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 through my Sac State.

**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.

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1X. **College 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 5 or ENGL 5M or ENGL 10 or ENGL 10M or ENGL 11 or ENGL 11M

**Graded:** Credit / No Credit

**Units:** 1.0

**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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5. **Accelerated Academic Literacies** - Staff

English 5 replaces English 1A as the one-semester, first-year writing requirement.

Intensive, semester-long course 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 understandings of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses.

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

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

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11. **Academic Literacies II** - 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 5000 words to be completed in ENGL 10 and ENGL 11.

**G.E.:** 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

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5M. **Accelerated Academic Literacies for Multilingual Writers** - Staff

English 5M replaces English 2 as the one-semester, first-year writing requirement for multilingual students.

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 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** - Staff

M/W 1:30 – 2:45PM

Introduction to the terminology and structure of traditional grammar; analysis of the standard rules for agreement, punctuation, pronoun reference, etc.; introduction to social variance with respect to usage-standard vs. non-standard; and a description of the English sound system (vowels and consonants) and its relationship to standard orthography (sound/letter correspondences) spelling rules.

**Prerequisite:** ENGL 1A or equivalent.

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

**G.E.:** 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

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

30A. **Introduction to Creative Writing** - McKinney

M/W/F 9:00 – 9:50AM

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

**Presentation:** Lecture-Discussion. Workshop.

**Texts:** Making Shapely Fiction, Jerome Stern

40B. **Introduction to British Literature II** - Cope

T/R 3:00 – 4:15PM

This course will examine a variety of literary texts from the late eighteenth through the twentieth century including poems, essays, short stories and one novel—Oscar Wilde’s *The Picture of Dorian Gray* (1890). Note that there will be more poetry on the syllabus than any other genre; students will be evaluated on their ability to recognize and apply common terms associated with the comprehension and analysis of poetry: alliteration, apostrophe, enjambment, metaphor, meter, metonymy, rhyme scheme, speaker, etc. Students will also demonstrate an awareness of the different literary genres and the fundamental characteristics of Romantic, Victorian and twentieth-century literature and culture. The course will focus on how and to what extent literature privileges the revolutionary and creative artist (often associated with early Romanticism), the social and political responsibilities of authors (often associated with mid-Victorian texts) and/or the sense of disillusionment and disintegration that emerged after the reign of Victoria and intensified during and after the First and Second World Wars. The ninth edition of the Norton Anthology is required.

**Presentation:** Lecture-Discussion

**Requirements:** Weekly Quizzes, Midterm, Final, Short Response Papers.

**Required Texts:**


**G.E.:** Fulfills Area C2

50B. **Introduction to American Literature II** - Lee

M/W 4:30 – 5:45PM

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.

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


**G.E.:** 
*Fulfills Area C2*

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**60. Reading for Speed & Efficiency**

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.

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**60M. Reading for Speed & Efficiency (Multilingual)**

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.

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**65. Introduction to World Literatures in English**

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.

**G.E.:** 
*Fulfills Area C2*

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**85. Grammar for Multilingual Writers**

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.

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**105. Film Theory and Criticism**

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

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

**Prerequisites:** None

**Presentation:** Screening of films, discussions, lectures

**Requirements:** Midterm exam and final exam, research essay.

**Texts:** Critical Visions in Film Theory, eds Timothy Corrigan, Patricia White, Meta Mazaj

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**109M. Writing for GWAR Placement (Multilingual)**

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 WJF placement number of 50.

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**109W. Writing for GWAR Placement**

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 WJF 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 — Komiyama
M/W 12:00 – 1:15PM
English 110A is an introductory course for students who have no previous formal studies in modern linguistics. This course is designed to acquaint students—especially those who wish to teach English—with the ways language operates, focusing on the subareas of linguistics that are most relevant for classroom teachers. Major topics covered in the course include phonetics, phonology, morphology, morphophonology, and syntax. Whenever relevant, language acquisition and social patterns of language use will also be discussed. English 110A is required for the English Subject Matter Program, TESOL Minor, and TESOL Certificates. It is a prerequisite for the TESOL MA Program.
Presentation: Lecture-discussion.
Prerequisites: None, but English 16 or 110J is recommended.
Requirements: Midterms and final; graded take-home assignments.

110J. Traditional Grammar and Standard Usage — Clark
T/R 10:30 – 11:45AM
T/R 12:00 – 1:15PM
This is a survey course covering basic issues about the nature of language in general (and English in particular) and concepts in traditional grammar. Topics to be covered include parts of speech (nouns, verbs, etc.) and their various functions, clause and sentence types and functions, and the conventions of standard written English (punctuation and usage). Understanding these concepts will give future teachers a foundation for a variety of issues important in English classes, including grammar, punctuation, and writing. The course will include a unit on how to respond to errors in student punctuation. However, you should not expect this to be primarily a course on “how to teach”; rather, it is to build your own knowledge about the formal aspects of the English language.
Presentation: Lecture and in-class pair/group work & discussion.

110P. Second Language Learning and Teaching — Komiyama
T/R 1:30 – 2:45PM
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, it is recommended that students have completed or are currently enrolled in English 110A. Linguistics and the English Language (or equivalent).
Presentation: Lecture-discussion.
Prerequisites: None, but English 110A is recommended.
Requirements: Two projects; two mid-term exams; a teaching demonstration.

110Q. English Grammar for ESL Teachers — Heather
M/W 1:30 – 2:45PM
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: Mid-term & Final; Projects.
Requirements: None.

116A. Studies in Applied Linguistics — Staff
M/W 12:00 – 1:15PM
T/R 10:30 – 11:45AM
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.

116B. Children's Literary Classics — Staff
M/W 3:00 – 4:15PM
T/R 9:00 – 10:15AM
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

120A. Advanced Composition -- Staff
M/W 12:00PM - 1:15PM
M/W 6:00PM - 7:15PM
T/R 1:30PM - 2:45PM
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. A passing score on the WPJ

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

125A. Literature and Film for Adolescents -- Fanetti
M/W 4:30PM - 5:45PM
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.

Prerequisites. A passing score on the WPJ

125B. Writing and the Young Writer -- Fanetti
M/W 1:30PM - 2:45PM
This course 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. Starting from the premise that masterful communication is the cornerstone skill for all areas of scholarship and citizenship, we will, thinkers, and members of community.

Prerequisites. Eng 110J or equivalent, Eng 20 or 120A

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

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

125F. Teaching Oral Skills -- Clark
T/R 3:00 - 4:15 PM
This course introduces students to major theories and pedagogical practices in promoting the oral proficiency of English as a Second or Foreign Language (ESL/EFL) learners. In particular, it focuses on teaching pronunciation, listening and speaking skills, and other important aspects of oral communication. In addition to learning about relevant theories and pedagogy, students will design lesson materials and have opportunities to interact with ESL/EFL learners.

Prerequisites. It is strongly recommended that students have taken 110A and 110Q though it is not required.

Requirements. Quizzes, tutoring, project, final exam

Texts. To be selected

130A. Writing Fiction -- Rice
T/R 12:00 - 1:15 PM
This is a creative writing workshop designed around the study and production of short fictions. We will concentrate on the aesthetic processes of writing fiction. Through reading and writing, we will work on becoming aware of the word-by-word formation of texture, tone, invention; that is, on the craft and susceptibility to the life of words. We
will work deeply into the bone of experience and desire by exploring details. Emphasis will be on production and discussion of student fiction in a workshop. We will use critical, creative and dialogical models to structure our discussions. And we will learn to read as writers instead of reading as literature majors.

**Prerequisites.** English 30B or 30A

**Presentation.** Lecture, workshop, discussion

**Requirements.** Attendance, preparation for class discussions, various short exercises on craft, two short stories (3 to 15 pages)

**Texts.**
- The Art of the Story edited by Daniel Halpern; Dubliners, James Joyce; Alice LaFlante Method and Madness, Constance Hales Sin and Syntax, And handouts

**English 130B. Intermediate Poetry Writing**

**M/W/F 11:00 – 11:50 AM**

Course Prerequisites. English 30A or 30C

This course picks up where English 30C left off. Students will continue to study seminal texts on poetics from poets such as Breton, Rimbaud, Lorca, Valery, Pound, Eliot, Hugues, Zukofsky, Stevens, and Olson; and students will produce their own poems in response to (or in “conversation with”) these poetic theories. The course format is lecture/discussion, guided practice in poetic technique, and peer workshop. Quizzes and exams will cover the assigned reading. Jeff Knorr, Sacramento Poet Laureate, will visit our class.

**Required Texts.** The Third Body, Jeff Knorr; Toward the Open Field, Melissa Kwasny, Ed.

**English 130C. Special Topics in Poetry Writing**

**M/W/F 11:00 – 11:50AM**

*A Broken Thing. Investigations in the Poetic Line*

In the arena of poetry and poetics over the past century, no idea has been more alive and contentious than the idea of form, and no aspect of form has more emphatically sponsored this marked formal concern than the line. But what, exactly, is the line? This course offers a generous overview of conversations about the line from the Romantics forward. We come to see how the line might be an engine for ideals of progress—political, ethical, or otherwise. For some poets, the line touches upon the most fundamental questions of knowledge and existence. More than ever, the line is the radical against which even alternate and emerging poetic forms that foreground the visual or the auditory, the page or the screen, can be distinguished and understood. This course begins with a generous overview of conversations about the line from the Romantics forward. We come to see how the line might be an engine for ideals of progress—political, ethical, or otherwise. For some poets, the line touches upon the most fundamental questions of knowledge and existence. More than ever, the line is the radical against which even alternate and emerging poetic forms that foreground the visual or the auditory, the page or the screen, can be distinguished and understood. This course begins with a generous overview of conversations about the line from the Romantics forward. We come to see how the line might be an engine for ideals of progress—political, ethical, or otherwise. For some poets, the line touches upon the most fundamental questions of knowledge and existence. More than ever, the line is the radical against which even alternate and emerging poetic forms that foreground the visual or the auditory, the page or the screen, can be distinguished and understood. This course begins with a generous overview of conversations about the line from the Romantics forward. We come to see how the line might be an engine for ideals of progress—political, ethical, or otherwise. For some poets, the line touches upon the most fundamental questions of knowledge and existence. More than ever, the line is the radical against which even alternate and emerging poetic forms that foreground the visual or the auditory, the page or the screen, can be distinguished and understood. This course begins with a generous overview of conversations about the line from the Romantics forward. We come to see how the line might be an engine for ideals of progress—political, ethical, or otherwise. For some poets, the line touches upon the most fundamental questions of knowledge and existence. More than ever, the line is the radical against which even alternate and emerging poetic forms that foreground the visual or the auditory, the page or the screen, can be distinguished and understood.

**Presentation.** Workshop, Lecture, Discussion

**Required Texts.** A Broken Thing. Poets on the Line. Rosko and Vander Zee, editors; The Art of the Poetic Line. James Longenbach

**140G. Birth of the British Novel**

**T 6:30-9:20PM**

This semester we will trace the varied paths of eighteenth-century English prose fiction; narrowed topics and pairings of authors will further help us analyze the “birth” of the British novel. “Truth, Fiction, Romance, Realism. The Trickster Heroine” (Eliza Haywood’s Fantomina & Daniel Defoe’s Moll Flanders); “Virtue, Instruction, Satire” (Samuel Richardson’s Pamela & Henry Fielding’s Shamela and Joseph Andrews); “Learning to Feel/Learning to Laugh” (Frances Burney’s Evelina & Laurence Sterne’s A Sentimental Journey); and “The 1790s. The Novel in an Age of Revolution” (Ann Radcliffe’s A Sicilian Romance & Elizabeth Inchbald’s Nature and Art). We will conclude with an early nineteenth-century novel, Jane Austen’s Northanger Abbey, drafted initially in the 1790s as a comic riff on Radcliffean “gothic” thrillers but embracing many more of the trends we will cover. Topics to be discussed include the development of mass culture, the rise of the middle class, the woman writer in England, the strategies of narrative storytelling, and the changes in conceptions of love, sex, gender, and marriage.

**Presentation.** Lecture/Discussion

**Requirements.** Response papers, Quizzes, Midterm & Final Exam, Research Essay

**Texts.**
- Richardson, Pamela (Oxford University Press, ISBN: 978-0199536498);
- Sterne, A Sentimental Journey and Other Writings (Oxford, ISBN: 978-0199537181);
- Radcliffe, A Sicilian Romance (Oxford, ISBN: 978-0199537396);
- Inchbald, Nature and Art (Broadview, ISBN: 978-1551112787);

**141A. The Essential Shakespeare**

**M/W 6:00 – 7:15PM**

In this course, we will consider some of William Shakespeare’s best-known works, and we will be writing extensively on them.

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

**Requirements.** Participation, in-class writings, and various elements of a longer writing project. Ready access to SacCT required.

**Texts.** (all texts should be Folger Editions). Shakespeare’s Sonnets,
145B. Shakespeare—Early Plays

- Gieger

**MW 3:00-4:15PM**

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

**Presentation.** Lecture/Discussion

**Requirements.**

Midterm and final exam, response papers, quizzes, performance project, longer writing assignment with scholarly research component

**Texts.**


150M. California Fiction

- Gieger

**MW 6:00-7:15PM**

A seminar survey of California fiction (and a little California poetry and prose, too). Investigating myths and fantasies about the “Golden State,” our class will read texts that visit various regions of the state and their “unique” residents...and the often criminal activities they pursue. A repeated mixing of an imagined ideal with a corrupt truth, of an outlaw’s freedom with a narcissist’s self-destructiveness. We will spend a good deal of time with texts from “the Bay Area” and “the Southland,” but other non-urban regions (the deserts, the mountains, the valleys) will appear as well. We will start in the 1850s and 1860s with Bret Harte and Mark Twain in the Gold Country and move on to late-nineteenth- and early-twentieth-century texts, informed by Realism and Naturalism, by Frank Norris, Sui Sin Far (Edith Maude Eaton), Jack London, and Mary Austin. We will finish the first half of the semester in the 1930s with short works by John Steinbeck, William Saroyan, Nathanael West, and William Faulkner as well as two masters of hard-boiled detective fiction, Dashiel Hammett and Raymond Chandler. After the midterm, we come back to California post-World War II with works by native-Sacramentan Joan Didion (an essay, “Notes from a Native Daughter,” and a novel, Run River) that portray/lament a changing California. This sense of loss amidst change, the past haunting the present and the future will stay with us through two “murder mysteries,” Ross Macdonald’s The Underground Man and Nina Revoyr’s Southland that look at individuals, families, neighborhoods, and regions working to make sense of modern lives influenced by what and who came before (Why has California been the site of so much crime fiction?). We will end the semester with works from two books of contemporary short stories, Dana Johnson’s Break Any Woman Down and Manuel Muñoz’s The Faith Healer of Olive Avenue, collections of stories about 21st-century lives (men and women, gays and straights, “native” Californians and “new” arrivals) in, respectively, the Los Angeles Basin and a San Joaquin Valley town. Throughout the semester, we will also read sections of Didion’s Where I Was From, her autobiographical reconsideration of California myths of golden selves and golden ages lost. As this description suggests, there is going to be a LOT OF READING (13 books. Granted, not all of them “cover-to-cover” and many shorter works, but most weeks will be 200–300 pages of reading). It will, however, be a great mix of texts and times and ideas (and, really, when else are you going to have a chance to read all of these things together with other people as excited to do so as you are?). Just be prepared to read/work a ton and to talk a lot, connecting texts, traditions, and interpretations. Some of the texts we will study feature profanity, graphic violence, and/or explicit sexuality.

**Presentation.** Lecture/Discussion

**Requirements.**

Midterm and final exam, response papers, quizzes, longer writing assignment with scholarly research components. Short “autobiographical" creative assignment

**Texts.**


150P. The American Gothic – Sweet
T/R 12:00 – 1:15PM
With its representations of howling wilderness, rapacious colonizers, dusky “savages,” child-tormenting witches, and a wrathful God overhearing the whole affair. American literary history, it has been said, begins in a Gothic mode. In this course, we will explore the origins and development of the Gothic in colonial, nineteenth- and twentieth-century U.S. literature. After sampling representations of the various terrors posed by life in colonial North America, we will trace the continuing horrors posed by such specters as the forest, fanaticism, sexual repression, social injustice, technology, isolation, and plain-old bad parenting. Our study will feature spine-tingling short stories, novels, and poetry, and visual materials, such as art, architecture, and film. As we investigate representations of terrifying, uncanny, and supernatural phenomena in U.S. culture, we will examine the ways in which literary depictions of horror rehearse our individual and cultural fears about sexuality, race, disease, violation, rebellion, madness, and death, and we will inquire into that thrill of macabre pleasure that attends the exploration of the darker side of life.

Presentation. Lecture-discussion.
Requirements. Multiple analytical essays, in-class writing, and a creative project.

Texts. The Norton Anthology of Modern Poetry and a dozen or more downloadable pdfs.

150N. Narrative Poetry – McKinney
M/W 1:30 – 2:45PM
This course will focus on epic poems in western literary history from Homer to Alice Notley (1945–). Through lecture and class discussion, we will explore a variety of aspects of poetic narratives including myths, themes, methods of composition, social and material culture, and history.

Presentation. Lecture-discussion, student presentation, quizzes and exams.

Texts. The Iliad, The Aeneid, The Inferno, Paradise Lost, The Rime of the Ancient Mariner, Don Juan (excerpts), and The Descent of Alate.

165F. Caribbean Creole – Lee
M/W 12:00 – 1:15PM
What does it mean to be Creole? Depending upon specific historical, linguistic, social, national and political contexts. Creole can refer to a language, an ethnicity, a racial category, a marker of birth, and/or a culture. In other words, the meaning of Creole has changed over the centuries from a simple definition of a person of mixed-heritage born in the colonies to a radical political philosophy endorsing pan-African alliance. In this course, we will trace what it means to be Creole in the U.S. and in the Caribbean across time and place, language and ethnicity. We will investigate multi-ethnic perspectives of cross-cultural, transnational coalitions and antagonisms as mediated through race, class and gender. We will examine texts addressing Haiti, Grenada, Jamaica, and the U.S. We will read fictional texts alongside sociological, theoretical, and historiographical ones.

Presentation. Discussion/Workshop
Requirements. Two (2) one-page reading responses; a paper proposal; and one 7- to 9-page final paper.

170G. Modern Poetry – Ridley
M/W 12:00 – 1:15PM
It is not a learning goal of 170G to neatly circumscribe “typical” or ideal Modernism, but to survey the period’s unparalleled diversity of experimentation in poetic form—concurrent with rapid 19th and 20th century innovations in science, technology, politics, painting, dance, etc.—from which traditional English rhyme schemes and metrical structures never fully recovered. Although “High” Modernism is often associated with post-WWI disillusionment, Whitman’s mid–19th century popularization of free verse is an instructive place to begin investigating its predominantly twentieth century ferment of innovation, followed by close readings of poems by Hopkins, Yeats, Frost, Eliot, Owen, Stevens, Sandburg, Williams, Cummings, Hayden, Moore, Bishop, Auden, Rich, Ginsberg, and others, time permitting.

Texts. The Norton Anthology of Modern Poetry and a dozen or more downloadable pdfs.

170N. Narrative Poetry – McKinney
M/W 1:30 – 2:45PM
This course will focus on epic poems in western literary history from Homer to Alice Notley (1945–). Through lecture and class discussion, we will explore a variety of aspects of poetic narratives including myths, themes, methods of composition, social and material culture, and history.

Presentation. Lecture-discussion, student presentation, quizzes and exams.

Texts. The Iliad, The Aeneid, The Inferno, Paradise Lost, The Rime of the Ancient Mariner, Don Juan (excerpts), and The Descent of Alate.

180B. Forms of African–American Fiction – Ridley
M/W 1:30 – 2:45PM
This semester’s emphasis on black oral traditions retained in major African–American literature focuses, not on a motif such as the blues or the crossroads, but the rhetorical strategies subsumed under the vernacular term, signifyin’, raised to international prominence by the scholarship of Harvard critic, Henry Louis Gates. Adapted by novelists to subtly praise or satirize their black literary precursors, this double-voiced strategy allows criticism to inductively chart lines of descent between authors in terms peculiar to black authors’ own tradition. Moving from
theory to application, analysis of the selected novels not only illuminates but extends Gates's theoretical approach to the tradition, providing learners with an informed basis for intervening in the published scholarly conversation.

Texts.  
Native Son and Black Boy (a.k.a., American Hunger) by Richard Wright. Invisible Man by Ralph Ellison. Percival Everett's Erasure. Downloadable pdfs. Additional literary texts to be selected.

Presentation.  
Lecture/discussion.

Requirements.  
Exams and a term paper, including graded stages of revision.

G.E.  
Fulfills Area C2, the Writing Intensive, and the Race & Ethnicity requirements

180M. Asian–American Literature  
-Yen  
T/R 12.00 – 1.15PM

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

Texts.  
The Joy Luck Club, Typical American, M. Butterfly, The Lowland, One Amazing Thing, No-No Boy, America Is in the Heart, and others.

Requirements.  
Lecture-discussion
Reading quizzes, papers, oral presentation

Presentation.
Discussion. Some light lecture, but mostly Discussion.

Requirements.
Participation, regular reading and writing events, formal papers. Ready access to SacCT required.

Texts.  
The Joy Luck Club, Typical American, M. Butterfly, The Lowland, One Amazing Thing, No-No Boy, America Is in the Heart, and others.

G.E.  
Fulfills Area C2, the Writing Intensive, and the Race & Ethnicity requirements

185B. Twentieth Century Fiction by Women  
-Wanlass  
T/R 1.30 – 2.45PM

English 185B will focus on the theme of women's struggle for voice, identity, and fulfillment in some of the best works written by women in the twentieth century. We will be reading works by Lillian Hellman, Flannery O'Connor, Willa Cather, Willard Motley, Richard Wright, Ralph Ellison, James Baldwin, and others.

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

Requirements.  
Two papers, brief written responses, and an essay exam (Writing Intensive course)

Texts.  
To be selected, but writers will likely include Woolf, Chopin, Wharton, Cather, Hurston, Rhys, Tan, Walker, Morrison, Beloved, Flannery O'Connor, One Amazing Thing, No-No Boy, America Is in the Heart, and others.

G.E.  
Fulfills Area C2 and Writing Intensive

ENGL 185D. American Women Writers  
-Fanetti  
Figuring the American Eve. Women Writers on Voice, Space, and Destiny.  
M/W 3.00 – 4.15PM

In 1955, R.E.B. Lewis published The American Adam, in which he argues, essentially, that a unique worldview pervaded American writing and thought in the 19th and 20th centuries, one that vaunted the mythos of the American man as an Adamic figure, who sprang into the new world fully formed and free of any ties to the old world. Lewis traces this individualist ideology from the Transcendentalists through the Modernists.

Obviously, the idea of an "American Adam" is specifically and exclusively gendered. During the span of 100 or so years which Lewis considers, women were writing prolifically, too, and were manifesting in that writing worldviews of their own, which didn’t necessarily reconcile neatly with an Adamic myth (assuming we agree with Lewis). This semester, we’ll consider whether an American mythos exists and how women writers from Dickinson to Hurston make space for women within, around, or beyond it.

Presentation.  
Discussion. Some light lecture, but mostly Discussion.

Requirements.  
Participation, regular reading and writing events, formal papers. Ready access to SacCT required.

Texts.  
To be selected, but writers will likely include Woolf, Chopin, Wharton, Cather, Hurston, Rhys, Tan, Walker, Morrison, Beloved, Flannery O'Connor, One Amazing Thing, No-No Boy, America Is in the Heart, and others.

G.E.  
Fulfills Area C2, the Writing Intensive, and the Race & Ethnicity requirements

195A. Writing Center Theory and Practice. Internships  
-Stanley  
M/W 4.30 – 5.45PM

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 Bob Stanley at stanley@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
In this senior seminar, we will explore a variety of definitions of civic engagement/agency in relation to youth participatory culture, which will allow us to construct (through remixing/hacking) our own definition of civic agency including our understanding of how new media both expands and limits opportunities for civic agency among 21st-century youth.

In the first quarter of the semester, we will engage with texts that are foundational to understanding civic engagement and youth culture. Then, we will critically examine national and international moments of collective civic agency/engagement from the 20th century, studying print-based texts to understand the relationship between the momentum of the movement and the rhetorical influence of the text. We will then explore 21st-century national and international moments of collective civic agency/engagement, studying the impact of digital culture and new media and analyzing the digital texts associated with these movement using a rhetorical framework.

In the second half of the semester, you will design an archival research project focused on civic engagement/agency in a collective civic movement or a small, local movement 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, or political action. You will design a new media project for disseminating your research to your peers.

The subtitle of this seminar is “Close Confinement: Crime and Punishment in Nineteenth-Century Britain.” The words “crime and punishment” usually call to mind a Russian novel or the tyrannical prison—fortress of the Bastille in Paris. But religious, political, legal and literary narratives about crime and imprisonment (or confinement in a general sense) abound in nineteenth-century British culture. From the maddening persecution and imprisonment of the eponymous hero of Godwin’s Caleb Williams (1794), to the confinement of a sane woman in a madhouse by her husband in Wollstonecraft’s Maria (1798), to De Quincey’s account of the murderer John Williams in “On Murder as Considered One of the Fine arts” (1827) and more, the seminar will consider a variety of prose texts examining the general problem of crime and punishment in nineteenth-century Britain. We will also examine a famous volume of poems—Wordsworth and Coleridge’s Lyrical Ballads (1798; 1802)—which will enable us to explore the connection between actual disciplinary confinement in the Romantic Era and its political or spiritual counterparts. As it moves beyond Romantic authors the course will investigate a few lesser-known texts like the anonymous Life of Richard Turpin (1820)—whose protagonist was one of the most famous English highway robbers—Thomas Wontner’s Old Bailey Experience (1833) and Susan Willis Fletcher’s Twelve Months in an English Prison (1854). The seminar will end with the glorious love—letter composed by Oscar Wilde over several months in 1897 during his incarceration in Reading Gaol. The course will also establish a basic context for the above texts through brief selections from nineteenth-century essays on penal reform, as well as from modern histories of discipline and punishment in the nineteenth century, including Michel Foucault’s Discipline and Punish (1975) and The Oxford History of the Prison (1998).

Presentation:
Lecture—Discussion
Midterm, Presentation, Short Response Papers and a conference-style seminar paper (8–10 pages).

Required Texts:

198T. Global perspectives on Identity and Ideology 1884–1937 — Ridley
M/W 4:30 – 5:45PM

Only 198T can bring together an international range of authors—Mark Twain, D.H. Lawrence, Hermann Hesse, and Zora Neale Hurston—with little in common aside from a shared vision of uncompromising, nomadic individuality and a joyous total critique of ideology unusual for their time (1884–1937). Despite identifiable elements of Kantian/High Romantic intuition, their vision and critique radicalize those elements in a way more consistent with American Transcendentalism’s loose, leaderless synthesis of ideas, especially in their refusal of parodies of Kantian/Nietzschean “guardians.” Hence, beginning with close readings of a little Emerson and Thoreau’s Walden, this course tests that thesis, challenges ideological misreadings of our central texts, and supplements previous research into the global importance of Transcendentalist ideas.

Presentation:
Seminar
Student seminar presentations, focus papers. 1 term paper including scheduled drafts.

Texts:
R. W. Emerson’s “The American Scholar” and “Self-Reliance,” H. D. Thoreau’s Walden, Mark Twain’s Huckleberry Finn, D.H. Lawrence’s Women in Love, Hermann Hesse’s Siddhartha and Narcissus and Goldmund, Zora Neale Hurston’s Their Eyes Were Watching God.
210G. Second Language Acquisition – Komiyama
T/R 4:30 – 5:45PM
Students in this course will explore theories and research findings in the field of second language acquisition. Topics covered in the course center on various theoretical approaches to SLA and factors affecting SLA. Such factors include first language transfer; developmental sequences; the role of input, interaction and output; cognitive and personality variables, including age; and the role of formal instruction and error correction.

Presentation: Seminar.
Prerequisites: TESOL program pre-requisites, and ENGL 200D
Requirements: Reading log; critical reviews of journal articles; mid-term exam; research project; discussion leading


215B. ESL Writing/Composition – Heather
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.

Requirements: Tutoring; written assignments; lesson-planning project; group projects

220A. Teaching Composition in College – Hayes
T/R 4:30 – 5:45PM
This course is designed to help prepare students to teach college composition. The course will focus on the study of writing pedagogies that A) meet the needs of a diverse population of students, B) develop writing skills that endure beyond the composition classroom, and C) empower the student to write with their own voice in a variety of communities.
Readings and discussion will explore how the history of Composition Studies has shaped the discipline, theory, and pedagogy. Students will compose a teaching portfolio that includes a teaching philosophy, a syllabus, a writing assignment sequence, and an assessment plan.

Presentation: Discussion, Workshops, Presentations
Requirements: Teaching Observations, Weekly Journals, Teaching Portfolio Project

230A. Writing Fiction – Rice
T 6:30 – 9:20PM
We make up stories in order to give shape to our questions; we read or listen to stories in order to understand what it is that we do not know. On either side of the page, we are driven by the same questioning impulse, asking who did what, and why, and how, so that we can in turn ask ourselves what it is that we do, and how and why we do it, and what will happen when something is done or not done. In this sense, all stories are mirrors of what we believe we don’t yet know. A story, if it is good, elicits in its audience both the desire to know what happens next and the conflicting desire that the story never end. This double bind justifies our storytelling and keeps our curiosity alive.
The emphasis of English 230A will be on the theory and practice of the writing of the short story. Students in ENG 230A will work on literary fiction and stories of a variety of lengths. Course content consists predominantly of preparation and discussion of student work. Student work will be read aloud and discussed in class through a discourse established by the theoretical and craft readings in the class. During the first part of the semester we will work on the theory and craft of fiction writing, particularly in the way that it concerns the writing of the contemporary short story. We will also read and discuss the work of writers inside and away from the canon. Students will do short exercises as well as write between 20 and 25 pages of imaginative prose of their own. (Since this course is designed to teach the craft of short fiction, students will need to work on completed short fiction, not a novel—in-progress.)

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

Presentation: Lecture-discussion, workshop.
Requirements: Original fiction, between 20 and 25 pages; short essays theorizing the aesthetics of the craft of fiction and short assignments on the craft and poetics of fiction and in-class presentations.


The Art of Description, edited by Peggy

240U. Nineteenth Century Sex & Texts. The Worlds of Anthony Trollope
M 6:30 – 9:20PM

In this class, we’ll examine a densely layered cultural nexus of feeling, knowledge, sexuality, gender, and race—and the way that nexus shapes the fictions and formal choices of the 19th century’s most capacious British novelist. Anthony Trollope. For example, we’ll engage with characters like Madame Max, the wealthy, Austro-Hungarian, possibly Jewish, ‘gentleman’; Lady Glencora, the charismatic, beautiful, and frustrated politician’s wife; and Phineas Finn, the popular, handsome Irish parliamentarian, attractive to both men and women. Trollope is famous for the “roman fleuve”—the “flooded” novel, a story that exceeds its boundaries, as characters from one novel or series of novels pop up in or take up major roles in another novel or series and in which the texts together form an imagined world layered with overlapping narratives. In this world, the same set of characters’ lives form a network of stories and interpersonal dynamics. We’ll explore this and other formal choices as an extension of Trollope’s capaciousness: texts that trace and retrace that dense cultural nexus—setting in play earlier ideas of gender, race, sexuality, and status in relation to emergent ones, and formulating a late nineteenth-century vision surprisingly different from—and jarringly close to—our own.

Presentation. Discussion
Requirements. Several shorter thought papers, paper proposal with short bibliography, and 15-page seminar paper.

Texts. by Anthony Trollope (Oxford World’s Classics). An Autobiography (9780199675296), The Warden (9780199665440), Barchester Towers (9780199665860), Phineas Finn (9780199581436), Phineas Redux (9780199583485), Drohr Wahrman’s Making of the Modern Self (9780500121391), and a very heavy packet containing critical/secondary readings.

250J. Henry James
M/W 4:30 – 5:45PM

“The story won’t tell, not in any literal, vulgar way.” So proclaims James’s storyteller in The Turn of the Screw, a narrative that is characteristic of James’s works in foregrounding questions of what cannot and should not be spoken, variously because certain kinds of ideas, emotions, and knowledge cannot be conveyed in ordinary words, because “literal, vulgar” telling has the power to corrupt both teller and hearer, because some ideas exist in a shadowy, unconscious realm and evade expression through literal language, and because “telling” can mean revealing what should be kept secret. As we read a variety of works from James, including novels, novellas, short stories, essays, and criticism, we’ll inquire into the nature of the untold and the untellable, themes that prompt further questions about the role of representation, art and narrative; the limitations of language; the role of the unconscious; sexual identity and desire; the power of sexual norms; and the ethics of “telling” as it relates to confession, accusation, revelation, and implication. We will read James alongside essays in psychoanalytic theory, gender studies, feminist theory, and literary criticism.

Requirements. A short essay; an oral presentation; a bibliographical essay; a culminating research paper.

Presentation. Seminar, discussion


280A. Aesthetics of Minority Literatures
W 6:30–9:20PM

This seminar can merely introduce the abundance of literature and scholarship indispensable to the contemporary study of minority literatures at the graduate and professional levels. Provisionally embracing the definition proposed by Gilles Deleuze and Felix Guattari—“minorities are not necessarily defined by the smallness of their numbers but . . . by the gap that separates them from this or that axiom constituting the redundant majority”—we will theorize within and across multiple cultures, mediating virtual “conversation” between otherwise compartmentalized ethnic and gender-specific minority traditions. Although our theoretical investigations extend to linguistics, philosophy, psychology, history, and cultural studies, the emphasis always remains literary.

Presentation. Student seminar presentations. Reading a novel or play every week and secondary sources varying in depth and complexity. Independent research. Class participation, especially in response to student presentations. Focus papers. Formal term paper proposals with bibliographies. A 15–20 page term paper fully engaged with the primary and secondary sources.

Required Texts. All at Hornet bookstore, but those indicated pdf. are public domain, hence a free option available at Project Gutenberg and the course pack.

Rudolfo A. Anaya’s Bless Me, Ultima and Alburquerque; Leslie Silko’s Ceremony and Linda Hogan’s Solar Storms; Maxine Hong Kingston’s China Men and David Henry Hwang’s M. Butterfly; Kate Chopin’s The Awakening (pdf), Virginia Woolf’s A Room of One’s Own (pdf); Zora Neale Hurston’s Their Eyes Were Watching God (pdf), Percival Everett’s Erasure; Ralph Ellison’s Invisible Man; Toni Morrison’s Paradise; and Henry Louis Gates’s The Signifying Monkey.
410A. Writing Center Theory and Practice. Internships. – Staff
M/W 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 Bob Stanley at stanley@csus.edu

Presentation. Discussion
Prerequisites. A “B” or better in ENGL 20 or ENGL 120 or a Writing Intensive course
Requirements. Two short papers; informal writing; internship tutoring in the University Reading and Writing Center

410B. Internship – ESLTeaching – Komiyama
M/W 4:30 – 5:45PM
Students will serve as interns in an approved ESL course. They will observe the class and assist their mentor teachers (i.e., instructor of the course) by helping with small group activities, leading whole group discussions, designing activities, creating materials, etc. (The students’ responsibilities as interns vary depending on the assigned course and the mentor teacher.) The seminar meetings will provide students with opportunities to reflect on their experiences as an intern, as well as receive peer feedback on their teaching experiences. Contact rkomiyama@csus.edu to enroll in the class.

Presentation. Seminar-workshop
Prerequisites. ESLTeaching prerequisites.
Requirements. Semester-long interns in an ESL class; daily observation/teaching journal; teaching demonstration; discussion leading; teaching observation conducted by 410B instructor; end-of-the-semester reflection.


500. Culminating Experience – Rice
M 6:30 – 9:20PM
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 “forms” This form can be turned as soon as your registration period for Spring 2016 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 Spring 2016 semester. For students preparing to take the Comprehensive Examination in Literature, this class will meet a few times before the exam in April; 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 Rice 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.


598T. TESOL Culminating Experience – Heather
M/W 6:00 – 7:15PM
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