



SACRAMENTO
STATE

*English Department
Course Descriptions
Booklet
Spring 2023*

Department of English

Spring 2023 Course Descriptions

The courses and course times 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 1X, 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.

1X: College Composition Tutorial (1 unit) - 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 co-enrolled 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 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 (3 units) - Staff

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.

5M: Accelerated Academic Literacies for Multilingual Writers (3 units) - 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 minimum of 5000 words.

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

11: Academic Literacies II (3 units) - Staff

Continued study (following ENGL 10) to help students use reading, writing, discussion, and research for discovery, intellectual curiosity, and personal academic growth - students will work in collaborative groups to share, critique, and revise their reading and writing. Students will engage in reading and writing as communal and diverse processes; read and write effectively in and beyond the university; develop a metacognitive understanding of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses.

Prerequisites: ENGL 10

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

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

11M: Academic Literacies II-ML (3 units) - 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

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

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

16: Structure of English (3 units) - Seo **MW 12:00-1:15 p.m.**

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

Presentation: Lecture-discussion

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

Text: Altenberg, E. P. & Vago, R. M. (2010). *English Grammar: Understanding the Basics*. Cambridge University Press.

20: College Composition II (3 units) - Staff

An advanced writing course that builds upon the critical thinking, reading, and writing processes introduced in English 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, 5, 10/11, 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.)

20M: College Composition II (Multilingual) (3 units) - Staff

An advanced writing course for multilingual students that builds upon the critical thinking, reading, and writing processes introduced in English 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 5, 10/11 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)

30A: Introduction to Creative Writing (4 units) - McKinney
MWF 9:00-9:50 a.m.

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 sound, rhythm, voice, image, character, scene, plot, setting, story, and revision. Students will be introduced to peer critiquing known as “workshop.” This course also serves as a prerequisite for all upper-division CW courses.

Presentation: Lecture-Discussion. Workshop.

Requirements: 12 new creative text pieces, workshop participants, quizzes, midterm, and final

Texts: *Making Shapely Fiction*, Jerome Stern

Flash Fiction: 72 Very Short Stories, Thomas, Thomas, and Hazuka, Eds

40B: British Literature II (3 units) - Cope
Asynchronous Online

This fully online, asynchronous course introduces students to a variety of British literary texts from the late eighteenth through the twentieth century. One text is a late Victorian novel – Thomas Hardy’s *Jude the Obscure* (1895) – and the rest are mostly poems, with a few essays here and there (e.g., Arnold and Woolf). Students will listen to one audio lecture each week. A few of the weekly lectures include video components, in the form of either streaming videos or PowerPoint presentations with my commentary. There will be one reading quiz per week as well as a midterm and a final exam. The quizzes and exams are drawn from the readings and the lectures.

Presentation: lecture; self-directed

Requirements: multiple-choice weekly reading quizzes; weekly online lectures; a midterm examination; a cumulative final examination.

Required texts:

1. Greenblatt, Stephen, editor. *The Norton Anthology of English Literature, The Major Authors*. 10th ed. Vol. 2. Norton, 2013. ISBN: 9780393603095.
2. Hardy, Thomas. *Jude the Obscure*. Edited by Ralph Pite. 3rd ed. Norton, 2016. ISBN: 9780393937527.

G.E.: Fulfills Area C2 (Humanities) of GE requirements

50B. Introduction to American Literature II (3 Units) Gieger
TR 12:00-1:15 p.m.

In this broad survey/sampling of American Literature from the end of the Civil War to the current era, we will read works by writers such as Walt Whitman, Emily Dickinson, Mark Twain, Bret Harte, Charles W. Chesnutt, Kate Chopin, Henry James, Edith Wharton, Stephen Crane, Ambrose Bierce, Ida B. Wells, and W.E.B Du Bois in our first section; Susan Glaspell, Willa Cather, Robert Frost, Amy Lowell, Ezra Pound, Gertrude Stein, F. Scott Fitzgerald, Ernest Hemingway, Langston Hughes, H. D. [Hilda Doolittle], William Carlos Williams, Zora Neale Hurston, Claude McKay, and even a classic “pulp” novel of desire & death, James M. Cain’s *Double Indemnity*, in our second section; Robinson Jeffers, Gwendolyn Brooks, Theodore Roethke, Elizabeth Bishop, Robert Lowell, Flannery O’Connor, Anne Sexton, Allen Ginsberg, Alice Walker, Maxine Hong Kingston, Lucille Clifton, Audre Lorde, Rita Dove, Juan Felipe Herrera, Anthony Veasna So, and Jamil Jan Kochai in our third section, concluding the semester with both Sacramento-native Joan Didion’s 1960s essays on California, Sacramento, and the American West as well as Jordan Harrison’s 2011 satiric drama of nostalgia and modern yearnings to escape modern life, *Maple and Vine*. We will locate our texts within 160 years of American history and cultural transition, study a variety of literary

movements (Realism, Naturalism, Modernism, Postmodernism, etc.), and explore just how often those “modern yearnings to escape modern life” have reappeared amidst all the struggles for political freedom and social justice, for self-determination and collective identity. Some of the texts we will study feature moments of *graphic violence, profanity, and/or explicit sexuality*.

Presentation: Lecture/Discussion

Requirements: Regular Attendance, LOTS of Reading, Reading Quizzes, Three Exams

Texts: Levine et al, eds., *The Norton Anthology of American Literature*, Volumes C, D, & E, 10th Edition (Norton ISBN: 978-0393884432); Cain, *Double Indemnity* (Vintage ISBN: 978-0679723226); Didion, *Slouching Toward Bethlehem* (Farrar, Straus, & Giroux ISBN: 978-0374531386); Harrison, *Maple and Vine* (Samuel French ISBN: 978-0573700217)

G.E.: Fulfills Area C2 (Humanities) of GE requirements

60: Reading for Speed & Efficiency (2 units) - Staff

Students will learn strategies and techniques to promote the social, personal, cognitive, and knowledge-building dimensions of reading. Students will learn new approaches to improve their engagement, comprehension, and analytical skills with a variety of genres in order to practice reading in more skillful ways. Note: May be repeated for credit.

65: Introduction to World Literatures in English (3 Units) - Ghosal
TR 1:30-2:45 p.m.

This course will survey the representation of subnational and international conflicts and migrations in late twentieth and twenty-first century Global Anglophone literatures. While attending to narrative form and conditions of literary production, we will discuss the inadequacy of nation-states and national identities as conceptual frameworks for situating texts. We will then analyze the texts with reference to theories of transnationalism, post-colonialism, and cosmopolitanism, and consider the different ways in which the “world” is imagined as a concept from particular locales. The literary works covered in the course are remarkable for their experimentations with narrative form and inventive use of language.

Presentation: Lecture-discussion.

Requirements: Reading quizzes, analyses, mid-term and final exam

Texts: May include David Malouf’s *Remembering Babylon* (1993); Arundhati Roy’s *The God of Small Things* (1997); Tsitsi Dangarembga’s *This Mournable Body* (2018), and shorter works by Derek Walcott, Chris Abani, Xiaolu Guo, and Elif Shafak, among others.

G.E.: Fulfills Area C2 (Humanities) of GE requirements

105: Film Theory and Criticism (4 units) - Rice
MW 3:00-4:15 p.m.

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, Race and Ethnic 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: Four exams. Regular attendance and participation

Texts: *Understanding Film Theory*, 2nd edition, Ruth Doughty and Christine Etherington-Wright.
Recommended: *A Short Guide to Writing about Film*, Timothy Corrigan (any edition)

109M: Writing for GWAR Placement (Multilingual) (3 units) - Staff

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

Prerequisites: *Must have passed ENGL20 (or a comparable course) with a C- or higher, have completed at least 60 semester units, and have English Diagnostic Test score of 4 or 5, credit in LS86 or WPJ placement number of 50.*

109W: Writing for GWAR Placement (3 units) - 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 (1 unit) - 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: *WPJ Placement score of 70; student who receive a 4-unit placement on the WPJ.*

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

**110A: Linguistics and the English Language (3 unit) - Heather
MW 12:00-1:15 p.m.**

English 110A is a survey course in modern linguistics for students who have had no previous formal studies in linguistics. Topics include description of English sounds (phonetics) and sound patterns (phonology), the structure of words (morphology), sentence structure (syntax), meaning (semantics and pragmatics), language acquisition, and social patterns of language use.

Presentation: *Lecture-discussion.*

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

Requirements: *Quizzes, homework, online discussions.*

Text: *Justice, P. (2004). Relevant Linguistics (2nd ed.). CSLI. ISBN-13: 978-1-57586-218-7*

**110A: Linguistics and the English Language (3 units) - Komiyama
TR 1:30-2:45 p.m.**

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 may be helpful.*

Requirements: *Three graded exercises; two midterm exams, final exam.*

Text (Recommended): *Justice, P. W. (2004). Relevant linguistics (2nd ed.). Stanford, CA: CSLI Publications*

**110B: History of the English Language (3 units) - Clark
TR 10:30-11:45 a.m.**

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

Presentation: *Lecture-discussion.*

Requirements: *assignments, examinations.*

Texts: *Fennell, Barbara. A History of English; Algeo, John and Carmen Acevedo Butcher. Workbook: Problems for The Origins and Development of the English Language 7th edition (earlier editions will also work)*

110J: Traditional Grammar and Standard Usage (3 Units) - Komiyama MW 4:30-5:45 p.m.

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 address 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-discussion.*

Requirements: *Four Exams; three Reflective Exercises.*

Texts: *Barry, A. K. (2012). English Grammar (3rd ed.). Upper Saddle River: Prentice Hall*

**110P: Second Language Learning and Teaching (3 units) - Komiyama
MW 1:30-2:45 p.m.**

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. (English 16, 110A, 110J, and/or 110Q can be helpful.)*

Requirements: *Project 1; Project 2 (which involves teaching demonstration); two exams.*

Texts (Recommended): *(1) Lightbown, P. M. & Spada, N. (2013 or 2021). How Languages Are Learned (4th or 5th Ed.). Oxford University Press; (2) Larsen-Freeman, D. & Anderson, M. (2011). Techniques and Principles in Language Teaching (3rd Ed.). Oxford University Press.*

**110Q: English Grammar for ESL Teachers (3 units) - Heather
TR 4:30-5:45 p.m.**

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

Presentation: *Lecture-discussion.*

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

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

Texts: *Required: Cowan, R. (2008). The Teacher's Grammar of English. ISBN: 978-0521809733; Recommended: Biber, Conrad, & Leech. (2002). Longman Student Grammar of Spoken and Written English. ISBN: 978-0582237261*

116A: Studies in Applied Linguistics (3 units) - Clark
TR 12:00-1:15 p.m.

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

Presentation: *Lecture-discussion.*

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

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

116A: Studies in Applied Linguistics (3 units) - Staff
MW 3:00-4:15 p.m.

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.

116B: Children's Literary Classics (3 units) - Staff
TR 9:00-10:15 a.m.
MW 1:30-2:45 p.m.

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: *Successful completion of at least 60 units (junior standing).*

120A: Advanced Composition: The Harlem Renaissance (4 Units)
- Montgomery TR 1200:-1:15 p.m.

The glitz and glamour of the 1920s are often associated with the exciting new jazz music which was based on the principle of improvisation or spontaneously creating something new from the materials at hand. This idea of improvisation can also be applied to the literature of the period as writers and their characters explore new lifestyles and invent new kinds of writing to investigate the unprecedented possibilities (or anxieties) of their post-Victorian worlds. Our reading selections are taken from multiple genres (fiction, poetry, film) with special attention given to gender, race, and the texts' representations of the relationship to significant events in African American history and culture.

As an advanced writing course, students will learn to read and write with a critical point of view that displays depth of thought and is mindful of the rhetorical situation (not just how to write, but awareness of audience, genre, and purpose) in the discipline of Literature. Students will learn how to devise and define a research topic and perform research in the library databases. The assignments include critical and reflection essays, three short papers, a research prospectus, and a research paper. These different kinds of writing will encourage increased sophistication in critical thinking, contain arguable theses, and demonstrate personal engagement with diverse aspects and issues of the Harlem Renaissance/Jazz Age. Another key component of the course will involve collaborative learning projects with ENGL5: Accelerated Academic Literacies where students will design interactive assignments, such as podcasts and digital learning boards.

Texts: *Jean Toomer, Cane (1923); Nella Larsen, Quicksand (1928); Claude McKay, Banjo (1929); and Graff, *Gerald and Cathy Birkenstein, They Say, I Say: The Moves That Matter in Academic Writing.**

Prerequisite: *Completion of Writing Placement for Juniors.*

120A. Advanced Composition. (4 units) Rice
MW 1:30-2:45 p.m.

This course examines the relationship between American films of the 1960s and their cultural and historical context. From the promise of the New Frontier to the anxiety surrounding the Cuban Missile Crisis, to

the escalation of conflict in Vietnam; from the rise of civil rights to the birth of feminism and gay liberation; from the shattering of the dream of radical social change to the political disillusionment that would culminate during the next decade in Watergate, the ten years between 1960 and 1970 left an enduring imprint on American film. Special attention will be given to examining how films express ideology--how they manifest, consciously and unconsciously, the values, beliefs, and ideas specific to their moment in history. Special emphasis will be placed on learning how to succinctly synthesize historical readings and write incisive critical essays that combine historical information and textual analysis. We will screen films (*The Graduate*, *Bonnie and Clyde*, *Dr Strangelove, or: How I Learned to Stop Worrying and Love the Bomb*, *If He Hollers, Let Him Go*, *Dutchman*, *Hud* and others). We will read essays by Joan Didion, Susan Sontag, Betty Friedan, Stuart Hall, and others.)

Prerequisites: *Completion of Writing Placement for Juniors*

Presentation: *Screening of films, discussions, lectures, writing workshops/group work.*

Requirements: *Critical reflection essays, a brief 5-page research essay, three short essays.*

Texts: *American Cinema of the 1960s, edited by Barry Keith Grant; They Say, I Say: The Moves That Matter in Academic Writing, Graff, Gerald and Cathy Birkenstein. Numerous Handouts.*

120X: MLA and APA Style Guides (1 unit) - Laflen
Asynchronous Online

During this online, independent course, students will learn how to format papers, cite sources, and integrate in-text citations into their work according to MLA and APA formatting and style guides.

Requirements: *weekly reading, quizzes, midterm exam, final exam*

Texts: *MLA Handbook, 9th edition; APA Publication Manual, 7th edition*

121: Writing Center Tutoring (1 unit) - 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 (4 units) - Fanetti
MW 3:00-4:15 p.m.

The main focus of this course is pedagogy: the "why" of teaching—in this case, the "why" of teaching literature and film to adolescents. The "what" and "how" of teaching are important factors in understanding the "why," of course. So, we'll be reading a lot, writing a lot, talking a lot, and engaging other media. We'll cover a range of genres and movements. All this talking, reading, writing, and viewing (not to mention thinking!) will be supported by and focused on teaching—while we will of course be analyzing the texts we encounter together, we'll be doing so in ways that help us understand how to help students engage with literature and film.

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

Requirements: *Participation, regular reading and writing events, and a final paper.*

Texts: *The reading list for the course is **not yet finalized**, but likely titles include: Aristotle and Dante Discover the Secrets of the Universe, by Benjamin Alire Sáenz The Hate U Give, by Angie Thomas. The Hunger Games, by Suzanne Collins Incidents in the Life of a Slave Girl, by Harriet Jacobs Maus (Parts I and II), by Art Spiegelman Othello, by William Shakespeare A Raisin in the Sun, by Lorraine Hansberry Our textbook will be Teaching Young Adult Literature Today, 2nd ed., Judith A. Hayn and Jeffrey S. Kaplan, eds.*

125B: Writing and the Young Writer (4 units) - Fanetti
MW 4:30-5:45 p.m.

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, independent and group activities.*

Prerequisites: *Engl 110J or equivalent, Engl 20 or 120A*

Requirements: *Participation, regular reading and writing events, and a final project.*

Texts: *Write Like This, by Kelly Gallagher*
The Political Classroom: Evidence and Ethics in Democratic Education, by Diana E Hess and Paula McAvoy

125F: Teaching Oral Skills (3 units) - Clark
TR 3:00-4:15 p.m.

This course will provide students with both the necessary background knowledge and well as the specific pedagogical tools for promoting proficiency in spoken interaction, listening skills, and pronunciation in second language/foreign language contexts, specifically, English as a Second Language (ESL) and English as a Foreign Language (EFL).

Presentation: *Lecture-discussion.*

Prerequisites: *None. English 110A and 116A highly recommended,*

Requirements: *tutoring, final exam.*

Text: *Teacher-prepared course reader*

130A: Writing Fiction (4 units) - Williams
MW 3-4:15 p.m.

This is a workshop course for students with experience writing short stories. This class will consist of reading, writing and commenting on peer work. Students will write two rough drafts and two final drafts of two different short stories. There will be weekly assignments on Canvas and online quizzes over the reading material. This is a four-unit class that has substantial reading and writing requirements. Students will work on reading as a writer, revision, character, setting, plot, point of view, theme, and style.

Presentation: *Lecture, discussion, workshop*

Requirements: *Several short stories, online quizzes, weekly writing assignments, weekly reading*

Required Texts: *Richard Ford, The Granta Book of the American Short Story*

130G. Between Genres: Prose Poetry/Flash Fiction McKinney
MWF 10:00-10:50 a.m. (4 Units)

"It is even in /prose, I am a real poet"—Frank O'Hara
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. 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.

Presentation: *Workshop, Lecture, Discussion*

Requirements: *12 new PP/FF pieces, writing exercises, workshop participation*

Required Texts: *Flash Fiction: 72 Very Short Stories, Hazuka and Thomas, editors.*

130J: Writing Feature Film Scripts (4 Units) Williams
MW 4:30-5:45 p.m.

This class will introduce students to the craft and art of screenwriting. Students will learn how to pitch, notecard and eventually write a screenplay. This course will have a strong emphasis on outlining and rewriting. Writing well can be a lonely and arduous task, and there truly is a cost to creating something great, but this effort and focus is what makes the outcome so rewarding. The goal of this class is to give students the foundation and tools necessary to take a good idea and transform it into a great screenplay.

Presentation: *Lecture, discussion, workshop*

Requirements: *Weekly quizzes, a story pitch, a script treatment, 60 notecards and 30 pages of an original screenplay*
Blake Snyder's Save the Cat: The Last Book on Screenwriting that You'll Ever Need; there will also be numerous screenplays read throughout the semester (i.e. Casablanca, Winter's Bone, Get Out, Lady Bird, etc.), but digital copies of these will be provided online without charge.

Texts:

130M: Art of Autobiography (4 Units) - Ghosal
TR 4:30-5:45 p.m.

In May 2017, a *New Yorker* article famously proclaimed that "The Personal Essay Boom is Over," which subsequently prompted the publication of several articles defending and critiquing autobiographical writing by turns. While the jury is still out on whether the personal essay is alive or dead, in this course, students will read a range of autobiographical writings and theories to explore how this mode of creative expression relates the "self" to the "world." Challenging pre-conceived ideas about one's "self" and the veracity of "memory," students will respond in writing to memoirs that explicitly engage various objects, texts, and documents to construct the memoirist's subjectivity. In addition, students will compose and workshop a personal essay (10-12 pages) in stages through the duration of semester by incorporating theoretical and stylistic ideas cultivated from the readings and writing response papers. The personal essay is expected to display awareness of the cultural, political, and/or historical forces shaping the writer's subjectivity, in keeping with the memoirs students will read in the course.

Prerequisites: *English 30A or 30B; Completion of Writing Placement for Juniors*

Presentation: *Lecture-Discussion-Workshop*

Requirements: *Participation, completing reading assignments, multiple drafts of a 10-12-page autobiographical essay; response papers, and other short writing.*

Texts: *Will include the following autobiographical texts/memoirs in selection or in their entirety—Roland Barthes by Roland Barthes, Nadia Owusu's Aftershocks, Rafia Zakaria's Veil, Karen Tei Yamashita's Letters to Memory, among other texts.*

G.E.: *Fulfills the Writing Intensive Requirement.*

140J. The Victorian Imagination (4 Units) Toise
MW 3:00-4:15 p.m.

Like shy people who secretly love to perform, Victorians sought out intense moments of introspection and, yet, at the same time, flocked to elaborate and theatrical spectacles—often seeking to combine the two experiences. What shapes a culture and its assumptions about identity and emotions? Our readings in nineteenth-century literature will explore this doubled, sometimes contradictory, aspect of Victorian life, keeping an eye on our own moment as well. Readings range from Charles Dickens's *A Tale of Two Cities*, to Gilbert and Sullivan's *The Pirates of Penzance*, to Elizabeth Barrett Browning's epic poem *Aurora Leigh* that tells of the

struggles of a woman poet, to popular female detective stories. All the time we'll focus on this Victorian duality—and its relation to the literary, to popular culture, to technology, to gender, to race, and to other markers of identity. In so doing, we'll engage with the Victorian imagination as it seeks, like our own, to imagine itself.

Presentation: Discussion/lecture

Requirements: (Will Likely Include:) 3 shorter papers (2 pages), weekly reading quizzes, a final paper of about 8 pages, a project, and a final exam.

Texts: (May Include:) Matthew Arnold, *'Culture and Anarchy' and Other Writings* (Cambridge); David Damrosch, ed., *Longman Anthology of British Literature, Volume 2B only!*—(Longman); Charles Dickens, *A Tale of Two Cities* (Oxford UP); Douglas Greene, *Detection by Gaslight* (Dover); Amy Levy, *Romance of a Shop* (Broadview); Mary Seacole, *Wonderful Adventures of Mrs. Seacole* (Penguin); Oscar Wilde, *The Soul of Man under Socialism and Selected Critical Prose* (Penguin). Other photocopied readings/Canvas.

145B: Shakespeare—Early Plays (4 Units) Gieger TR 3-4:15 PM

Our course will focus on a sampling of William Shakespeare's plays from the 1590s and very early 1600s, plays written during the last decade of the 45-year reign of Queen Elizabeth I (1558-1603). We will start with two of his most famous tragedies, the earlier *Romeo and Juliet* and then, from about 1600, *Hamlet*. We will then read a couple of Shakespeare's histories, plays that merge tragedy and comedy as they detail the lives and fates of Prince Hal and Falstaff (*Henry IV, Part I* and *Henry IV, Part II* as well as small portions of *Henry V*). We will begin to wrap up the semester with two comedies that take their young New Comedy lovers away from corrupt royal courts (and potential death) and out into Northrop Frye's liberating "green world" of Nature, rebirth, and sexuality (*A Midsummer Night's Dream* and *As You Like It*; this last play was only preserved thanks to a group of Shakespeare's friends and theatrical colleagues who preserved a large collection of works and had it printed in 1623, 7 years after Shakespeare's death, and, thus, this year marks the 400th anniversary of that First Folio), and, to finish our semester, we will read *Much Ado About Nothing*, a comedy that very nearly becomes a tragedy. Along the way, we will meet some of English (world?) literature's greatest characters (and their famous, oft-quoted words and speeches): Juliet, Romeo, Hamlet, Ophelia, Gertrude, Prince Hal, Falstaff, Bottom, Puck, Titania, Oberon, Rosalind, Touchstone, Jaques, and Beatrice & Benedick. Selections from Russ McDonald's *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/creative project, longer writing assignment with scholarly research component

Texts: Russ McDonald, *The Bedford Companion to Shakespeare: An Introduction with Documents* (2nd Edition: Bedford/St. Martin's, ISBN: 978-0312248802); William Shakespeare: *Romeo and Juliet* (New Folger Library/Simon & Schuster, ISBN: 978-0671722852); *Hamlet* (Oxford University Press, ISBN: 978-0199535811); *Henry IV, Part One* (Modern Library/Random House, ISBN: 978-0812969245) and *Part Two* (Modern Library/Random House, ISBN: 978-0812969252); *A Midsummer Night's Dream: Texts and Contexts* (Bedford/St. Martin's, ISBN: 978-0312166212); *As You Like It* (Penguin/Pelican Shakespeare, ISBN: 978-0143130239); *Much Ado About Nothing* (Signet Classics, ISBN: 978-0451526816)

150B: American Romanticism (4 Units) Sweet MW 1:30-2:45 p.m.

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 works of early to mid-nineteenth-century American literature that reflect upon the intensities and mysteries of life and that represent searching quests for knowledge of Nature, God, beauty, and the self. We will also inquire into the ways in which writers of the Romantic era both embrace and resist Enlightenment-era perceptions of the world as knowable and governed by rational order. Our study will begin with eighteenth-century texts that straddle the Enlightenment and Romantic eras and then we will turn to mid-nineteenth century poetry, essays, short stories, and novels.

Presentation: Lecture-discussion.

Prerequisites: Completion of Writing Placement for Juniors.

Requirements: Weekly quizzes and written online posts, creative project, short analytical essays.

Texts: Edgar Allan Poe: *The Narrative of Arthur Gordon Pym* (Penguin); ISBN: 978-0140437485; Nathaniel Hawthorne: *The Scarlet Letter* (Penguin) ISBN: 978-0142437261; Harriet Wilson: *Our Nig* (Penguin) ISBN: 978-0143105763; Ralph Waldo Emerson: *Nature* (Penguin 978-0142437629); Henry David Thoreau: *Civil Disobedience* (Dover 978-0486275635).

GE: Fulfills the Writing Intensive Requirement

ENGL 170M. Literatures of Sexuality (4 Units) Martinez TR 12:00-1:15 p.m.

brown love

Taking José Muñoz's declaration as our guide—"Brownness is about something else. As a concept, even a method, it offers us a sense of the world"—this course is designed around brown feelings in short stories by brown folk, in particular Chicano/Latino/a and Native American authors. In a world of anti-brown sentiment, what are the ways in which these authors pursue racial love, gendered love, and queer love? We will read authors in unique couplings – Cisneros and Alexie, Díaz and Erdrich, Castillo and Ortiz – to contend that lurking in the archive of a brown past is Muñoz's reorientation of brown love. As we set out to illuminate Muñoz's hopeful and utopic plea, we will track in our authors both literary form and discursive strategies in the representation of brown bodies (heterosexual, homosexual, bisexual, transsexual ... etc.) to emphasize how brown folk managed to love each other, love themselves, and (re)imagine love. What language is crafted, historically, to articulate such an expansive, radical project that voices not just love but resistance and survivability in the search for the potentiality of brownness that is futurity bound? This imaginative call will guide our own cruising through the literature of the course to examine the relation between sexuality and literature, explore conceptions of sexuality over time and across cultures, and glimpse the rhetorical strategies in representations of sexuality in brown texts. Within the short story of the brown subject's experience, here is a horizon into futurity that only brown love dares to take us.

Presentation: Lecture. Discussion. Workshop.

Requirements: Paragraph Assignments. Research Essay. Portfolio Project.

Texts: José Muñoz, *The Sense of Brown* (2020)
Michel Foucault, *The History of Sexuality: An Introduction* (1976)
Sandra Cisneros, *Woman Hollering Creek and Other Stories* (1991)
Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (1993)
Junot Díaz, *Drown* (1994)
Louise Erdrich, *The Red Convertible: Selected and New Stories* (2010)
Ana Castillo, *Loverboys* (1996)
Simon Ortiz, *Men on the Moon: Collected Short Stories* (1999)
Selected Text for Portfolio Project

170N. Narrative Poetry (4 Units) McKinney
MW 12:00-1:15 p.m.

This course will focus on epic poems in western literary history from Homer (8th century BC) 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*

Requirements: *response log, quizzes, midterm, and final.*

Texts: *The Iliad*, Homer (Robert Fagles translation)
The Aeneid, Virgil (Robert Fagles translation)
The Inferno, Dante (John Ciardi translation)
Paradise Lost, John Milton (Norton Critical Edition)
The Rime of the Ancient Mariner, Samuel Taylor Coleridge
Don Juan (Excerpts), George Gordon, Lord Byron
The Descent of Allete, Alice Notley

180B: Forms African-American Fiction (4 Units) Montgomery
MW 12:00-1:15 p.m.

This course explores three major categories: Blues, Jazz and Urban Realism, (Ralph Ellison's *Invisible Man*) Postmodernist Aesthetics (Toni Morrison's *Song of Solomon*), Black Speculative Fiction (Octavia Butler's *Kindred* and Kiese Laymon's *Long Division*). Addressing key "events" or "moments," we will analyze the determining effects of race relations on the reorientation of U.S. racial, sexual, and regional/transnational politics from in the New Negro Renaissance to the 2000s. We will also closely consider verbal and literary modes including, African retentions, oral traditions, signifying, folklore, and music, as well as their evolutions and how they have created a uniquely African American literary voice and how that voice has transformed to fit this con-temporary moment. In an effort to critically map the trajectories of contemporary African American literature we will be interrogating not only the historical and political contexts of the works, but also the ways in which issues of gender, sexuality, and class specifically inform the works. Key questions for the course are: 1) Does literature have a distinctive social purpose? and What makes a text "black"? 2) What does it mean to write about resistance and revolution, even when the outcomes are considered unsuccessful? 3) How does race play a determinative role in culture? 4) How do race, class, gender, and sexuality interact in African American literature?

Presentation: *Lecture on writers, race, gender, and historical contexts, but discussion will be our primary mode of exchanging ideas, writing skills, and conveying information.*

Prerequisites: *Completion of Writing Placement for Juniors*

Requirements: *Active participation, discussion leader, a 7-8 page Research Essay, peer editing, annotated bibliography, two short thinking/reflection papers (2 pages), This course will also have a guided project that will require approximately fifty hours of work over the course of the semester.*

Texts: *(Novels subject to change:)* Octavia Butler, *Kindred*; Toni Morrison, *Song of Solomon*; Ralph Ellison, *Invisible Man*; and Kiese Laymon, *Long Division*.
Additional Readings available on Canvas

GE: *Fulfills the Writing Intensive Requirement*

ENGL 180L. Chicano Literature (4 Units) Martinez
T 6:30-9:20 p.m.

THE SOULS OF BROWN FOLK

This course examines the culture, politics and souls of brown folk in Chicano literature. It takes its inspiration from W.E.B Du Bois's 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's theory of double consciousness and José Esteban Muñoz's feeling brown (a mode of brown politics about survivability), 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 through deeply self-reflective moments of non-recognition in which the "I" is caught between nostalgia for heritage and desire for racial mobility. 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 classic texts 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."

Presentation: *Lecture. Discussion. Workshop.*

Prerequisites: *Completion of Writing Placement for Juniors*

Requirements: *Paragraph Assignments. Research Essay. Portfolio Project*

Texts: Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (1987)
Rudolfo Anaya, *Bless Me, Ultima* (1972)
John Rechy, *City of Night* (1963)
Oscar Zeta Acosta, *The Autobiography of a Brown Buffalo* (1972)
Richard Rodriguez, *Hunger for Memory: The Education of Richard Rodriguez* (1982)
Sandra Cisneros, *The House on Mango Street* (1984)
Canvas Reader (Essays, Short Stories)
Selected Text for Portfolio Project
Fulfills the Writing Intensive Requirement

190P: Popular Literature & Culture (4 Units) Fanetti
MW 1:30-2:45 p.m.

Graphic Literature

Although the first modern comic book was published in 1933, and Art Spiegelman's *Maus* won the Pulitzer Prize in 1992, it has only been in the past decade or so that the form has begun to be respected as literature worthy of deep study. In the past few years, comics and graphic novels have risen steadily in critical esteem, but still the genre is considered "easier" and "less complex" than traditional prose. It is neither. In fact, to really read and fully consider a comic or graphic novel takes a particularly sophisticated reading eye.

In this course, we will study significant graphic texts and their place as literature, in and beyond the literary canon. We will discuss a wide range of examples, from those published first as traditional comic books to those conceived and presented first in novel form.

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

Requirements: *Participation, quizzes, regular reading and writing events, including formal essays.*

Texts: *This reading list is subject to change. An official list will be provided to enrolled students a few weeks before the beginning of the semester. Students will also be required to view some graphic novel/comic adaptations on various streaming platforms.*
Understanding Comics: The Invisible Art, by Scott McCloud; *Fun Home*, by Alison Bechdel; *Spider-Man* (vols 1-4 of Miles Morales), by Brian Michael Bendis, et al.; *Long John* (vols 1-5), by D. Bethel; *The Sandman* (vol 1), by Neil Gaiman; *Amazons, Abolitionist, and Activists*, by Mikki Kendall; *The Walking Dead* (vol 1), by Robert Kirkman and Tony Moore; *Monstress* (vol 1), by Marjorie Liu and Sana Takeda; *Batman: Year One*, by Frank Miller; *The Watchmen*, by Alan Moore; *Persepolis*, by Marjane Satrapi; *Maus* (complete, vols 1 and 2), by Art Spiegelman; *Saga* (vol 1), by Fiona Staples and Brian K. Vaughan; *Suffragitsu* (The Collected Edition), by Tony Wolf and Joao Vieira

191A: Masterpieces of Cinema (3 Units) Gieger
T 6:30-9:20 p.m.

A survey of great films from the origins of cinema over a century ago to texts from our own contemporary moment. We will pay particular attention to visual storytelling's origins in silent cinema, realist & expressionist stylistics, the aesthetics of "black and white" film, narrative story-telling techniques, images of men & women on film, movies that know and reference other movies, and, in the closing section of our semester, the spectacle of dystopian fantasy. Directors to be discussed include: Fritz Lang, Charlie Chaplin, Buster Keaton, Sergei Eisenstein, Leni Riefenstahl, Orson Welles, Edward Dmytryk, Alfred Hitchcock, Vittorio De Sica, Agnes Varda, Douglas Sirk, Rainer Werner Fassbinder, Gillian Armstrong, Andrew Stanton, and Bong Joon-ho. Films to be screened, in whole or in part, include: *The Cabinet of Dr. Caligari*; *The Kid*; *Sherlock Jr.*; *Battleship Potemkin*; *Metropolis*; *The Plow that Broke the Plains*; *Olympia*; *Libeled Lady*; *Citizen Kane*; *Murder, My Sweet*; *Notorious*; *Bicycle Thieves*; *All That Heaven Allows*; *Cleo from 5 to 7*; *Ali: Fear Eats the Soul*; *My Brilliant Career*; *Parasite*; and *WALL-E*. Some of the films we study will feature moments of profanity, violence, and/or nudity/sexuality.

Presentation: Lecture/Discussion
Requirements: Midterm; Final Exam; Viewing Response Papers; Reading/Film Quizzes; Silent Film/Creative Project
Texts: Robert Phillip Kolker, *Film, Form, and Culture*, 4th edition (Routledge ISBN: 978-1138845725)
GE: Fulfills Area C1(Arts) GE requirement.

195A: Writing Center: Internships (4 Units) Dunn
TR 4:30-5:45 p.m.

As an internship course, students will gain professional experience tutoring other Sac State students in the University Reading and Writing Center. The work of this course is twofold: 1) students will complete classroom work in which they read, analyze, and discuss writing center theory and best practices, and 2) students will be required to work six (6) hours in the University Reading and Writing Center. After completing this course, students can apply to be paid tutors in the writing center for future semesters. Note: ENGL 195A is a paired course with ENGL 410A, which meets at the same time in the same room. The graduate level class has an increased reading, writing, and research component.

May be repeated for up to 8 units of credit.

198T: Senior Seminar: Melville's *Moby-Dick* (4 Units) Martinez
TR 3:00-4:15 p.m.

God keep me from ever completing anything. This whole book is but a draught—nay, but the draught of a draught. Oh Time, Strength, Cash, and Patience! - Melville (Chapter 32)

Not until the 1920s, during the "Melville Revival," did critics rediscover *Moby-Dick*; or, *The Whale* (1851), which we now consider a literary masterpiece. Let us take our own plunge into the dark waters of what Melville called a "wicked book," and thus embark upon a maddening quest in search of how his whaling book became the classic that it is. Our very close reading and intensive study of his composition will lead us into theoretical waters through which to explore a range of literary, social, political, religious, philosophical, psychological, and even cetological depths. Put simply: this seminar is about Melville and the 135 chapters that make-up *Moby-Dick* (in addition to the etymology and extracts that begin the book as well as the epilogue that ends it). You will be introduced to Melville's earlier publications to understand his quarrel with imitation literature and protests against 19th century America. In this process, you come to understand how his lyrical and radical prose pursued epic notions of Americanness; indeed, *Moby-Dick* was/is Melville's own pursuit toward defining a literature that America could call its own. Together, we will glance at the literature that inspired his novel, and also examine Melville's correspondence with famous authors, his journal entries, the good and bad international reviews, historical and contemporary illustrations (including maps, engravings, and diagrams of whaleboat rigging), watch a film or two, and even study Melville's marginalia via online tools. Additionally, we will engage with our annotations of this famous book via an online community text of *Moby-Dick*.

Presentation: Lecture. Discussion. Workshop.
Prerequisite: English 120A
Requirements: Paragraph Assignments. Creative Project. Research Essay. Portfolio Project.
Texts: Herman Melville, *Moby-Dick* (1851, Norton Critical Edition); Course Reader; Selected Text for Portfolio Project

198T: Senior Seminar: Jane Austen (4 Units) Toise
MW 12:00-1:15 p.m.

Jane Austen changed the genre of the novel and changed literary history. In this class, we'll examine how she transforms literary forms and the workings of narrative. But Austen reworks not only narrative itself: she, like any transformative stylist, alters British conceptions of identity. And we'll examine how, along with the novel, she refashions her culture's sense of gender, sexuality, nationality, status, and the controversial ideas that shaped her moment in history. We'll be reading Austen's early novella, *Lady Susan*, as well as *Pride and Prejudice*, *Emma*, and *Persuasion*. We'll also ask ourselves how Austen's novels and plots connect—or are forced to connect—to our own moment: why has Jane Austen's popularity increased of late, particularly in comparison to her literary peers? This class will also ask students to examine the process of research and writing, and students will use our questions about Austen and her novels to write a research paper that engages with intellectual traditions and scholarly sources.

Presentation: Seminar
Prerequisite: English 120A
Requirements: 3 short synthesis papers (2-3 pages), annotated bibliography and paper proposal, several drafts of a longer paper involving scholarly research, and frequent reading quizzes.

Texts: Oxford World's Classics editions of Austen's *Lady Susan* (in *Northanger Abbey*, *Lady Susan*, *The Watsons*, and *Sanditon*); *Pride and Prejudice*; *Emma*; and *Persuasion*. We will also work with Janet Todd's *The Cambridge Introduction to Jane Austen*; Joseph Harris's *Rewriting: How to Do Things with Texts*; Claire Kehrwald Cook's *Line by Line*; and the *MLA Handbook*.

198T: Senior Seminar: Modern Horror (4 Units) Williams
M 6:30-9:20pm

This class will use the genre of modern horror films to investigate the metaphors behind the monsters and ultimately ask — what do the things we fear most tell us about ourselves and our world? Students will read, write and think critically about modern horror films. We will explore movies such as *The Babadook* and ask what it tells us about grief. We will study *It Follows* in regards to sexuality and gender. We will discuss *Get Out* and what it says about racism. We will look at *A Nightmare on Elm Street* and what it tells us about dreams. We will also examine movies about horror movies, such as *Scream* and *The Cabin in the Woods*. This class will have extensive reading that includes (but is not limited to): criticism, film theory, screenplays and essays. All of this will lead to an extensive research paper that concludes the class.

Presentation: Lecture, discussion and workshop
Prerequisite: English 120A
Requirements: Weekly quizzes, peer reviews, an annotated bibliography, a research prospectus, a short presentation and multiple drafts of a research paper
Texts: Carol Clover's *Men, Women and Chain Saws: Gender in the Modern Horror Film*

198X: Senior Portfolio (1 unit) - Cope
Asynchronous

In this fully online, asynchronous, self-directed course, students, as one element of their capstone experience, will reflect on their work in their classes and in their one-unit projects; on the English major, its structure, curriculum and values; on their career and life-long learning goals; and on the meanings of education and literacies in the academy. Students will edit and finalize their senior portfolio.

Presentation: asynchronous online; fully independent; self-directed
Requirements: Students will assemble an e-portfolio that consists of all of the following: a resume, the one-unit projects completed in previous 4-unit English courses (where applicable), and five brief essays. The essays will respond in large part to the online readings made available in Canvas.
Required Texts: A reader will be provided for all students via our 198X Canvas website, which includes all the required readings for the course.

198X: Senior Portfolio (1 Unit) Ghosal

Asynchronous

In this course, students, as one element of their capstone experience, will reflect on their work in their classes and portfolio projects; the English major, its structure, curriculum, and values; their career goals and life-long learning; and the meanings of education and literacies in the academy and popular cultures. Students will edit and finalize their senior portfolio.

Presentation: Asynchronous; online, self-directed

Requirements: Assignments; independent, self-directed portfolio

Texts: Online course reader

Credit/No Credit

198X: Senior Portfolio (1 unit) - Hayes

Asynchronous

In this asynchronous online course, you will reflect on your experiences as an English major and your goals – professional and scholarly – for the future. You will also assemble and edit your senior portfolio, which will showcase your work for future job applications, graduate school applications, etc.

Presentation: Asynchronous; online, self-directed

Requirements: Assignments; independent, self-directed portfolio

Texts: Online readings

Credit/No Credit

Engl 198X Senior Portfolio (1 Unit) Sweet

Asynchronous

In this course, students, as one element of their capstone experience, will reflect on their work in their classes and portfolio projects; the English major, its structure, curriculum, and values; their career goals and life-long learning; and the meanings of education and literacies in the academy and popular cultures. Students will edit and finalize their senior portfolio.

Presentation: Asynchronous

Requirements: Written online posts

**201D: Contemporary Literary Theory (4 Units) - Ghosal
R 6:30-9:20 p.m.**

This course introduces students to the place of theoretical texts in literary studies and engages with theory through a survey of approaches and/or a thematic inquiry. It exposes students to a wide range of aesthetic and cultural approaches that grew out of the decline of 'New Criticism' in the twentieth century. These approaches include but are not limited to structuralism, poststructuralism, narratology, psychoanalysis, feminism, postcolonial and critical race studies.

The syllabus will survey key theoretical schools and require students to engage with theory through rigorous discussion. It will also require students to read literary anchor texts using different theoretical lenses. The course is intended to offer students a comprehensive overview of literary theory rather than cover special topics in theory.

Engl. 201D thus contains knowledge essential for anyone who lays claim to a graduate degree in English with a concentration in literature. It also contains knowledge essential for anyone who plans to teach literature at the high school or at the college level.

Presentation: Lecture-discussion.

Requirements: Reading quizzes, Timed Analysis Exercises, and Essay
Texts: Rivkin, Julie, and Michael Ryan. *Literary Theory: An Anthology*. Third ed., John Wiley; Sons, Ltd, 2017; Felski, Rita and Elizabeth Anker (ed.), *Critique and Postcritique*, Duke University Press, 2017; William Shakespeare's *Macbeth*; Kamila Shamsie's *Home Fire*

**215B: ESL Writing/Composition (3 units) - Heather
MW 4:30-5:45 p.m.**

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.

Texts: Ferris & Hedgcock (2013), *Teaching ESL composition: Purpose, process, & practice* (3rd Ed.) ISBN-13: 978-0-415-89472-2; Hyon, S. (2018). *Introducing Genre and English for Specific Purposes*. ISBN: 9781138793422.

**215C: Pedagogical Grammar for TESOL (3 Units) -Seo
TR 4:30-5:45 p.m.**

This course will focus on English grammar with an emphasis on points that are problematic for ESL students. Topics will include the theory and practice of teaching/learning grammar; review of the syntactic structures of English; discourse constraints on sentence-level grammar; and textbook evaluation with respect to grammar teaching. The course is required for the TESOL M.A. and recommended for the TESOL Certificate (Option B).

Presentation: Lecture-discussion and workshop.

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

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

Possible Texts: Folse, K. (2016). *Keys to teaching grammar to English language learners: A practical handbook* (2nd ed.). Ann Arbor: University of Michigan Press. Nassaji, H., & Fotos, S. (2011). *Teaching grammar in second language classrooms: Integrating form-focused instruction in communicative context*. New York: Routledge.

**215D: Pedagogy of Spoken English (3 Units) - Clark
TR 6:00-7:15 p.m.**

The first half of the class is a graduate-level course in English phonetics and phonology. The second half of the course will instruct students how to promote second language oral proficiency at the Novice and Intermediate levels following the principles of Stephen Krashen and The Natural Approach.

Presentation: Seminar.

Prerequisites: None, though successful completion of 110A (Linguistics & the English Language) is strongly recommended..

Requirements: TBA

Texts: *Teaching Pronunciation* Celce-Murcia, M., Brinton, D. and J. Goodwin. Cambridge U. P.

220P: Professional Writing (4 Units) Laflen

This course will introduce you to the most common professional writing genres used in career fields ranging from business to public relations to nonprofit management. Focuses on how business or technical communication is different from academic styles and introduces students to the current writing challenges and practices in these fields. Students will gain instruction and practice composing various essential writing formats, such as memos, reports, and feasibility studies.

During this section of English 220P you will gain real-world experience as a professional writing researcher by participating in semester-long professional writing research project. This means that in addition to the hands-on experience you will gain, you will also have the chance to contribute to original research in professional writing.

Requirements: *Participation, weekly reading, regularly scheduled writing assignments and activities (some of which involve collaboration), a final project.*

Texts: *The Non-Designers Design Book, 4th edition, Robin Williams (Author) Paul Anderson; Technical Communication: A Reader-Centered Approach (9th edition); Other readings will be provided in class*

222: Understanding Multidisciplinarity in Writing Studies -Hayes Asynchronous (1 Unit)

The discipline of Writing Studies has roots in a number of areas of scholarly inquiry. Some disciplines that have contributed to the development of the field include Literary Studies, Linguistics, Communications, Information Technology, Philosophy, Library Science, Psychology, and Education. In this course, students will evaluate a theory or concept presented in a discipline outside of Writing. Required for students in the MA in Composition, Rhetoric, and Professional writing who are taking a ENGL 215B or another three-unit elective.

230E: Writing Memoir (4 Units) - Rice TR 6:00-7:15 p.m.

The world needs the participation of artists more than ever. It is not a question of whether artists should engage directly with the world, but a question of *how*. In short, we must participate. We are in the world, and we are of the world. Thomas Merton writes: "If I had not the choice about the age in which I was to live, I nevertheless have a choice about the attitude I take and about the way and extent of my participation in its living ongoing events. To choose the world is . . . an acceptance of a task and a vocation in the world, in history and in time." In this class, you will be expected to engage with the world beyond the narrow-minded "I" of the self through writing a series of essays and through writing a semester long project, which will include research. This course will rescue your eye from the madness of late market capital and train your eye to not flinch, to see the thing seen, to experience sensation with the care of language and movement. This is a course that will allow you to tend to seeing in a world gone blind with distraction. We will read theory, philosophy, fragments, desires, misunderstandings, longings, dreams, and memoirs. A putting back together of that which has been forgotten. We will study the craft of creative nonfiction, of seeking to see into the world that surrounds us. We will play in the spaces between, the slips. "The real voyage of discovery," as Proust says, "lies not in discovering new lands but in seeing with new eyes." You will learn to doubt in ways that will fill the deepest parts of you with joy. You will engage through discussion and writing with many of the issues of the contemporary world: race, poverty, truth, migration, new feminisms, the writing of the first person, and so on. Along with reading complete works, we will read selections from others. Students will

be emailed readings over the break. Students will be expected to read these works prior to our first class meeting.

Presentation: *Lecture, workshops, discussions. Student presentations.*

Requirements: *Regular attendance, active participation, 3 Creative nonfiction essays. Short exercises. Brief oral presentations on readings.*

Texts: *Samuel Delany, Times Square Red, Times Square Blue; John Edgar Wideman, Hope Roots; Helene Cixous, Rootprints; bell hooks, Remembered Rapture; Harry G. Frankfurt, On Bullshit; Theresa Hak Kyung Cha, Dictée; Mary Karr, The Art of Memoir; and numerous handouts.*

230G. Between Genres: Prose Poetry/Flash Fiction- McKinney MWF 10:00-10:50 a.m. (4 units)

"It is even in /prose, I am a real poet"—Frank O'Hara
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. 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.

Presentation: *Workshop, Lecture, Discussion*

Requirements: *12 new PP/FF pieces, writing exercises, workshop participation*

Required Texts: *Flash Fiction: 72 Very Short Stories, Hazuka and Thomas, editors.*

240U. Nineteenth-Century Texts & Sexuality: George Eliot Toise T 6:30-9:20 p.m. (4 Units)

In this course, George Eliot and her novels will become a 'case study' for some of the most fraught issues of sexuality of her day, issues she lived out in her body and experience and which become the substance of her extraordinarily complex and subtle novels. Eliot's persona, her life, and her novels are caught up in deep contradictions about sexuality and, perhaps, female sexuality in particular: she was a female intellectual yet suspicious of feminism; she was emotionally sensitive and tended toward hypochondria yet wrote characters who must overcome their own self-regard; she was deeply concerned with ethics yet lived with a man married to someone else. We will examine how such issues place Eliot at a crucial moment of centuries-long changes in conceptions of gender and sexuality. In this context, we will read about George Eliot's life, examine four of her most complex and celebrated novels—*The Mill on the Floss, Romola, Middlemarch, and Daniel Deronda*—and examine contemporary writing and thinking about sexuality, language, the body, masochism, ethics, and gender.

Presentation: *Seminar/Discussion*

Requirements: *Several shorter thought papers, paper proposal and short annotated bibliography, presentation, and 15-page seminar paper.*

Texts: *George Eliot/Mary Ann Evans—The Mill on the Floss, Romola, Middlemarch, and Daniel Deronda; a George Eliot biography; and a collection of essays/book chapters posted to Canvas that you must print out and bring to class.*

275: Seminar in Literary History (4 units) - Cope
MW 6:00-7:15 p.m.

This is a graduate seminar in British literary history from the late Middle Ages to the Romantics. The course is chronologically as well as thematically organized. Thematically it is organized around the literary mode (sometimes called a genre) known as the romance. In this seminar, we will read a lot of texts – including a lot of challenging poetry. The primary texts include the anonymous chivalric romance *Sir Gawain and the Green Knight* (c. 1400); three major sections of Sir Thomas Malory's chivalric romance *La Morte Darthur* (1485); the third book of Edmund Spenser's 'romantic epic' *The Faerie Queene* (1590); John Milton's *Comus* (1667) and a number of poems by Romantic and Victorian poets influenced entirely or in part by the literary romance. Secondary texts will include numerous critical articles, book chapters and books on British literary history and on the history of the literary romance. Both primary texts and secondary texts will be assigned each week.

Presentation: Lecture-Discussion

Requirements: weekly reading quizzes, a class presentation, two research essays

Required Texts:

1. Poplawski, Paul, editor. *English Literature in Context*. 2nd ed. Cambridge UP, 2017. ISBN: 9781316506639.
2. Anonymous. *Sir Gawain and the Green Knight*. Translated by Marie Borroff. Edited by Marie Borroff and Laura L. Howes. 2nd ed. Norton, 2021. ISBN: 9780393532463.
3. Malory, Thomas. *Le Morte Darthur: The Winchester Manuscript*. Edited by Helen Cooper. Oxford UP, 2008. ISBN: 9780199537341.
4. Spenser, Edmund. *The Faerie Queene, Book Two*. Edited by Erik Gray. Hackett, 2006. ISBN: 9780872208476.
5. Course-Pack. This is mandatory. It will contain nearly all the criticism assigned in the course. It will also contain several primary texts from the Romantic period and the Victorian period. The course-pack will be made available at University Copy and Print for a reasonable price.

410A: Writing Center: Internships (4 Units) Dunn
TR 4:30-5:45 p.m.

As an internship course, students will gain professional experience tutoring other Sac State students in the University Reading and Writing Center. The work of this course is twofold: 1) students will complete classroom work in which they read, analyze, and discuss writing center theory and best practices, and 2) students will be required to work six (6) hours in the University Reading and Writing Center. After completing this course, students can apply to be paid tutors in the writing center for future semesters. Note: ENGL 195A is a paired course with ENGL 410A, which meets at the same time in the same room. The graduate level class has an increased reading, writing, and research component.

May be repeated for up to 8 units of credit.

410B: Internship – ESL Teaching (3 units) - Komiyama
MW 3:00-4:15 p.m.

Students will serve as interns in an approved ESL course. They will observe the class and assist their mentor teachers (i.e., instructor of record of the ESL 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: TESOL prerequisites; requires instructor consent.

Requirements: Semester-long interning in an ESL class; weekly internship log; one discussion leading; one mini-

lesson demonstration; one teaching observation on the internship site

Texts:

(1) Richards, J. & Farrell, T. (2011). *Practice teaching: A reflective approach*. ISBN-13 978-0-521-18622-3; (2) Scrivener, J. (2012). *Classroom management techniques*. Cambridge: Cambridge University Press. ISBN-13: 978-0-521-74185-9.

500 Culminating Experience (2 Units) Sweet
W 6:30-9:20 p.m.

Completion of a thesis, project, comprehensive examination. To register for Engl 500, submit a "Permission to Enroll in 500" form, which can be found on the English Department Canvas site: <https://csus.instructure.com/courses/63359/pages/graduate-ma-forms>. The form must be submitted no later than the second week of the Spring 2023 semester. For students preparing to take the Comprehensive Examination in Literature: this class will meet occasionally before the exam in April. During class meetings we will discuss the exam format and strategies for studying. These meetings are solely for those 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. Those students working on theses and projects should register for 500 but need not attend class meetings.

Recommended Texts: Barry, Peter: *Beginning Theory: An Introduction to Literary and Cultural Theory* (ISBN: 978-0719079276); Gray, Richard: *A History of American Literature* (ISBN: 978-1405192286); Parker, Robert Dale: *How to Interpret Literature: Critical Theory for Literary and Cultural Studies* (ISBN: 978-0190855697); Poplawski, Paul: *English Literature in Context* (ISBN: 978-0521549288); Tyson, Lois: *Critical Theory Today: A User-Friendly Guide* (ISBN: 978-0415506755)

598T: TESOL Culminating Experience (3 units) - Heather
MW 6:00-7:15 p.m.

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.