tr>
<tr>
<td>ENGL 10</td>
<td>Structure of English</td>
<td>This course will introduce important terms, concepts, rules, and usages of traditional grammar and help students build foundational knowledge in</td>
</tr>
</tbody>
</table>
Understanding traditional grammar. Students will practice applying the knowledge at both the sentence level and discourse level.

Presentation: Lecture-discussion

Requirements: Quizzes, two midterm exams, final exam, projects


20. College Composition II – Staff

An advanced writing course that builds upon the critical thinking, reading, and writing processes introduced in English 1A, 2, 5, or 10/11. 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, 5, or equivalent.

Requirement: A minimum of 5,000 words

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

20M. College Composition II (Multilingual) – Staff

An advanced writing course for multilingual students that builds upon the critical thinking, reading, and writing processes introduced in English 1A, 2, 5, 5M, 10/11, or 10M/11M. 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, 5, or equivalent.

Requirement: A minimum of 5,000 words

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

30A. Introduction to Creative Writing – Buchanan

T/R 10:30-11.45 AM

This course introduces students to the fundamental principles of writing poetry and fiction, and invites them to explore each other's work through group discussions and peer reviews.

Presentation: Workshop, discussion, oral presentation and peer review.

Requirements: Students will keep journals and write poems and stories. Regular attendance and active, useful participation in class discussions and peer review sessions are also required.


30B. Introduction to Writing Fiction – Staff

M/W 4:30-5:45 PM

Workshop for students who have had little or no experience writing fiction. Students write and polish several short stories which they present for critique and commentary. In addition, they study the basic elements of plot, character, description, and dialogue and learn how to use these effectively in their own fiction.

Presentation: Lecture-Discussion. Workshop.

Texts: TBA

30C. Introduction to Poetry Writing – McKinney

M/W/F 9-9:50 AM

English 30C is a course designed for students who are serious about developing both their poetic craft and their poetic sensibility. English 30C is a beginning to what I hope will be—for some of you—a lifelong interest in writing and reading poetry. For sixteen weeks we will cover the fundamentals of poetry writing/reading (these two are inseparable) to lay the foundation for more advanced study in this discipline (English 130B, 130C 130D, & 130G). During the semester you will have the opportunity to try your hand at a variety of poetic forms. This course also includes basic training in peer critique or "workshopping" as it is known in the field.

Required Texts: Toward the Open Field, Melissa Kwasny, Ed.

40A. Introduction to British Literature I – Gieger

MW 3-4:15 PM

A survey of British Literature from the Middle Ages to the late eighteenth century. We will focus on the theme "History, Morality, Heroes, and Heroines" and read works by Marie de France. Geoffrey Chaucer, Sir Philip Sidney, Christopher Marlowe, William Shakespeare, Robert Herrick, John Milton, Aphra Behn, Jonathan Swift, Alexander Pope, Thomas Gray, Samuel Johnson, and Jane Austen. We will locate our texts within 500+ years of English history and explore their engagements with a variety of literary genres (narrative, drama, the sonnet, the pastoral, satire, the essay, the novel).
### 60. Reading for Speed & Efficiency

**Presentation.** Lecture/Discussion  
**Requirements.** Three Exams. Reading “Pop” Quizzes. Short Writing Assignments. Attendance & Participation  
**G.E.** Fulfills Area C2 Requirement

### 50A. Introduction to American Literature I

**Presentation.** Lecture/Discussion  
**Requirements.** Two formal papers, regular journal responses, and a final exam.  
**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  
**G.E.** Fulfills Area C2 Requirement

### 65. Introduction to World Literature

**Presentation.** Lecture/Discussion  
**Requirements.**  
**Texts.** The Norton Anthology of American Literature

### 87. Basic Writing Skills for Multilingual Students

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

### 97. Introduction to Film Studies

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

### 99. MLA and APA Style Guides

English 99 is our one-unit on-line course about the formatting and style guidelines of the Modern Language Association and the American Psychological Association. This course will be conducted on-line except for the final exam which must be taken in person during one of the proctored exam sessions. For English majors, MLA and APA are the two most important (and most commonly used) formats in your fields of study.

The ideas and theories you put forward in your essays and assignments are part of a dialogue that has, in some sense, gone on for centuries before you; it goes on now, in classes right here and elsewhere, globally. Like classroom discussions, scholarship is a conversation—just one that includes many more people, very few of whom are physically present. In research and reading, your ideas come into contact with those experts (or, at least, published authors) who have come before you and who are working with you right now in other parts of the country and the world. We show the importance of this dialogue by having careful guidelines about how this dialogue is embedded in your work.

It’s not about making your life more difficult (although I know it might feel that way sometimes); it’s about according respect to the writers with
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 LS86 or WPJ 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 WPJ placement number of 60.

109X. Writing-Intensive Workshop – Staff

Student-centered group tutorial which will offer supplemental instruction in elements of academic writing taught in writing-intensive upper-division courses; it will provide support to students concurrently enrolled in writing-intensive upper-division courses throughout the writing process, including drafting, revising, and editing, for a variety of papers

**Prerequisite:** Writing Placement for Juniors: students who receive a 4-unit placement in 109W/M or a 70/71 on the WPJ.

Co-requisite: Writing-Intensive upper-division course.

110A. Linguistics and the English Language – Clark

T/R 12–1.15 PM

English 110A is a survey course in modern linguistics. Topics include the description of English sounds (phonetics), sound patterns (phonology), the structure of words (morphology), meaning (pragmatics), sentence structure (syntax) with an emphasis on language in society (sociolinguistics)

**Presentation:** Lecture-discussion

**Prerequisites:** None.

**Requirements:** Tests, informal homework, semester project.

**Texts:**


110B. History of the English Language – Clark

T/R 10:30–11:45 AM

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:**


110J. Traditional Grammar and Standard Usage – Seco

T/R 10:30–11:45 AM

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.

**Requirements:**
- 2 midterms, 1 project, 1 final exam.

**Texts:**

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

**M/W 4:30 - 5:45 PM**

T/R 3:00 - 4:15 PM

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 are encouraged to have completed or be currently enrolled in English 110A. Linguistics and the English Language (or equivalent).

**Presentation:** Lecture-discussion.

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

**Texts:**

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

**T/R 1:30 – 2:45 PM**

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

**Presentation:** Lecture-discussion.

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

**Requirements:**
- Mid-term & Final; Projects.

**Texts:**
  ISBN: 978-0582237261

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**116A. Studies in Applied Linguistics** - Staff

**M/W 12:00-1:15 PM**

T/R 9:00 – 10:15 AM

Students learn the basics of the English system of phonology and morphology. Takes an integrated approach synthesizing the issues of phonics, schemata-building, and whole language strategies in teaching reading and writing to young learners. Students will also learn the importance of first and second language acquisition for elementary school students. Evaluation will include classroom examinations, and students will also undertake a detailed case study of one child learning to read and write.

**Prerequisites:**
- A passing score on the WPJ

**Presentation:** Lecture-discussion.

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

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

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**116B. Children's Literary Classics** - Staff

**T/R 12 – 1:15 PM**

T/R 3-4.15 PM

Introduction to the rich profusion of children’s literature from a variety of cultures and countries and provides the opportunity to respond to this literature creatively and personally. Students will become familiar with the basic terminology of literary analysis -- themes, irony, point-of-view, etc.-- in order to deepen and enrich their experiences with the fiction, drama, and poetry available to young people. The readings are balanced for gender, culture, and ethnic concerns.

**Prerequisites:**
- A passing score on the WPJ

**Presentation:** Lecture-discussion.

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

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

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

**T/R 3 – 4:15 PM**

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

**Prerequisites:**
- A passing score on the WPJ

**Presentation:** Lecture-discussion.

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

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

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

**M/W 3-4.15 PM**

T/R 10:30-11:45 AM

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

**Presentation:** Discussion, workshop

**Requirements:**
- Papers, Midterm Essay Exam, Presentation, Final Project

**Texts:**
- (Subject to some possible change). Sharon Creech.
The main focus of this course is pedagogy: the “why” of teaching. We engage in activities to help us understand how to help students engage with 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.

**Prerequisites.** A passing score on the WPT.

**Texts.**

- Esperanza Rising; Louis Sachar; Holes; Jerry Spinelli.
- Maniac Magee; E.B. White; Charlotte’s Web.
- Love That Dog; A Novel; Roald Dahl, Matilda; Martin Hallett & Barbara Karasek, eds. Folk and Fairy Tales. Concise Edition; Rafe Martin, The Rough Face Girl; L.M. Montgomery, Anne of Green Gables; Katherine Paterson, Bridge to Terabithia; J.K. Rowling, Harry Potter and the Sorcerer’s Stone; Pam Munoz Ryan, Esperanza Rising; Louis Sachar; Holes; Jerry Spinelli.
- Alexie, Sherman; The Perks of Being a Wallflower, by Stephen Chbosky; and The Chocolate War, by Robert Cormier. Our textbook will be Teaching Young Adult Literature Today, Judith A. Hayn and Jeffrey S. Kaplan, eds.

**125B. Writing and the Young Writer** – Fanetti

M/W 1:30 – 2:45 PM

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. 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.K. 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.
- death of a salesman, by arthur miller; the hunger games, by suzanne collins; the road, by cormac mccarthy; incidents in the life of a slave girl, by harriet jacobs; maus (parts i and ii), by art spiegelman; the absolutely true diary of a part-time indian, by sherman alexie; the perks of being a wallflower, by stephen chbosky; and the chocolate war, by robert cormier. our textbook will be teaching young adult literature today, judith a. hayn and jeffrey s. kaplan, eds.
Sacramento is fortunate to have a large number of fine poets, and in this course students will be introduced to the work of seven of the best. Kel Munger, Tim Kahl, Indigo Moor, Albert Garcia, Jeff Knorr, Susan Kelly-DeWitt, and Douglas Blazeck. These poets represent a wide spectrum of style, aesthetic, and personal background. Each of them will visit the class for a question and answer session. Students will analyze and discuss poems by the visiting authors with an eye toward technique, and poetry assignments will ask students to emulate the various styles studied. Students will also workshop the poems of their peers.

Prerequisites: English 30A or 30C

Required Texts:
- The Fragile Peace You Keep, Kel Munger
- The Century of Travel, Tim Kahl
- The Stonecutter's Window, Indigo Moor
- Skunk Talk, Albert Garcia
- The Third Body, Jeff Knorr
- The Fortunate Islands, Susan Kelly-DeWitt
- Gutting Cats in Search of Fiddles, Douglas Blazeck

130D. Meter & Rhythm. The Poem’s Heartbeat — McKinney

This course is not exclusively a course in poetry writing; rather, it is designed for poets and students of poetry alike. Specifically, this course is a much-needed bridge between the creative writing and the literature “tracks” in the CSUS English department, and as such its goal is 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 write, read, and appreciate poetry. To this end, the course will undertake a prosodic examination of works by poets covered in courses central to our major: Shakespeare, Milton, Pope, Keats, Dickinson, Donne, et al., as well as contemporary poets writing in traditional metered forms. The project in this course is to introduce traditional English-language prosodic practice and then to progress to fairly advanced levels of competence. The goal is to provide answers to questions most often asked about prosody, not only from the reader uncertain how to hear or perform poems written in meter, but also for the poet attempting to use meter and rhythm as compositional resources.

This course includes history, theory, and practice.

Required Texts:
- Poetic Designs an Introduction to Meter; Verse Forms & Figures of Speech, Stephen Adams
- All the Fun’s in How You Say a Thing, Timothy Steele
- Poetic Meter & Poetic Form, Paul Russell
will read three tragedies (Macbeth, Othello, and Antony & Cleopatra), one of the so-called "problem" comedies (Measure for Measure), a late romance (Cymbeline) that combines elements of tragedy and the "problem" comedy, and, finally, a history play often considered Shakespeare’s "last" drama (Henry VIII) — a production of which accidentally burned down the original Globe playhouse in London in 1613. In addition to these six plays, we will read entries from The Bedford Companion to Shakespeare to help us understand the cultural, literary, and political contexts of Jacobean England. We might read as well another few critical, theoretical, and/or historical pieces to help us develop, frame, and challenge our readings of the plays. We will also have an assignment that invites you to think about how different play editions can shape our experience of reading and interpreting Shakespeare’s work.

**Presentation.** Lecture/Discussion.

**Requirements.** Reading Quizzes; Response Papers; Performance/Staging Project; Midterm; Final Exam; and a researched Annotated Bibliography assignment.

**Texts.**
- Macbeth (Folger/Simon & Schuster ISBN: 97807434777109);
- Othello (Penguin ISBN: 97801407114630);
- Antony and Cleopatra (Modern Library/Rand House ISBN: 9780812969184);
- Measure for Measure (Bedford/St. Martin’s ISBN: 9780312395063);
- Cymbeline (Oxford ISBN: 9780199536504);

**150B. American Romanticism**

**Presentation.** Lecture-discussion.

**Requirements.** Multiple analytical essays, in-class writing, and a creative project.

**Texts.**
- Charles Brockden Brown. Wieland (Penguin 978-0140390797);
- Ralph Waldo Emerson. Nature (Penguin 978-0142437629);
- Melville. Benito Cereno (Bedford 978-0312452421);

**150C. American Realism**

**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.**
- Nagel and Quirk. The Portable American Realism Reader; Wharton. Age of Innocence; Dreiser. Sister Carrie; Chsenu; The Marrow of Tradition; Cather. O Pioneers; and course reader.

**150G. Contemporary American Poetry**

**Presentation.** Lecture/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.**
- Nagel and Quirk. The Portable American Realism Reader; Wharton. Age of Innocence; Dreiser. Sister Carrie; Chsenu; The Marrow of Tradition; Cather. O Pioneers; and course reader.

**155E. Hemingway and Fitzgerald**

**Presentation.** Lecture-Discussion.

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

**Texts.**
This course will examine the exceptional talents of these two closely related and yet very distinctive writers, as seen in a range of their novels and short stories.

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

Requirements. Two papers and an exam.

Texts. (Subject to minor change) Hemingway, The Sun Also Rises, A Farewell to Arms, The Old Man and the Sea, Short Stories of Ernest Hemingway; Fitzgerald, This Side of Paradise; The Great Gatsby; Tender is the Night; The Short Stories of F. Scott Fitzgerald.

185C. British Women Novelists
- Cope
T/R 3:00-4:15

This course examines six novels seen as foundational in the rise of literary production by British women between 1813 and 1925. We will study examples from multiple sub-genres of the novel and their respective influence on one another (as well as analyze the stability of these sub-generic categories). The novel of manners (Pride and Prejudice), the Gothic novel (Frankenstein and Wuthering Heights), the Condition-of-England novel (North and South), the "pastoral" novel (Silas Marner) and the modernist novel (Mrs Dalloway). Throughout the course we will also read a substantial body of criticism to help guide reading and discussion, either excerpted in the Norton and Broadview editions or available in the coursepack. Course themes include the theory and development of the novel (as discussed by both contemporary and modern writers); the individual as determining or determined by her character, environment and adaptability; changing definitions of gender roles in the private and public spheres; female desire and sexuality; and modes for presenting character and consciousness in narrative fiction.

Presentation. Lecture-Discussion

Requirements. Weekly reading quizzes (consisting mostly of identifications), two class-leading exercises and at least two essays.


190D. Detective Fiction
- Gieger
M/W 6:30 – 9:20 PM

Detective fiction continually asks us what do we know about people and events and how do we know it. In this course we will read a selection of texts that address this desire to know and its connections to the mysterious and the criminal. We will meet "genius" detectives, "hard-boiled" private eyes, "amateur" sleuths, and the occasional couple that banters amidst the dead bodies as they all work to figure out "whodunnit". We will read "classics" of the 19th (Poe and Doyle) and early 20th centuries (Christie, Hammett, Chandler, Remington Steele, Alphonse Allais) as well as adaptations and revisions of the genre from the 1950s forward that touch on issues of family, race, feminism, hetero/homosexuality, abuse of power, etc. (Spillane, MacDonald, Mosley, James, Lanyon, et al.). Discussions of this popular literary form will address the ways in which an interest in crime and punishment manifests itself across various British and American cultural moments. Some of the texts we will study feature profanity, graphic violence, and/or explicit sexuality—straight and gay!

Presentation. Lecture/Discussion


[ISBN 0-15-662870-8]; coursepack (to be purchased at University Copy and Print).
191A. Masterpieces of Cinema - Rice
T 6:30-9:20 PM
This course will work on defining the nature of the masterpiece and how a work of cinema becomes a masterpiece. We will study cinematic techniques and styles as well as the traditional forms of narrative and thematic structures. We will carefully work on the specific aspects of film studies as a way for creating new philosophical ways for thinking of and viewing the world. For the most part, we will look at films that transform the “idea” of what a film can do; that is, those films that break rules and commonly held assumptions. A final list of films we will screen will be announced at the beginning of the semester. This list may include, M, Persona, Breathless, 8½, Wings of Desire, and others. We will view entire films but we will also work with excerpts from films in order to study specific cinematic strategies.

Presentation: Lecture, discussion.
Requirements: A midterm and a final exam. Short in class response papers
Texts: World on Film by Martha P. Nochimson
G.E.: Fulfills Area C1 Requirement

195A. Writing Center Theory and Practice. Internships - Proctor
T/R 4:30-5:45 PM
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 Mandy Proctor. sac20240@saclink.csus.edu.

Presentation: Discussion
Prerequisites: A “B” or better in ENGL20 or ENGL120 or a Writing Intensive course
Requirements: Two short papers; informal writing; intern tutoring in the University Reading and Writing Center
Texts: Tutoring Writing, McAndrew and Reigstad; The St Martin's Sourcebook for Writing Tutors, Murphy and Sherwood, 4th edition

195C. Careers in English – Internships - Yen
T/R 9-10:15 AM
F 6:30-9:20 PM
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. Yen at julie.yen@csus.edu as early as possible before the semester begins about internship opportunities.

Presentation: Internship—supervised experiential learning.
Prerequisites: B or better in English 120A or writing samples and permission of the instructor.
Requirements: A letter of interest, group meetings, regular internship update reports, and final report evaluating your internship (8 pages). See syllabus each semester.

195W. Writing Programs – Internships - Heckathorn
TBA
Writing Programs Internship Students will work with a Composition faculty member to complete a project for the campus writing programs. The internship may involve the composition program, the University Reading and Writing Center, the Graduation Writing Assessment Requirement, or the Writing Across the Curriculum Program. Students should contact the appropriate program coordinator to register for the course and design a project.

Requirements: Any student interested in doing a writing internship needs to meet with Professor Heckathorn to develop an internship project and agree upon expected deliverables.

198T. Senior Seminar - Trans/Post/Human/Ism. Visions of a New World Order - Fanetti
M/W 4:30-5:45
This course will blend readings in literary and culture theory, “genre” fiction, “literary” fiction, and popular culture and consider questions posed therein about the future state of humans and humanity. Increasingly, popular, literary, and science culture is asking how far technology will take us, and where we’ll be when we get there. What are the moral, ethical, cultural implications of the advances that science and technology make possible? How might that change who we are? From The Walking Dead to Ex Machina, writers are offering us visions of a transformed humanity that exists beyond the condition we now call “human.” Let’s really engage the questions those visions implicitly and explicitly ask. This course will include requirements for viewing as well as reading and writing. Some of the required content will be graphically violent and/or sexual.

Prerequisites: English major; senior status; ENGL 120A
Requirements: Reading and viewing events; class attendance and participation; quizzes; sequenced seminar paper project
Texts: The Windup Girl, by Paolo Bacigalupi; World War Z, by Max Brooks; The Walking Dead, Compendium I, by Robert Kirkman; He, She, and It, by Marge Piercy; additional short stories (will be provided); critical readings (will be provided).
Viewings: The Walking Dead, Season One; Orphan Black, Season One; The Matrix; Her; World War Z
In this seminar, we will explore how digital culture and new media both expand and limit opportunities for civic agency.

In the first half of the semester, we will critically examine the impact of digital culture and new media on major civic movements (digital and traditional) worldwide using a rhetorical framework influenced by performance theory and literacy studies.

In the second half of the semester, you will design a research project focused on civic agency in your community or profession related to one of the five categories of civic participation defined by the Corporation for National and Community Service. Service, social connectedness, participating in a group, connecting to information and events, and political action. You will present your findings both by crafting a traditional text-based essay and designing new media. To that end, you will participate in writer/designer workshops, one-on-one teacher/student conferencing and student/student peer conferencing.

Prerequisites:

- English major; senior status; ENGL 120A

**198T. Senior Seminar. Writing Skills at Work Beyond the Composition**

Studio

- Hogan Hayes

T/R 12-1:15 PM

In this class, we'll explore questions about writing, pedagogy, and the college classroom. Drawing on theories of composition and rhetoric, students will design and perform their own studies related to the following question:

How does taking a writing class help a person develop the skills they need to write later in school or in the professional world?

For decades that question has fueled an invigorating debate in composition studies. Theoretical developments have led many to consider how (or if) the skills learned in writing classrooms transfer into other settings. The concerns raised by the debate have profound implications for anyone interested in the teaching of writing.

Researchers addressing these questions have drawn ideas from a broad range of scholarship: writing across the curriculum, writing in the disciplines, process theory and post-process theory, education research, writing assessment theory, activity theory, genre theory, cognitive psychology, and others.

In this seminar, we will spend the first four weeks exploring the roots of questions concerning writing skill transfer. We will spend another four weeks critiquing the theories and pedagogical approaches that have emerged from the last decade of research into that question. During the second half of the semester we will examine research methods that have been used to investigate writing skill transfer. The examination of those methods will inform the planning and execution of independent research projects.

Research projects will be supported by frequent workshops and peer review sessions held throughout the semester.

For the seminar research project, students will craft a research question drawn from recent disciplinary literature, design a study, collect and analyze primary data, and write up a 12-15 page manuscript that meets the submission specifications for a comp/rhet journal of the student's choice.

Prerequisites:

- English major; senior status; ENGL 120A

**200A. Methods & Materials Lit. Research**

- Cope

M 6:30 – 9:20 PM

This seminar is centered in a survey of the main trends in twentieth-century literary theory. In the first three weeks we will read William Shakespeare's *1 Henry IV* and Jane Austen's *Persuasion* as anchor texts, as well as backgrounds and criticism from the Norton editions. Each subsequent week of the course will be devoted to a single theoretical discourse, introduced in the relevant chapter of *How to Interpret Literature* and exemplified in at least two assigned texts from *Critical Theory: A Reader* (occasionally supplemented with critical excerpts from the Norton editions and selections from the coursepack). The theories covered (in order) are New Criticism, Structuralism, Deconstruction, Psychoanalysis, Feminism, Queer Studies, Marxism, Historicism and Cultural Studies, Postcolonial and Race Studies, Reader Response, and Ecocriticism and Disability Studies. Two short written responses will evaluate a theoretical approach respectively to *1 Henry IV* and *Persuasion*. The class-leading exercise and research presentation are part of the final project, a seminar paper on either the play or the novel with a strong theoretical foundation. We will read both primary and secondary texts in a coherent overall context that incorporates philosophical and social perspectives on the recurrent questions: what is literature, how is it produced, how can it be understood and what is its purpose? Note: the specific editions of all required texts, as detailed below, are mandatory. For expectations as to student writing, see the “Papers: General Criteria” handout available at http://reassessingromanticism.com/category/handouts.

**Presentation.**

Lecture-Discussion

**Requirements.**

Two short responses, a class-leading exercise, a research presentation and a seminar paper.

**Texts.**

M/W 4:30–5:45
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

**Requirements.** Course project, weekly journal assignments, group presentation, take-home final.


215C. Pedagogical Grammar for TESOL — See
T/R 4:30–5:45 PM
This course will focus on English sentence grammar with an emphasis on points that are problematic for ESL students. Topics will include the theory and practice of teaching/learning grammar; review of the syntactic structures of English; discourse constraints on sentence–level grammar; and textbook evaluation with respect to grammar teaching. The course is required for the TESOL M.A. and recommended for the TESOL Certificate (Option B).

**Presentation.** Lecture–discussion and workshop

**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
T/R 6–7:15 PM
This course consists of two distinct sections. It is, first, a graduate course in the study of English phonology. This English phonology section comprises the first one–third of the semester. Second, it is a very practical seminar on the whys and hows of promoting second language oral proficiency with its emphasis on listening and speaking activities (not pronunciation activities) in accordance with Stephen Krashen's Natural Approach.

**Presentation.** Seminar


220D. Teaching and Composition Research — Clark–Oates
M/W 4:30–5:45
Teaching and Composition Research examines the history and current status of research methods and methodologies in Composition Studies. It explores both producing and consuming research — studying how and why research has been conducted and how it has been understood and put to practical use by readers of composition research.

230D. Meter and Rhythm — McKinney
M/W/F 10–10:50 AM
This course is not exclusively a course in poetry writing; rather, it is designed for poets and students of poetry alike. Specifically, this course is a much–needed bridge between the creative writing and the literature “tracks” in the CSUS English department, and as such its goal is 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 write, read, and appreciate poetry. To this end, the course will undertake a prosodic examination of works by poets covered in courses central to our major: Shakespeare, Milton, Pope, Keats, Dickinson, Donne, et al., as well as contemporary poets writing in traditional, metered forms. The project in this course is to introduce traditional English–language prosodic practice and then to progress to fairly advanced levels of competence. The goal is to provide answers to questions most often asked about prosody, not only from the reader uncertain how to hear or perform poems written in meter, but also for the poet attempting to use meter and rhythm as compositional resources. This course includes history, theory, and practice.

**Required Texts.** Poetic Designs: an Introduction to Meter, Verse Forms & Figures of Speech, Stephen Adams All the Fun’s in How You Say a Thing, Timothy Steele Poetic Meter & Poetic Form, Paul Fussell

230X. Master Class in Writing Fiction — Rice
M 6:30–9:20 PM
This course is designed to help you shape your own writing project: the beginning of a novel or novella, a hybrid work of text and image or sound and so on, a memoir, a series of short fictions or short memoir pieces, or a series of creative nonfiction essays. 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. 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 surrealistic night of bliss. This course allows you to become immortal by writing a sentence that trembles. Quit reading this, go write.

It is strongly recommended that students have had one of the following courses: English 130A, 230A or their equivalents.

**Presentation.** Class meets the first day of class and once at the end of the semester. Student and professor meet at hours convenient to both to discuss their work as writers and as readers.
This seminar will consider all things Jane Austen—perhaps England’s greatest novelist. The primary texts will be limited mainly to the six published novels (with excerpts from Austen’s juvenilia and letters made available in the Norton editions). Throughout the course we will also examine a substantial body of up-to-date criticism to help guide reading and discussion. Some of these critical texts are excerpted in the Norton editions. Full scholarly texts not in the Norton editions will be organized in a coursepack, featuring such authors as Deidre Lynch, Claudia Johnson, Franco Moretti and Tony Tanner. The coursepack will explore topics like the wild world of Austen fandom, including Austen tourism, shopping and adaptations; narrative modes for presenting consciousness in fiction; mapping the novels’ plots within the British Empire; crowds and Regency culture; and the distinct position of Austen within the “rise” of the novel in the eighteenth century and beyond, based on contemporary reviews of her work, as well as the works of her predecessors and successors.

**Presentation.** Lecture-Discussion

**Requirements.** Two short responses, a class-leading exercise, a research presentation and a seminar paper.

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. TBA

410A. Writing Center Theory and Practice. Internships. – Proctor T/R 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 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 Mandy Proctor: sac20240@saclink.csus.edu.

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

Requirements. Two short papers; informal writing; intern tutoring in the University Reading and Writing Center.

Texts. Tutoring Writing, McAndrew and Reigstad; The St Martin's Sourcebook for Writing Tutors, Murphy and Sherwood, 4th edition.

410C. Careers in English. Internships. – Yen T/R 9-10:15 AM
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. Yen at julie.yen@csus.edu as early as possible before the semester begins about internship opportunities.

Prerequisites. B or better in English 120A or writing samples and permission of the instructor.

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

410E. Internship in Teaching Writing. – Heckathorn TBA
Internship in Teaching Writing Students considering a teaching career intern in a composition class at an area community college. They work with a mentor teacher on site and meet periodically at CSUS. The internship provides students with an opportunity to experience the day-to-day life of a composition class and a hands-on opportunity to design assignments, respond to student writing, conduct class discussions, etc. Students read composition and rhetorical theory with an eye toward day-to-day application in the classroom.

Prerequisites. English 220A.

410F. Teaching Literature. Internship. – Sweet M/W 3-4:15 PM
This internship provides graduate students with hands-on experience in teaching literature at the college level. For Fall 2015, interns will assist Dr. Nancy Sweet in English 50A (M/W 4:30-5:45)—“Introduction to American Literature, I,” which is expected to enroll approximately 120 undergraduates. The 410F Interns will preside over small discussion sections, assist in writing quizzes and exams, provide feedback on student writing, and proctor exams. There will also be opportunity to deliver a guest lecture to the entire Engl 50A class. During the scheduled internship class time (M/W 3-4:15), interns will meet together with Dr. Sweet to discuss pedagogical readings and strategies and to prepare for discussion sections. Students interested in the internship should contact Dr. Sweet (nsweet@csus.edu) for additional information.


410W. Writing Programs. Internships. – Heckathorn TBA
Writing Programs Internship Students will work with a Composition faculty member to complete a project for the campus writing programs. The internship may involve the composition program, the University Reading and Writing Center, the Graduation Writing Assessment Requirement, or the Writing Across the Curriculum Program. Students should contact the appropriate program coordinator to register for the course and design a project.

500. Culminating Experience. – Toise T 6:30-9:20 PM
All English MA students signing up for English 500 (project, literature comprehensive exam, creative writing comprehensive exam, and thesis) 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 2015 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 2015 semester. For students preparing to take the Comprehensive Examination in Literature, this class will meet approximately 9 times before the exam in November; meetings are directed solely towards 500 students who are studying for the comprehensive exam in literature. Students studying for the
Comprehensive Examination in Creative Writing should contact the creative writing faculty. Other students working on theses and projects should register for 500 but need not attend any class meetings. Shortly before the start of the semester, Professor Toise will e-mail registered 500 students with a list of meeting times and topics for the exam class. The purpose of the meetings is not to teach texts on the exam list; rather, we will discuss strategies for studying and practicing for the exam. The focus will be on general literary knowledge and themes, skills for timed writing, understanding the exam format, what readers look for, and managing anxiety productively.

Texts. TBA

500C. Culminating Experience - Composition - Heckathorn
TBA
Composition Culminating Experience Students will work with Composition faculty to complete their Masters Research Portfolio.

Requirements. Prospectus approved by Committee no later than the second week of the semester.

598T. TESOL Culminating Experience - Heather
M/W 6-7:15 PM
Review of the field of TESOL in preparation for the M.A. Comprehensive Examination. TESOL students who choose the thesis or project options for the culminating experience should also register for this course.

Presentation. Seminar.

Requirements. Discussion leading, comprehensive examination.

Text. No book required.