English Department

Course Description Booklet

Fall 2016

Available online: http://www.csus.edu/engl/courses.html
Department of English

Fall 2016 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 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.

IX. 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.

5. Accelerated Academic Literacies - Staff
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.

Requirements: Must write a minimum of 5000 words.
G.E.: Fulfills area A2 of the GE requirements.

10. Academic Literacies I - Staff
Year-long course (combined with ENGL 11) to help students use reading, writing, discussion, and research for discovery, intellectual curiosity, and personal academic growth - students will work in collaborative groups to share, critique, and revise their reading and writing. Students will engage in reading and writing as communal and diverse processes; read and write effectively in and beyond the university; develop metacognitive understandings of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses.

Requirements: A minimum of 5,000 words to be completed in ENGL 10 and ENGL 11.
G.E.: Completion of ENGL 10 & ENGL 11 will fulfill area A2 of the GE Requirements.

10M. Academic Literacies I (Multilingual) - Staff
Year-long course (combined with ENGL 11M) to help multilingual students use reading, writing, discussion, and research for discovery, intellectual curiosity, and personal academic growth - students will work in collaborative groups to share, critique, and revise their reading and

5M. Accelerated Academic Literacies for Multilingual Writers - Staff
English 5M replaces English 2 as the one-semester, first-year writing requirement for multilingual students.
writing. Students will engage in reading and writing as communal and diverse processes; read and write effectively in and beyond the university; develop a metacognitive understanding of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses.

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

**GE:** Completion of ENGL 10M & ENGL 11M will fulfill area A2 of the GE Requirements.

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**16. Structure of English**  
**- Seo**

T/R 3:00 – 4:15PM

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

**Presentation:** Lecture-discussion  
**Requirements:** Quizzes, two midterm exams, final exam, projects  

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**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; majors take English 120A instead)

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**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 Area C2 Requirement

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**30C. Introduction to Writing Poetry**  
**- McKinney**

This course is designed for students interested in learning to write poetry. No previous creative writing experience is necessary; in fact, the instructor assumes that some students may even feel intimidated at the prospect of writing verse. If you are a beginner and/or feel you know nothing about writing poetry, then this course is for you. English 30C is also appropriate for students who may write poetry but who have had no formal poetry writing instruction. This course will cover the basics of writing poetry from invention exercises through peer critique to revision and editing. Students will examine the genre of poetry from a variety of angles (historical, theoretical, technical), and they will gain a familiarity with a variety of poetic styles, forms, and practices.

**Presentations:** Lecture-discussion, guided practice.  
**Requirements:** 10 new poems (some in assigned forms), quizzes and exams on identification and application of poetic technique, peer critique (both written and oral).  
**Text:** *Toward the Open Field*, Kwasny

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**40A. Introduction to British Literature I**  
**- Zarins**

M/W 3:00 – 4:15PM

This course will provide an overview of English literary traditions from their origins around 660 up to the 18th century. We will read a variety of texts from each period, which will include *Beowulf*, *The Lais of Marie de France*, *The Canterbury Tales*, *The Faerie Queene*, *Doctor Faustus*, and *Paradise lost*. We will gain exposure to the different genres, styles, and languages that make up what we call English Literature and approach the selected literary works by looking closely at their content, form, and historical situation.

**Presentation:** Lecture-discussion  
**Requirements:** Short papers/writing assignments, quizzes, midterm, final  
**Texts:** *Norton Anthology, 9th edition*, volumes A and B (I will order the ABC package, but you only need A and B—get whichever is less expensive)  
**G.E.:** Fulfills Area C2 Requirement
Writers have long represented America as an exceptional place—a city on a hill, a nation promising liberty and justice for all corners, and a land where anyone can achieve success through hard work and determination. Our study of literature from the fifteenth century to the Civil War will explore how these idealistic visions of America stand up against the realities of American life in times of colonization, war, slavery, economic and geographic expansion, and changing attitudes toward religion and the role of women in society. Our readings will include chronicles of European exploration; the poetry of Anne Bradstreet, Emily Dickinson, and Walt Whitman; the essays of Benjamin Franklin, Ralph Waldo Emerson, Frederick Douglass, and Henry David Thoreau; and fiction by Edgar Allan Poe, Nathaniel Hawthorne, and Rebecca Harding Davis.

**Requirements.** Quizzes, short critical papers, midterm, and final.

**Presentation.** Lecture-Discussion


**G.E.** Fulfills Area C2 Requirement

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.

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.

**Tenative Texts.** Junot Diaz, This Is How You Lose Her (2012); Juan Rulfo, Pedro Paramo (1955); Toni Morrison, Beloved (1987); Chimu Achebe, Things Fall Apart (1958); David Henry Hwang, M. Butterfly (1988); Marjane Satrapi, Persepolis (2000)

**G.E.** Fulfills Area C2 Requirement

50A Introduction to American Literature I

M/W 4:30 - 5:45 PM

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

**Prerequisites.** None

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

**Requirements.** Short, formal critical-analytical essays. Midterm exam and final exam.

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

100Z. Topics in Literary Theory and Criticism

W 6:30 - 9:20 PM

This course introduces students to the theoretical movement called "new historicism," which originated in the United States in the late 1970s and 1980s, predominantly in California. New historicism has challenged old ways of understanding history and its complicated relationship to art and culture. "Old" historicism treated history as a relatively stable and secure "background" that literature (more or less) passively reflected. According to the old model, a teacher would introduce a bit of historical background and then leave it aside to focus on the literature—as if the two were mutually exclusive. But are cultural objects, new historicists ask—including novels, anecdotes, diaries, poems, notes, letters, clothing, calling cards, snuff boxes, whatever—any less "historical" than, say, records of political and military history? New historicists think not. They
agree that all written and visual “traces” of a particular culture, no matter how seemingly irrelevant, are valid objects of literary and historical study. Although new historicism originated primarily as a way of studying the English Renaissance, since its heyday in the 1980s it has become central to the study of British Romantic literature. It has tended to challenge, deconstruct or demystify the authorial power attributed to canonical authors like William Wordsworth and John Keats. Romantic new historicists reposition these larger-than-life authors squarely within their material circumstances—within a network of interrelated “discourses” and human activities that, when all is said and done, enable them to write what they do.

Students will not only learn about what new historicism is, how it originated and how it applies to British Romanticism, but will also get a chance to write their own new historicist criticism after examining a variety of canonical and noncanonical texts centered around the theme of Romantic-era crime and punishment. 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 course will consider a variety of texts (some canonical, some not) examining the general problem of crime and punishment in late eighteenth- and early nineteenth-century Britain from a broadly new historicist perspective.

Note: the specific editions of all required texts, as detailed below, are mandatory. Student writing will be evaluated according to the standards set forth in the handout available on our Blackboard course site. “Papers—General Criteria.”

**Presentation Requirements.**
- Lecture—Discussion
- Weekly “pop” quizzes, a mid-term a series of short writing assignments that culminate in a final essay (which includes peer review).

**Required Texts.**

**G.E.**

**109M. Writing for GWAR Placement (Multilingual) — Staff**
English 109M provides intensive practice in prewriting, drafting, revising, and editing academic writing for multilingual writers. 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.

**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.** English 20 with a C- grade or better and have completed at least 60 semester units.

**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.** WJF Placement score of 70; student who receive a 4-unit placement on the WJF.

**Co-requisite.** Writing—Intensive upper-division course.

**110A. Linguistics and the English Language — Clark**

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

**M/W 6:00 – 7:15 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.

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

**Texts.** Fromkin, V. Redman, R. and Hyams, N. An Introduction to Language (any edition—most recent is 9th.). Lippi-Green, Rosina English with an Accent 2nd edition
110J. Traditional Grammar and Standard Usage – Seo
M/W 1:30 – 2:45 PM
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.

110P. Second Language Learning and Teaching – Komiyama
M/W 4:30 – 5:45 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, 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 group project (teaching demonstration).

110Q. English Grammar for ESL Teachers – Clark
M/W 3:00 – 4:15 PM
English 110Q is a survey of English grammar, especially focusing on structures that are relevant to teaching second-language learners of English. The emphasis is on sentence-level grammar (syntax and morphosyntax, not discourse and pragmatics).

Presentation: Lecture-discussion.
Prerequisites: None; but prior enrollment in English 16 or 110J, and prior or concurrent enrollment in 110A is recommended.
Requirements: Two Mid-terms, final exams and Project.

116A. Studies in Applied Linguistics – Clark
M/W 1:30–2:45PM
This course is designed to equip elementary school teachers with necessary knowledge regarding the development of oral language and literacy skills in young children. We will cover four general topic areas: language acquisition, the teaching of reading, language variation (dialects), and specific issues and literary acquisition and the second language learner.

Presentation: Lecture-discussion.
Requirements: GWAR Certification before Fall 09, or WTP score of 70+, or at least a C- in ENGL 109M/W.
Texts: Moustafa, Beyond Traditional Phonics, Course Reading Packet.

116B. Children's Literary Classics – Staff
M/W 12:00 – 1:15PM
M/W 4:30 – 5:45PM
T/R 9:00 – 10:15AM
T/R 3:00 – 4:15PM
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: GWAR Certification before Fall 09, or WTP score of 70+, or at least a C- in ENGL 109M/W.

120A. Advanced Composition – Staff
M/W 12:00 – 1:15PM
M/W 12:00 – 1:15PM
T/R 10:30 –11:45 AM
M 6:30 – 9:20 PM
An intensive writing workshop in which student writing is the focus. Students will engage in a writing process that will include feedback from peers and the instructor throughout the process. This writing process may occur in a variety of rhetorical situations and genres. Through reflection on their writing products and processes, students will gain an awareness of themselves as writers. By the end of the course students will complete an extensive research project focused on academic inquiry.

Prerequisites: GWAR Certification before Fall 09, or WTP score of 70+, or at least a C- in ENGL 109M/W.
120P. Professional Writing  – Macklin
M/W 1:30–2:45 PM
This course will introduce students to the conventions of technical and professional writing. We begin this course with the premise that rhetorically effective writing is an essential element of every professional environment and that a deep understanding of the various writing genres within such environments allows the author a degree of both power and agency. Through a focus on problem solving, the class readings, group work, and writing exercises are all designed to help students develop proficiency in writing a variety of technical and professional texts (including job application documents, memos, analyses, procedures, proposals, feasibility studies, recommendation reports, and various collaborative documents).

Presentation.  Discussion (in person and online)
Requirements.  Job application portfolio, regularly scheduled short writing assignments and activities (some may involve media other than traditional writing), and an extended problem-solving project involving both individual and collaborative elements
Prerequisites.  GWAR certification before Fall 09; or WFIJ score of 80; or 3-unit placement in ENGL 109M/W; or 4-unit placement in ENGL 109M/W and co-enrollment in ENGL 109X; or WFIJ score 70/71 and co-enrollment in ENGL 109X
G.E.  Fulfills Writing Intensive Requirement

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.

125B. Writing and the Young Writer  – Fanetti
T/R 4:30 – 5:45 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, and group activities
Prerequisites.  Engr. 110f or equivalent, Engr. 20 or 120A
Requirements.  Participation, regular reading and writing events, and a final project. Ready access to SacCT required.


125E. Academic Reading & Writing in a Second Language  – Komiyama
M/W 12:00 – 1:15 PM
This course helps prospective teachers to better understand the unique needs of second language students. The course will cover second language pedagogy and its theoretical underpinnings, with particular emphasis on the teaching of reading and writing for academic purposes. Practical skills covered will focus on the particular needs of second language readers and writers, for instance, how to help them to read more efficiently and with greater comprehension, and how to write more fluently and accurately in ways that meet the needs and expectations of the academic discourse community.

Presentation.  Lecture/discussion
Requirements.  Graded exercises; three projects (including lesson planning); a lesson demonstration
130D. Meter and Rhythm – McKinney
MWF 10.00 – 10.50 AM

Prosody is the general term that encompasses all aspects of poetic meter and form. Meter (from Latin metrum, “measure”) is simply a controlled pattern of auditory stimuli established in a line of poetry. Rhythm refers to the actual sound and inflection of words, the free give-and-take of accents, inflections, and pauses within a line of poetry. This course is not exclusively a poetry writing course. Rather, it is designed for poets and students of poetry alike (English majors, this means you). Specifically, this course is designed to serve as a bridge between the creative writing and the literature “tracks” in the CSUS English department, to highlight the symbiosis between the study and production of verse, and to demonstrate that knowledge of prosodic principles can greatly enhance one’s ability to read and appreciate poetry. To this end, the course will undertake a prosodic examination of work by poets covered in courses central to our major: Shakespeare, Pope, Keats, Bradstreet, et al., as well as contemporary poets writing in traditional, metered forms. Gioia, Hadas, Steele, Turco, et al. The project in this course is to introduce traditional English-language prosodic practice and then to progress to fairly advanced levels of competence in it. The goal is to provide answers to questions most often asked about prosody, not only for the reader uncertain how to hear or perform poems written in meter, but also for the poet attempting to use meter and rhyme as compositional resources. The course will include history, theory and practice. Students will be required to write poems in metered forms, but the evaluation of those poems will be based solely on the technical aspects of meter and form, not on poetic “quality.” Therefore, non-poets need have no fear of failure based on the quality of their verse.

Presentation. Lecture/Discussion
Requirements. Quizzes on prosody (definition of terms, identification and application of techniques), completion 3 poems, 3 short analysis papers. 1 longer metrical analytical paper; midterm, and final. Class participation and attendance.

Texts.

All the Run's in How You Say a Thing, Steele
Poetic Meter & Poetic Form, Fussell
Poetic Designs: An Introduction to Meter, Verse
Forms, and Figures of Speech, Adams

NOTE – 230D texts are the same.

130G. Between Genres: Prose Poetry/Flash Fiction – McKinney
M/W 1.30 – 2.45PM

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

Are you interested in the hottest work of the contemporary literary scene? Are you tired of arbitrary genre distinctions that limit a writer’s creativity? Welcome to the post-genre world. Post-genre recognizes that when you strip away the tell–tale line breaks from poetry, when you shorten the length of fiction, what’s left is often difficult to differentiate. Indeed, such distinctions may be of interest only to academics so they can design courses that meet convenient but arbitrary criteria and publishers so they can fit art into a marketing box. This course will explore writing that resists definition, writing that challenges reader’s assumptions about

genre, form, style and content. In other words, this course is for writers who want to make their own rules. Throughout this semester we will work the fertile terrain between poetry and prose, giving fiction writers an enhanced awareness of rhythm, imagery, and phonic techniques and providing poets with an understanding of sentence-based structures, character, and narrative control. Come prepared to write, to break your preconceived notions about literature, and to join in the hippest movement of the current world literary scene.

Presentation. Workshop, Lecture, Discussion
Requirements. Focus Papers. 10 pages of Creative Work. Writing Exercises

NOTE – Texts for 230G are the same.

130M. Art of Autobiography – Rice
M/W 3.00 – 4.15 PM

This course will explore contemporary styles of writing autobiography by examining the works of a variety of authors. These works will range from conventional autobiography to more innovative approaches to writing the self. Along with reading these different works, students will write memoir in both a critical as well as in creative forms. We will examine the function of memory and the ways in which it is reconstructed in narrative and implicated in notions of self-identity. Students keep a journal and write several drafts of an autobiographical essay, which they present for critique and commentary. They also read and analyze several biographies and journals by writers from diverse ethnic and cultural backgrounds. Writers will focus on writing “autobiographies” of a city or town and will need to do research on the city/town that they select. Writers will incorporate contemporary social issues into their writing.

Presentation. Lecture/Discussion/Workshop
Requirements. 15 to 20 pages of original autobiographical work, a number of short two page assignments. Regular attendance and participation.

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

Texts.

Rebecca Solnit, Infinite City. A San Francisco Atlas
Brandon Stanton, Humans of New York. Stories
Paul Auster, Invention of Solitude
John Edgar Wideman, Fatheralong
Ben Yagoda, How Not To Write Bad
Jenny Boully, One Love Affair
Sari Botton, Goodbye to all that. Writers on Loving and Leaving New York and numerous handouts.

140I. British Romanticism – Cope
R 6.30-9.20PM

This course focuses on the most revolutionary literary movement in the history of British literature—Romanticism (c. 1776–1837). The Romantic era in Britain was marked by social, political and cultural upheaval. It
witnessed the American and French revolutions; a war with France lasting over two decades (1793–1815); fierce political oppression and popular riots; the transformation from an agrarian to an industrial economy; the rise of modern democracy; and a renaissance in literary culture that replaced the temperance, balance and didacticism privileged by eighteenth-century aesthetics with an emphasis on emotional expression, sincerity and the individual imagination. We will begin by studying the historical context of the Romantic period through a number of helpful secondary sources, including, for instance, chapters extracted from A Companion to Romanticism, ed. Wu (1998). The rest of the course is designed more or less chronologically. After getting a basic sense of the cultural and historical context of the period, including exposure to the political and cultural debates flourishing in the aftermath of the French Revolution, students will examine the role of such concepts as “Nature,” “Genius,” “Sensibility” and “Imagination” as they are used in both literary and nonliterary texts during and after the French Revolutionary and Napoleonic Wars. Aside from critical excursions, most of which lean toward an “historicist” approach to literary analysis, all assigned texts will be taken from Duncan Wu’s anthology, with the exception of Walter Scott’s novel, Old Mortality.

Note: the specific editions of all required texts, as detailed below, are mandatory. Student writing will be evaluated according the standards set forth in the handout available on our Blackboard course site. “Papers: General Criteria.”

**Required Texts.**


**Presentation.**
Lecture/Discussion

**Requirements.**
Weekly “pop” quizzes, a midterm, a final and two short essays.

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**145L: John Milton**

**T/R 3:00 – 4:15PM**

This class is a study of Milton’s poetry, with attention paid to his literary sources (emphasizing the Bible, Homer, Virgil, Spenser and Shakespeare); contemporary debates on church and state government; his controversial prose on the freedom of the press, divorce laws and Christian doctrine; and his decisive influence on the course of English poetry. The course will also examine the advantages and limitations of a diverse range of interpretive techniques and theoretical concerns in Milton scholarship and criticism. Besides familiarizing students with a broad selection of Milton’s work, the course will help develop skills appropriate to the study of literature more generally—skills including textual analysis, constructing cogent arguments supported by evidence, the capacity to “inhabit” historically and culturally different perspectives and the ability to reflect critically on these perspectives.

Assigned works of poetry include several early lyric and elegiac poems, college exercises and verse letters—L’Allegro and Il Penseroso (1631) and Lycidas (1638) prominent among them; a selection of sonnets; the masques *Arcades* (1632) and *Comus* (1634); and the late masterpieces *Paradise Lost* (1667), *Paradise Regained* (1671) and *Samson Agonistes* (1671). Works of prose will include selections from The Reason of Church Government (1642), An Apology for Sceptymnuus (1642), The Doctrine and Discipline of Divorce (1643), Areopagitica (1644), Second Defense of the English People (1654) and Milton’s unfinished manuscript On Christian Doctrine. Prospective students should be aware that the course is almost entirely focused on poetry. Most of the longer prose works will be read in selections. There is not only a lot of poetry, in fact, but a lot of difficult poetry. Steeped in allusions to classical, medieval and early modern (i.e., Renaissance) texts and often arranged according to a syntax and style that resembles the Latin language. This is not meant to discourage (no previous experience in Milton is required), so much as to inform: the poetry is vast and difficult, but it is also immensely rewarding, enlightening and magnificent. Milton’s corpus contains some of the finest poetry in the English language, his late masterpieces equaling if not rivaling the poetry of Shakespeare. Students will leave not
only with a more comprehensive sense of Milton, but also of the early modern period and the English canon in general.

Note: the specific editions of all required texts, as detailed below, are mandatory. Student writing will be evaluated according the standards set forth in the handout available on our Blackboard course site: “Papers. General Criteria.”

Presentation. Lecture-Discussion

Requirements. Weekly pop quizzes, a midterm, a final and two short essays.


150B. American Romanticism – Sweet
T/R 12:00 – 1:15 PM
The “wild delight” of Emerson’s transcendentalism, the horror and madness of Poe’s fiction, and the “Vesuvian” emotions of the poetry of Dickinson all share a Romantic fascination with the extremes of the human experience. In this class, we will explore nineteenth-century American literary works that reflect upon the intensities and mysteries of life and that represent searching quests for knowledge of Nature, God, and the self. We will also inquire into the ways in which writers of the Romantic era both adhere to and resist Enlightenment-era perceptions of the world as knowable and governed by rational order. Our study will begin with writings of Benjamin Franklin and Thomas Jefferson, bridging the Enlightenment and Romantic eras and then turn to poetry, essays, and works of fiction.

Presentation. Lecture-discussion.

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

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

Texts. Edgar Allan Poe; The Narrative of Arthur Gordon Pym (Penguin 978-0140437485); Ralph Waldo Emerson; Nature (Penguin 978-0142437629); Frederick Douglass; Narrative of the Life of a Slave (Dover 978-0486284996); Harriet Jacobs; Incidents in the Life of a Slave Girl (Signet 978-0451531469); Nathaniel Hawthorne; The Scarlet Letter (Penguin 978-0143107668); Henry David Thoreau; Civil Disobedience (Dover 978-0486276335).

G.E. Fulfills Writing Intensive Requirement

150D. Early American Modern Fiction 1910 – 1950 – Wannass
T/R 1:30 – 2:45 PM
The period designated as Early Modern American, stretching roughly from 1910-1950, was clearly one of the most troubled times in American history, including both World War I and World War II, as well as the Great Depression; but it was just as clearly one of the richest, most exciting times in American literature. This course will trace such themes as the loss of innocence and the search for identity, meaning, and cultural values in modern America by examining some of the best works of fiction written during this period.

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

Requirements. Midterm, two papers (Subject to some possible change). James, Daisy Miller; Wharton, Summer; Cather, O Pioneers!; Anderson, Winesburg, Ohio; Fitzgerald, The Great Gatsby; Hemingway, The Sun Also Rises; Steinbeck, The Grapes of Wrath; Hurston, Their Eyes Were Watching God; Salingier, The Catcher in the Rye.

Texts.

150G. Contemporary American Poetry, 1950–Present – McKinney
M/W 12:00 – 1:15PM
This course will examine what might be called the “second great flowering” of American poetry, that which occurred after World War II. We will familiarize ourselves with the various branches of the post-war American poetry “tree,” and students will study the work of poets representing a wide spectrum of ethnic backgrounds, aesthetic orientation, poetic practice, etc.

Presentation. Lecture-discussion.

Requirements. Quizzes, exams, response logs on assigned readings, and participation in class discussion.

Texts. N/A

150L. Modern American Short Story – Lee
T/R 12:00 – 1:15PM
Representing racial and ethnic identities grow increasingly more complex and complicated when singular and discrete social and cultural identity formations no longer encompass how individuals perceive and express themselves and others. This course will investigate what “race” and “ethnicity” mean when a singular identity is not enough. We will read an array of contemporary short stories representing multi-ethnic and multi-racial social formations.

Method of Presentation. Lecture/Discussion. Students will be responsible for leading discussions and active student participation is expected.

Prerequisites. It is strongly recommended that students have successfully completed or are concurrently enrolled in 50A or 50B.

Assignments. Among others, oral presentation, close-reading paper, research paper, peer reviews, and paper proposal with annotated bibliography.
180L. Chicano Literature — Martinez
T/R 1:30 – 2:45 PM

THE SOULS OF BROWN FOLK

Brownness is not white, and it is not black either, yet it does not simply sit midway between them. Brownness, like all forms of racialized attentiveness in North America, is enabled by practices of self-knowing formatted by the nation’s imaginary through the powerful spikes in North American consciousness identified with the public life of blackness. — José Muñoz

This course examines the politics, culture, and souls of brown folk in Chicano autobiographies. It takes its inspiration from W.E.B Du Bois’ book title while engaging Gloria Anzaldúa’s claim that a “new mythos” of belonging can only occur through “a massive uprooting of dualistic thinking in the individual and collective consciousness.” Rooting her call in Du Bois’ theory of double consciousness and Muñoz’s feeling brown as a mode of brown politics, we will trace the dynamics of cultural separation as they occur between racialized subjects and communities of color in autobiographies, especially those that narrate social mobility through educational achievement. How is this uprooting experience staged in stories of the learning self, not in a context of shared cultural revolution, but rather through deeply self-reflective moments of non-recognition in which the “I” is caught between nostalgia for heritage and desire for racial mobility.

As we read for why brown matters, we will define an ethics of brownness and examine how mobile racial and gendered subjects negotiate terms of “authenticity” as they move between marginalized ethnic identities (unauthentic citizen/American) and enshrined models of national identity (authentic citizen/American). Framing the course with Anzaldúa, Muñoz, and Du Bois, we will reflect on earlier autobiographies to examine genre and contextualize several authors, through whose works we will follow how structures of discrimination and institutions of privilege sustain and break communities on the cultural path toward “Americanness.”

Tentative Texts.


Prerequisite.

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

Fulfills Writing Intensive Requirement and Area C2

190H. Supernatural Literature—“Bite Me, Supernatural Desire” — Fanetti
T/R 1:30 – 2:45 PM

Much of our collective fascination with the supernatural is about seeing what should not be seen, knowing what should not be known. This semester, we’ll consider the compelling allure of the supernatural and its taboos, sensual and otherwise. We’ll engage with supernatural texts from a wide chronological range, including classic fiction and poetry, pop lit, comic books and graphic novels, movies, and television. We’ll also read some theory and use those lenses to develop complex, scholarly readings of our texts and the culture in which they thrive. Obviously, we’ll be discussing vampires, but also goblins, werewolves, and lots of things that…bump in the night.

Presentation.
Discussion, light lecture, and group activities.

Requirements.
Participation and regular reading and writing events.

Ready access to SacCT required.

Texts.
The reading list for this course is not yet finalized, but likely titles include: Dracula, by Bram Stoker; Servant of the Bones, by Anne Rice; Vermillion, by Molly Tanzer, Warm Bodies, by Isaac Marion; Hellblazer Vol. 1: Original Sins, by Jamie Delano and John Ridgway, as well as stories and poems by Christina Rossetti, Edgar Allan Poe, and others. You will also be required to watch several films and a few television seasons on your own time; a Netflix account will be useful.

190J. Tolkien. Lord of the Rings — Zarins
M/W 12:00 – 1:15 PM

This course is designed to acquaint students with J.R.R. Tolkien's critical and imaginative worldviews as a medievalist and fantasy author. The class should satisfy students' need to discuss Tolkien's works, but we will also deepen our knowledge of Tolkien's work through understanding his investment in language and medieval literature and culture. Tolkien was an esteemed medievalist, and it is that background that helped him create Middle Earth; therefore you should expect some medieval content (both primary texts and Tolkien's essays) on the syllabus. This course should appeal to fans, and I hope fans enroll, but we will also endeavor to analyze Tolkien’s works through varied critical and theoretical methods. We may supplement our literary studies with more visual interpretations, including film and artwork.

Presentation.
Lecture—Discussion.

Requirements.
Reading, quizzes, midterm, term paper, and seminar report.

Texts.
J.R.R. Tolkien’s The Hobbit, The Fellowship of the Ring, The Two Towers, The Return of the King, The Silmarillion, plus more readings TBA. Please note: I will make the whole class purchase the same editions (reasonably priced) of Tolkien’s works. This is to keep everyone on the same page and not waste time finding passages. No exceptions.
Readings in and analyses of romance fiction, focusing on the pleasures to be found in genre, formula, and popular fiction (you know, the books with shirtless guys on the cover…). If you are interested in reading fiction of the “Romantic Era” (the late 1700s–early/mid 1800s), take Prof. Cope’s 1401 or Prof. Sweet’s 150B; if you want books with shirtless guys on the cover, take Prof. Gieger’s 190R. Romance fiction continually promises emotional (and sexual) fulfillment for its characters, but what do the (women?) readers of romance novels receive from their reading experiences? Critical, secondary materials will help us theorize the appeals, dangers (?), and uses of romance fiction as we chart its various manifestations and variations (Jane Austen classic, Gothic, workplace, family, circle-of-friends/women, Christian, comic, historical, Regency, vampire/paranormal/fantasy, erotica, African American, Latina, lesbian & gay, interracial, suspense, ménage-a-trois). WARNING: Many of the texts we read in 190R (and we will read MANY texts!) will feature, as you might guess, moments of very explicit sexuality.

**Presentation.** Lecture/Discussion

**Requirements.**

**Texts:**

- Jane Austen, Sense and Sensibility (Oxford 978-0199535576); Anya Seton, Dragonwyck (Mariner 978-0544223400); Valerie Taylor, The Girls in 3-B (Feminist Press at CUNY 978-1558614567); Jessica Gilmore, In the Boss’s Castle (Harlequin 978-0373748385); Leigh Bax, Her Firefighter Hero (Harlequin 978-0373719549); Vicki Lewis Thompson, Nerd in Shining Armor (Dell 978-0440241164); Alisa Valdes-Rodriguez, The Dirty Girls Social Club (St. Martin’s 978-0312313821); Pepper Pace, Beast (CreateSpace 978-1480222119); Johanna Lindsey, Tender is the Storm (Avon 978-0580896836); Beverly Jenkins, Always and Forever (Avon 978-0380813742); Georgette Heyer, Arabella (Sourcebooks Casablanca 978-1402219467); J.L. Langley, The Englor Affair (Samhain 978-1605044071); Kresley Cole, A Hunger Like No Other (Pocket 978-1501120619); Bianca D’Arc, Maiden Flight (Samhain 978-1619215474); Michael Thomas Ford, Jane Bites Back (Ballantine 978-0345518656); Jayne Ann Krentz, Dangerous Men & Adventurous Women (Ballantine 978-0380813742); Sarah S. G. Frantz & Eric Murphy Selinger, New Approaches to Popular Romance Fiction (McFarland 978-0786441907)

**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

**Presentation.** Discussion

**Prerequisites.**

- A "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.

**Presentation.**

**Prerequisites.**

- Internship—supervised, experiential, learning.

**Requirements.**

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

**Presentation.**

**Prerequisites.**

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


198T. Senior Seminar

T/R 12:00 – 1:15 PM

"I Have the Power!": Heroism and Villainy in Popular Literature and Culture

This semester, we will engage with a variety of texts—novels, comics, film, television, and (to a limited extent) video games—using theoretical lenses to examine the ways in which we figure heroes and villains and how those figurations have evolved—and complicated.

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

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

Prerequisites: Eng 120A, senior status

Requirements: Participation, regular reading and writing events, a culminating seminar paper. Ready access to SacCT required.

Texts: The text list for this course is not yet finalized, but likely titles include: American Gods, Neil Gaiman; I Am Legend, Richard Matheson; Watchmen, Alan Moore; Frankenstein, Mary Shelley; Saga, Vol. 1, by Brian Vaughn. You will also be required to watch several films and a few television seasons on your own time; a Netflix account will be useful.

198T. Senior Seminar

M/W 3:00–4:15PM

Literacy, Community and Crisis in America

This course will examine the impacts and influences of literacy in American life, from the national level to neighborhood communities. We will explore various definitions of literacy and consider how they have changed over time. We will begin by discussing discourse communities, sponsors of literacy, notions of literacy crises, and academic literacies. In the second half of the course, we will discuss research on literacy and how we shape and are shaped by our own literacies. The class will culminate in a researched writing project that asks students to examine literacy issues relevant to their discourse communities.

Presentation: Discussion (in person and online)

Requirements: Online discussion board posts and participation. a literacy project portfolio (includes a topic proposal, 12–15 page report/essay resulting from primary and secondary research, and various drafts and process documents) and an academic conference-style presentation of the project

Required Texts:

Literacy: An Introduction to The Ecology of Written Language, Second Edition, by Barton (ISBN: 978-1-4051-1143-0) and PDF articles will be available in the online course space

198T. Senior Seminar in English

T/R 4:30 – 5:45 PM

EXTRAVAGANT PASSING

Felise drawled, "Aha! Beam 'passing,' have you? Well, I’ve queered that.*

*Yes, I’m afraid you have*

*Why, Irene Redfield! You sound as if you cared terribly. I’m sorry.*

— Nella Larsen

For any course on racial passing it seems most appropriate to begin with the classic narrative of the traditional genre; of course. Passing (1929), Nella Larsen’s famous Harlem Renaissance novella. This senior seminar thus begins with Larsen, but sets out to unspool in other passing narratives why Irene Redfield achieves racial mobility, not as white but Spanish. This course challenges us to re-think the traditional genre of black–to–white mobility by returning to a unique performative figure made integral to the story of European colonialism and American slavery: the figure of Spanish masquerade.

Students will read across centuries, genres, and traditions to investigate a new kind of passing. The figures in the texts that we will read are everything but normal. Instead, they signify in multiple narratives why Irene Redfield achieves racial mobility, not as white but Spanish. This course challenges us to re-think the traditional genre of black–to–white mobility by returning to a unique performative figure made integral to the story of European colonialism and American slavery: the figure of Spanish masquerade.

Students will read across centuries, genres, and traditions to investigate a new kind of passing. The figures in the texts that we will read are everything but normal. Instead, they signify in multiple categories all at once: racial passing, gender crossing, class passing, feigning disability and illness, and traversing transnational borders. What the study of this figure in American literary history reveals is a submerged history of knowledge about the hemisphere that was used to powerful narrative effects. Using an online mapping tool, called Map Warper, students will track these trespassing figures on early maps to understand how race and subjectivity are constructed around the movements of these bodies, yet as they cross the southern fringes of a continent still in the process of becoming "American."

Tenative Texts.

Nella Larsen, Passing (1929); William and Ellen Craft, Running a Thousand Miles for Freedom (1860); William Wells Brown. Clotel; or, The President's Daughter (1853); Harriet Beecher Stowe, Uncle Tom's Cabin (1851); Hannah Crafts, The Bondwoman’s Narrative (1853); Herman Melville, Benito Cereno (1855); Cabeza de Vaca, Naufragios (1542, 1555)

200A. Methods and Materials of Literary Research

T 6:30–9:20 PM

This seminar is centered in a survey of the main trends in twentieth-century literary theory. The theories covered (in order) are i) new criticism, ii) structuralism, iii) deconstruction, iv) psychoanalysis. v) gender Studies, vi) Marxism, vi) historicist and cultural Studies. vii)
postcolonial and race studies and viii) reader response. We will spend more time on some theories and less time on others. (Historicism and cultural studies will receive the most attention, for instance.) All theoretical texts are taken from the Norton Anthology of Theory and Criticism (2010). Each theoretical school will be introduced by the relevant chapter in How to Interpret Literature (2015). Aside from the introductions and certain representative theoretical texts, we will also read several poems by John Milton (including shorter poems and selected books of Paradise Lost), as well as Mary Shelley’s Frankenstein, as “anchor texts” (it may happen, for instance, that Book IV of Paradise Lost is assigned during our week or two on gender studies). Students will produce two short essays during the semester that evaluate the limitations and advantages of a critical argument written on one of our anchor texts. Students will also be responsible for a class-leading exercise on one of the theoretical schools (making a handout for the purpose), and a conference essay (about eight to ten pages) that must be written primarily about a single, assigned primary text. either Frankenstein or one of the assigned poems by Milton. Any critical approach to either of these texts is welcome for the conference essay.

Note. the specific editions of all required texts, as detailed below, are mandatory. Student writing will be evaluated according the standards set forth in the handout available on our Blackboard course site. “Papers. General Criteria.”

**Presentation.** Lecture-Discussion

**Requirements.** Two short responses, a class-leading exercise and a conference paper.

**Required Texts.**


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**200D. TESOL Research Methods** - Geo

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

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

**Presentation.** Lecture-discussion

**Prerequisites.** None

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


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**200E. Curriculum and Assessment** - Heather

**M/W 4:30 – 5:45 PM**

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

**Presentation.** Seminar.

**Prerequisites.** None.

**Requirements.** Two individual projects; graded workshops; two summary-analyses.


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**215A. Reading/Vocabulary Acquisition** - Komiyama

**T/R 4:30 – 5:45 PM**

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

**Presentation.** Seminar.

**Requirements.** Lesson planning and materials development assignments; teaching demonstrations; discussion leading; an action research proposal; 10 contact hours with ESL students.

**Prerequisites.** See TESOL prerequisites.

**Texts.**


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**220A. Teaching Composition in College** - Hayes

**M/W 4:30 – 5:45 PM**

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 discussions will explore how the history of Composition Studies has shaped the discipline, theory, and pedagogy. Students will
composing a teaching portfolio that includes a teaching philosophy, a syllabus, a writing assignment sequence, and an assessment plan.

**Presentation Requirements.**

- Discussion, Workshops, Presentations
- Teaching Observations, Weekly Journals
- Teaching Portfolio Project

**Texts.**


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220C. Feminist Possibilities. Theories, Research, and Pedagogies in Composition Studies — Clark-Oates

**R 6:30 – 9:20 PM**

*Feminist women, largely white, who came into the academic workforce in large numbers from the late sixties and on into the eighties, who were radicalized by feminist consciousness raising, challenge patriarchy and really begin to demand changes in curriculum so that it would no longer reflect gender bias* (bell hooks)

*But it is not enough to stand on the opposite river bank, shouting questions, challenging patriarchal, white conventions. A counterstance locks one into a duel of oppressor and oppressed locked in mortal combat, like the cop and the criminal, both are reduced to a common denominator of violence . . . At some point, on our way to a new consciousness, we will have to leave the opposite bank, the split between the two mortal combatants somehow healed so that we are on both shores at once and, at once, see through serpent and eagle eyes. Or perhaps we will decide to disengage from the dominant culture, write it off altogether as a lost cause, and cross the border into a wholly new and separate territory. Or we might go another route. The possibilities are numerous once we decide to act and not react* (Gloria Anzaldúa)

In an interview for The Paris Review, Katherine Anne Porter argues that “human life itself may be almost pure chaos,” but it is the work of the artist to make sense of the chaos. This can also be said of the teacher and the scholar: “to take these handfuls of confusion and disparate things, things that seem to be irreconcilable, and put them together in a frame to give them shape and meaning.” In this graduate seminar, we will use feminism as the frame for shaping and meaning-making.

Our overarching goal will be to critically examine feminist theories by constructing historical, polyvocal, and practical frameworks for understanding the influence of feminism on the field of composition and rhetoric, for giving meaning to our work.

To do this, we will, first, engage with researchers, writers, and scholars from the late 18th century to the present who locate, disrupt, and challenge the social, economic, and political realities of women from different classes, races, sexualities, and global locations. We will identify key concepts and ideas that emerge from these texts as anchors for defining and understanding feminism. We will also remix and hack these concepts and ideas by using digital tools to construct collaborative and dialogic keyword projects.

Working from this theoretical foundation, we will, then, engage with feminist research and scholarship in the field of composition and rhetoric with the intent of “forwarding the feminist agenda in writing studies” (Hawisher, 2003). We will also locate/position our own pedagogies and research methods within this socially transformative paradigm through critical self reflection and narrative. For the culminating project, you will choose one of the following options: (1) Design a feminist course syllabus, providing an in-depth rationale that articulates how your design approach, assignment sequence, and assessment practices are/were influenced by feminist pedagogies or (2) Design and conduct a feminist research project, crafting a research synopsis that articulates how your questions, methods, and data analysis will be/were influenced by a feminist approach to research.

**Book List.**


230A. Writing Fiction — Rice

**W 6:30 – 9:20 PM**

The emphasis of this course 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.

**Texts.**

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**230G. Between Genres. Prose Poetry/Flash Fiction**

- McKinney

M/W 1:30 – 2:45 PM

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

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

**Presentation.** Workshop, Lecture, Discussion

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

**Texts for 130G are the same**

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**230D. Meter and Rhythm**

- McKinney

MWF 10:00 – 10:50 AM

Prosody is the general term that encompasses all aspects of poetic meter and form. Meter (from Latin metrum, “measure”) is simply a controlled pattern of auditory stimuli established in a line of poetry. Rhythm refers to the actual sound and inflection of words, the free give-and–take of accents, inflections, and pauses within a line of poetry. This course is not exclusively a poetry writing course. Rather, it is designed for poets and students of poetry alike (English majors, this means you). Specifically, this course is designed to serve as a bridge between the creative writing and the literature “tracks” in the CSUS English department, to highlight the symbiosis between the study and production of verse, and to demonstrate that knowledge of prosodic principles can greatly enhance one’s ability to read and appreciate poetry. To this end, the course will undertake a prosodic examination of work by poets covered in courses central to our major: Shakespeare, Pope, Keats, Bradstreet, et al., as well as contemporary poets writing in traditional, metered forms. Gioia, Hadas, Steele, Turco, et al. The project in this course is to introduce traditional English-language prosodic practice and then to progress to fairly advanced levels of competence in it. The goal is to provide answers to questions most often asked about prosody, not only for the reader uncertain how to hear or perform poems written in meter, but also for the poet attempting to use meter and rhyme as compositional resources. The course will include history, theory and practice. Students will be required to write poems in metered forms, but the evaluation of those poems will be based solely on the technical aspects of meter and form, not on poetic “quality.” Therefore, non–poets need have no fear of failure based on the quality of their verse.

**Presentation.** Lecture/Discussion

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

**Texts.** To be selected

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**240Z. William Congreve, George Farquhar, & Susanna Centlivre.**

- Gieger

English Comedy, 1690–1720

M 6:30–9:20

When critics and theater-goers rediscovered “Restoration Comedy” at the end of the 19th century and in the opening decades of the 20th, they mainly focused on comedies from the 1670s, 10–20 years after England restored Charles II and the Stuart monarchy to the throne in 1660 following his exile at the end of the English Civil Wars and the trial and execution of his father, Charles I, in 1649. The “Merry Monarch,” his decadent court (see scandalous verses by the Earl of Rochester), his many mistresses (some of whom came from the new profession of “actress” in the re-opened English theaters), and the plays of Sir George Etherege and William Wycherley became synonymous. And William Congreve, writing in the 1690s (well after the Restoration), somehow came to be associated with “Restoration Comedy” despite not writing his first play until nearly a decade after Charles II’s death (not to mention the “Glorious Revolution” of 1688/89 that replaced Charles’s Catholic brother, James II, with James’s Protestant daughter Mary and her Dutch husband William of Orange AND a stronger parliament!) and nearly two decades after the 1670s heyday of Etherege and Wycherley. Nonetheless, “Etherege, Wycherley, Congreve” throughout much of the 20th century was all you needed to know for “Restoration Comedy” (feminists in the 1970s and after returned Aphra Behn and her comedies of the 1670s and 1680s to some canonical prominence).

An early-nineteenth-century anthology of eighteenth-century comedies, *English Comedy* (1810), offers our semester a place to start a counter–narrative, declaring that “[o]n the wit and talent with which the performances of [George] Farquhar, [Susanna] Centlivre, and [William]
Congreve are replete, it is needless to enlarge.* In 1810, these three playwrights constituted the great comic writers of a hundred years previous who need not be included in an anthology because everyone was familiar with and appreciative of their work. This seminar will start with some of the famed titles/authors of *Restoration Comedy* (Wycherley & Etherege but also Behn and Dryden), but it will concentrate even more attention on this counter canon (Congreve, Farquhar, Centlivre) from 1690–1720 who generated some of the most popular and frequently revived plays of the eighteenth century (successful as well on colonial American stages). What made them so popular for a 100+ years (amidst changing conceptions of sexual, emotional, marital, political, and social relations) as England grew more “Whiggish” and “sentimental”? And why did a fascination with *Restoration Comedy* in the 19th and 20th centuries revive or marginalize their success?

Plays to be read likely include: John Dryden, Marriage à la Mode (1671); William Wycherley, The Country Wife (1675); Sir George Etherege. The Man of Mode (1676); Aphra Behn, The Rover (1677) and The Lucky Chance (1686); William Congreve, The Old Bachelor (1693), The Double Dealer (1694), Love for Love (1695), and The Way of the World (1700); Mary Pix, The Innocent Mistress (1697) and The Beau Defeated (1700); George Farquhar, The Constant Couple (1700). The Recruiting Officer (1706), and The Beaux Stratagem (1707); Susanna Centlivre, The Busybody (1709), The Wonder: A Woman Keeps a Secret (1714), and A Bold Stroke for a Wife (1718); Richard Steele, The Conscious Lovers (1722)

**250L: Major American Women Writers**

_T/R 4:30 – 5:45 PM_

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

**Requirements:** Two critical research papers. One oral presentation

**Presentation:** Seminar/Discussion

**Texts (subject to some possible change):** Dickinson, selected poems; Wharton, The House of Mirth; Chopin, The Awakening; Cather, A Lost Lady; Hurston, Their Eyes Were Watching God; Walker, The Color Purple; Tan, The Kitchen God’s Wife; Morrison, A Mercy

**250V: Cultural Studies**

_T/R 6:00 – 7:15 PM_

If cultural studies is the examination of cultural production, as a crucial epistemological site for making meaning and construing value in society, then it is imperative to investigate the various models of understanding literature and culture and the multiple sites in which cultural products are made and interpreted. Additionally, we will consider the intersections of cultural studies with other fields, such as nationalism, imperialism, labor studies, gender and sexuality studies, critical race studies, and popular culture. We will be reading scholarship in and about cultural studies alongside keyword entries from Williams and from Burgett and Hendler. We will read together two primary texts in common. Patricia Powell’s *The Pagoda* (1999) and J.B. Ghanian Jr.’s *Spork* (2010). Students will be required to develop research projects based on their own interests.

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

**Prerequisites:** Must be graduate standing

**Requirements:** One-page response papers. In-class presentation. Paper proposal, annotated bibliography, and “keyword” (8 to 10 pages) or paper (14 to 15 pages). Additional scholarly research. Note: Students must contact Hellen Lee at helen.lee@csus.edu to obtain an advance copy of the course syllabus and the reading assignments for the first day. Syllabus will be available a few weeks before the start of the semester.

**Texts:**


**410A: Writing Center Theory and Practice. Internships.**

_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

**410C. Careers in English – Internships** – Zarins

**MWF 11.00 – 11.50 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. Zarins at zarins@csus.edu or CLV 159 as early as possible before the semester begins about internship opportunities. Please note, registered students for English 410C must turn in a signed Agreement Form.

**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

**410F. Internship in Teaching Literature** – Sweet

**M/W 3.00 – 4.15PM**

This internship provides graduate students with hands-on experience in teaching literature at the college level. For Fall 2016, 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 Eng1 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.

Elaine Showalter: Teaching Literature (Blackwell) ISBN: 978-0631226246

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**500. Culminating Experience** – Rice

**T/R 6.00 – 7.15 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 “forms.” This form can be turned as soon as your registration period for Fall 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 Fall 2016 semester. For students preparing to take the Comprehensive Examination in Literature, this class will meet a few 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 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.


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**598T. TESOL Culminating Experience** – Heather

**T/R 6.00 – 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

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

**Requirements.** Discussion leading, comprehensive examination,

**Text.** No book required.