

**English Department
Course Descriptions
Booklet**

Fall

2023



**SACRAMENTO
STATE**

Department of English

Fall 2022 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 1X, 5, 5M, 10, 10M, 11, 11M, 20, 20M, 60, 60M, 85, 86, 87, 109M, 109W, and 109X cannot be counted toward the English Major, English Minor, or the English Single Subject Waiver.

1X: College Composition Tutorial - Staff 1 unit

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 ENGL10 or ENGL 10M or ENGL 11 or ENGL 11M

Graded: Credit / No Credit.

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

5: Accelerated Academic Literacies - Staff 3 units

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 - Staff 3 units

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.

10: Academic Literacies I - Staff 3 units

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 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 10 & ENGL 11 will fulfill area A2 of the GE Requirements.

10M: Academic Literacies I for Multilingual Writers - Staff 3 units

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 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 10M and ENGL 11M.

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

16: Structure of English - Seo MW 3:00-4:15pm in-person/face-to-face 3 units

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 - Staff 3 units

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 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) - Staff
3 units

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 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)*

21: First Year Seminar: Becoming an Educated Person - Staff
TR 3:00-4:15pm in-person/face-to-face
3 units

Introduction to the meaning of higher education, resources of the University, and skills for lifelong learning. Designed to help students develop academic success strategies and to improve information literacy, intercultural competence, and integrative thinking. Provides students with the opportunity to interact with fellow students and seminar faculty to build a community of academic and personal support, as well as explore gerontological concepts needed to respond to demographic changes in today's world.

General Education Area/Graduation Requirement: Understanding Personal Development E

30B: Introduction to Writing Fiction - Kochai
TR 4:30-5:45pm in-person/face-to-face
4 units

This is a course in writing fiction. We will focus on some of the fundamental craft elements of the short story, including characterization, plot, setting, dialogue, and revision. During the course of the semester, much of our time will be spent close reading and discussing exceptional works of fiction—as well as essays on craft. The rest of our time will be spent applying craft techniques to our own original works of *character-based* literary fiction, which we will then workshop and discuss. In-class writing exercises, reading responses, and quizzes will be assigned.

Presentations: Lecture-Discussion. Workshop.

Requirements: In-class writing exercises, reading responses, quizzes, and two drafts of a single short story.

Texts: Janet Burroway, *Writing Fiction, Tenth Edition: A Guide to Narrative Craft*; Anne Lamott, *Bird by Bird: Some Instructions on Writing and Life*; Richard Bausch, *The Norton Anthology of Short Fiction: Sixth Edition*

30C: Introduction to Writing Poetry - McKinney
MWF 9:00-9:50am in-person/face-to-face
4 units

The production of poetry has been the pinnacle of artistic achievement since the invention of language. Congratulations on finding the courage to become a maker of poems! 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.

Presentation: *Lecture-discussion, guided practice, peer critique (workshop)*

Requirements: *12 new poems (some in assigned forms), quizzes and exams on identification and application of poetic technique, peer critique (both written and oral).*

Texts: *The Mind's Eye: A Guide to Writing Poetry*, by Kevin Clark; *Creativity: Where Poems Begin*, by Mary Mackey; *Hatful of Leaves*, by Stan Zumbiel

40A: Introduction to British Literature I - Zarins
On-Line Asynchronous (on Canvas)
3 units

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*

Requirements: *Writing assignments, quizzes, midterm, final*

Texts: *The Norton Anthology of English Literature, 10th edition, volumes A, B, and C* (Norton ISBN: 9780393603125). *I will order the discounted ABC package, but you only need A and B. Please do purchase/rent the Norton, or navigating the class will be very challenging. It's okay to get a prior edition, but note that the page numbers for texts will be different, and some texts change from edition to edition, so you'll need to make careful use of the Table of Contents at the start of each volume rather than the page numbers I'll provide on our syllabus. If you are having trouble getting an affordable copy, let me know.)*

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

50A: Introduction to American Literature I - Martinez
On-line Asynchronous
3 units

AMERICA'S BEGINNINGS This course is the first of two courses that comprise a survey of the major developments in the literature of America. From the beginnings (Pre-Columbian) through the Civil War (1865), students will read and learn to interpret a range of literary genres (letters, poetry, essay, narrative, etc.) that outline the origins and formation of an American literary identity. In our chronological march, which includes a diversity of authors, we will also engage in a cartographic interpretation of America's earliest mappings and thus its evolving "story." At the center of the course will be our preoccupation with the same question asked in 1783, by J. Hector St. John De Crevecoeur, "What is an American?" – however, we will also extend his definition beyond a "descendant of Europeans" to include the non-European narrative and thus a broader understanding of America's beginnings.

Please note that this course is asynchronous which means it is a fully online course. For each week, students will listen to one audio lecture that will be accompanied by a Keynote/PowerPoint presentation. Alongside the online learning activities and assigned reading, students will keep an online journal in OneNote and produce weekly entries that focus on our authors, their texts, and the literary movements they shaped. There will be one midterm and a final exam.

Presentation: Asynchronous. Recorded Lectures. Canvas. Activities.

Requirements: Weekly Journal. Midterm. Final

Texts: Toni Morrison, *A Mercy* (2008); Derrick R. Spires, et al, eds., *The Broadview Anthology of American Literature*, Volumes A and B (2022, Broadview Press)

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

60: Active Reading Across the Curriculum - Staff
MW 11:00-11:50am 2 units

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.

65: Introduction to World Literatures in English - Ghosal
TR 3:00-4:15pm in-person/face-to-face 3 units

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 exams

Texts: May include David Malouf, *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

98: Introduction to Film Discourse and Analysis - Williams
MW 4:30-5:45pm in-person/face-to-face 4 units

This is an introduction to film studies as a discipline. We will study film analysis and discuss strategies for discerning the ways in which films produce meaning. We will explore the fundamental elements of film, such as narrative form, mise en scene, cinematography, editing, sound and alternatives to narrative cinema. This will be a writing intensive course with a strong emphasis on rewriting.

Presentation: Lecture and discussion

Requirements: Weekly quizzes, attendance, in-class writing assignments, preparation for class discussions and multiple drafts of one critical analysis paper.

Text: *Film: A Critical Introduction*, 3rd edition, Maria Pramaggiore and Tom Wallis

100Z: Topics in Literary Theory and Criticism - Sweet
MW 3:00-4:15pm in-person/face-to-face 4 units

From deconstruction to postcolonialism, feminism to ecocriticism, theory seeks to recognize, decode, and analyze the beliefs and values that undergird culture and that shape our relationships, both with one another, and with the natural world. Theory teaches that in understanding our shared belief systems, we become empowered to interrogate and transform social values that we often take for granted, and which sometimes serve arbitrarily to privilege certain groups of people over others or otherwise to promote social injustice or the destruction of our natural world. Our topic this semester will be “Ecocriticism: Literature and the Environment.” We will read selections from pioneering works in ecocritical theory and apply insights of ecotheory to the interpretation of literary texts.

Prerequisite: Completion of Writing Placement for Juniors

Presentation: Lecture-discussion

Requirements: Reading quizzes, analytical essays, in-class writing.

Texts: Likely to include: Timothy Clark: *The Cambridge Introduction to Literature and the Environment*; Greg Garrard: *Ecocriticism*; Lawrence Buell: *The Future of Environmental Criticism*; Cheryl Glotfelty and Harold Fromm: *The Ecocriticism Reader*

G.E: Fulfills the Writing Intensive requirement

109M: Preparing to Write in the Disciplines (Multilingual) - Staff
3 units

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 GVAR Portfolio, from which they will receive a GVAR Placement.

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

109W: Preparing to Write in the Disciplines - Staff
3 units

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 GVAR Portfolio, from which they will receive a GVAR Placement.

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

109X: Writing-Intensive Workshop - Staff
1 unit

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: Completion of Writing Placement for Juniors

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

110A: Linguistics and the English Language - Komivama
TR 3:00-4:15pm in-person/face-to-face 3 units

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.

Prerequisites: None, but English 16 or 110J is recommended.

Presentation: Lecture-discussion.

Requirements: Quizzes; online discussions; graded take-home assignments.

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

110P: Second Language Learning and Teaching - Komivama
MW 1:30-2:45pm in-person/face-to-face 3 units

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).

Prerequisites: None. (English 16, 110A, 110J, and/or 110Q can be helpful.)

Presentation: Lecture-discussion.

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

Texts (Recommended): (1) *Lightbown, P. M. & Spada, N. (2013). How Languages Are Learned (4th 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 - Clark
TR 1:30-2:45pm in-person/face-to-face 3 units

An intensive study of the sentence-level grammar (morphosyntax and syntax) of the English language with special emphasis on the rules and idiosyncrasies of English grammar and vocabulary (i.e., multiword verbs) that baffle English Language Learners. Students will have an advanced knowledge of English grammar upon successful completion of this course. And yes, phrase-structure trees will be drawn.

Presentation: *Lecture and endless drawing of phrase-structure trees.*

Requirements: *2 midterms, final exam, one minor assignment and one major assignment. Much ungraded tree homework*

Texts: *Cowan, R. (2008). The Teacher's Grammar of English: A Course Book and Reference Guide. (Cambridge UP: any edition)*

116A: Studies in Applied Linguistics - Clark
TR 10:30-11:45pm in-person/face-to-face 3 units
TR 3:00-4:15pm in-person/face-to-face 3 units

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.

Prerequisite: *Completion of Writing Placement for Juniors.*

Presentation: *Lecture-discussion.*

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

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

116B: Children's Literary Classics - Zarins
TR 9:00-10:15am in-person/face-to-face 3 units
TR 10:30-11:45am in-person/face-to-face 3 units

In this class that meets on campus twice a week, we will study a variety of children's books targeted toward different ages (from ages 0 to 18, though the focus will be on K-6 readers). Be prepared to read roughly a novel a week. Despite the wide range of these readers and the fact that the texts span the early 20th century to the present, several tenets will make the diversity of texts cohere: (1) children's literature is just as complex as literature for adults—to be sure, there are books for entertainment for all age groups, but also books to encourage deep thinking (which we'll focus on primarily); (2) every child deserves to see themselves in the pages of a book, and it is important to see how children are represented in literature; (3) conversely, or complementarily, every child deserves access to seeing other places, times, and cultures; (4) books are springboards for important conversations and invitations to wonder; (5) complexity of thought/content is matched by complexity of craft and structure; how something is said matters as much as what is said. Through class discussion, extensive projects, the Writing Partners Program (in which we write letters to elementary students), and additional assignments, this course aims to satisfy two kinds of students, those who enjoy reading children's books for their own sake, and those who seek to bring literature alive to children.

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

Presentation: *Lecture-discussion*

Requirements: *Several short writing assignments, midterm paper, final paper, class presentation, quizzes; several community engagement projects including writing to children*

Texts: *(TBA) include Charlotte's Web by E. B. White; Holes by Louis Sachar; Esperanza Rising by Pam Muñoz Ryan; It Ain't So Awful, Falafel, by Firoozeh Dumas; and others.*

120A: Advanced Composition - Ghosal
TR 12:00-1:15pm in-person/face-to-face 4 units

In this course, we will discuss the status and function of "literary criticism" at present. Literary criticism is one example of the broader field of research and writing. Key questions we will consider include: What is the role of the critic today? What methods of analysis and inquiry do contemporary critics use? In what ways do ethics, aesthetics, and politics inform one another in literary criticism? How does contemporary "public criticism" (criticism for a general audience) and "academic criticism" relate to one another?

To address these questions, we will spend the first half of the semester studying three works of fiction focused on the urgent themes of immigration, human rights, and war. Each of these fictions published has garnered critical acclaim and we will read critical commentaries about them. Students will, then, write an essay for a general readership (public) about one of these texts with the goal of submitting it to a premier magazine. In the second half of the course, students will write an academic paper comparing any two of the texts.

Prerequisite: *Completion of Writing Placement for Juniors.*

Presentation: *Lecture-Discussion*

Requirements: *Quizzes, response papers, one piece of public criticism and one academic essay.*

Texts: *Will include Jonathan Culler's Literary Theory: A Very Short Introduction (1997), the fictions—Mohsin Hamid's Exit West (2017), Viet Thanh Nguyen's The Refugees (2017), and Omar El Akkad's American War (2017) as well as select essays on the art of criticism.*

120A: Advanced Composition: Contemporary Satire - Kochai
TR 3:00-4:15pm in-person/face-to-face 4 units

This is an intensive writing workshop focused on contemporary satirical literature. Students will engage in a writing process that will include feedback from peers and the instructor. Over the course of the semester, we will read, analyze, discuss, and research varying forms of satirical literature, including satires of war, race, capitalism, authoritarianism, and American life, in general. Texts will vary in terms of genre, period, subject matter, and country of origin. They may include the short stories of George Saunders, the films of Armando Iannucci, and a variety of political sketches and articles. By the end of the class, students will learn how to devise and define a research topic and perform research in the library databases. They will be able to describe and discuss rhetorical techniques used in satirical literature. Assignments will include short papers, peer reviews, pop quizzes, a research prospectus, and a research paper.

Prerequisite: *Completion of Writing Placement for Juniors.*

Presentation: *Lecture-Discussion.*

Requirements: *In-class participation, three short papers, three peer reviews, a research prospectus, a research paper, and pop quizzes (as necessary)*

Texts: *Kurt Vonnegut, Slaughterhouse-Five (1969); Patrick Chamoiseau, Solibo Magnificent (1999); Charles Yu, Interior Chinatown (2020); Graff, Gerald and Cathy Birkenstein, They Say, I Say: The Moves That Matter in Academic Writing.*

120A: Advanced Composition - Martinez
W 6:30-9:20pm in-person/face-to-face 4 units
CERVANTES' DON QUIXOTE

"In short, our gentleman became so caught up in reading that he spent his nights reading from dusk till dawn and his days reading from sunrise to sunset, and so with too little sleep and too much reading his brains dried up, causing him to lose his mind." - Miguel de Cervantes

The writing process can also cause someone to lose their mind. Why not bring the two together – "too much reading" and too much writing

– and create an experiment around the sanity of the English major? I call this experiment, advanced composition (or an intensive writing and reading workshop). This course is about the writing process, which will include feedback from peers and yours truly. It is also a course about one of the most important books ever written, *Don Quixote* (Part I in 1605, Part II in 1615). How do writers dare to write about such a towering author and offer new insight into the so-called "first modern novel"? How might you, my dear Sac State student, dare to write about the celebrated Cervantes and his legendary knight? Where might you even begin? This course helps you understand those essential steps, from "how to read" to "how to produce critical thinking" to "how to present good analysis on the page"? It all begins in the pre-writing stages and reading with an awareness as a writer. Each week, you will immerse yourself in selected chapters of *Don Quixote*, and, as a class, we will enter intriguing realms of study to become experts of Cervantes and *Don Quixote*. In addition to exploring a variety of theoretical situations and genres, we will examine provocative themes like love and fantasy, physical comedy and violence, and wise-madness versus foolish-sanity. The semester-long study will illuminate a multiplicity of trajectories that confront an overwhelming list of commentary on Cervantes' work and aesthetic.

Prerequisite: Completion of Writing Placement for Juniors.

Presentation: Lecture-Discussion. Workshop.

Requirements: Paragraph Assignments. Research Essay. Portfolio Project

Texts: Miguel de Cervantes Saavedra, *Don Quixote* (1605, 1615), Translated by Edith Grossman; *The Cambridge Companion to Cervantes* (2002), Edited by Anthony J. Cascardi; *MLA Handbook Ninth Edition* (2017); Joseph Harris, *Rewriting: How to do things with texts* (2017); Canvas Reader (to include critical essays and theoretical sources)

120A: Advanced Composition - Williams
MW 12:00-1:15pm in-person/face-to-face 4 units

From *The Epic of Gilgamesh* to *The Walking Dead*; from Mary Shelley's *The Last Man* to Stephen King's *The Stand*; the apocalypse has been portrayed in literature, film, television and theatre for thousands of years. In fact, the fear of civilization's end is as old as civilization. What does each time period's version of the apocalypse say about the social, economic and political fears of the time? What do alien invasion stories tell us about the Cold War, what does *Godzilla* tell us about nuclear weapons and what do zombie stories tell us about 9/11? We will address these questions and more by studying apocalyptic literature, films and television shows.

Prerequisite: Completion of Writing Placement for Juniors.

Presentation: Lecture, discussion, workshop (Face to Face)

Requirements: Weekly quizzes, attendance, in-class writing assignments, multiple papers throughout the semester

Required Texts: Cormac McCarthy, *The Road*

120L: Community Literacy and Public Rhetorics - Clark-Oates
TR 1:30-2:45pm in-person/face-to-face 4 units

A few years, Sacramento State made a pledge to the surrounding communities "to cultivate purposeful, long-term, and mutually beneficial partnerships across the region" (Academic Affairs, 2023). Working from this institutional mission, ENGL 120L will stretch your learning beyond the classroom by providing opportunities for experiential learning. This form of experiential learning or learning-by-doing is mutually beneficial to the student and the community partner.

Our learning will begin in the classroom as you examine how educators, scholars, writers, artists, politicians, and activists navigate the intersections and tensions between academic, professional, and community writing to engage local publics through a variety of literacy practices. At this time, you will also be introduced to theories and methods from the field of community writing and literacy studies to construct a framework for analyzing and composing rhetoric that has the most

potential to enact change in diverse publics. To do so, you will explore of a variety of keywords—public rhetoric, service learning, and community literacy. By interrogating ideas related to these keywords through literature, scholarship, TedTalks, blogs, Twitter, and other new media, you will develop "ways of being and habits of knowing" that will inform your approach to working with communities. This intellectual work should also lead to theory building that encourages the use of socially just, generative, and sustainable community literacy practices to nurture community partnerships. Finally, you will inquire, discover, and act beyond the classroom through a structured service-learning project.

For the service-learning project, you will choose a community literacy site and support the site-specific programs as you continue to develop professional practices and build relationships with the community. You will also be asked to articulate how the service experience affirms, expands, integrates, or calls into question the academic content of the course. Students consider these issues through the process of structured reflections.

Prerequisite: Completion of Writing Placement for Juniors.

Presentation: Discussion, mini lecture, writing workshop, and group activities.

Requirements: Keyword Multimodal Project. Reflection Journal. Portfolio Book Study Project. Rhetorical Analysis. Research Project.

Texts: Baker-Bell, A. (2020). *Linguistic justice. Black language, literacy, identity, and pedagogy*. New York, NY: NCTE-Routledge Research Series.

Flower, L. (2008). *Community Literacy and the Rhetoric of Public Engagement*. Carbondale, IL: Southern Illinois University Press.

Goldblatt, E., & Joliffe, D.A. (2020). *Literacy as conversation: Learning networks in urban and rural communities*. Pittsburgh, PA: University of Pittsburgh.

Articles from *Reflections: A Journal of Community-Engaged Writing and Rhetoric*

Articles from *Community Literacy Journal*

G.E: Fulfills the Writing Intensive requirement

120P: Professional Writing - Mendoza
M 6:30-9:20pm in-person/face-to-face 4 units

What knowledge, skills, and experience guide the work of professional writers? What good habits help them succeed? How do professional writers make decisions about their writing, their collaborations with others, and the roles writing plays in their organizations? Given that learning isn't confined to school, how do professional writers drive innovation and/ keep up with their fields? And lastly and importantly, how can professional and technical writers consider ethics, reciprocity, justice, and accessibility in professional writing and design?

This course will introduce students to the rhetorical conventions and writing practices of professional and technical communication. Because writing and communication are essential to success in any profession, course content will be relevant for all students regardless of career ambitions. The course will approach professional communication from a rhetorical perspective, focused on understanding how purpose, audience, and context dictate content, style, medium, and other composition decisions. The course will be focused on a series of cases derived from hypothetical and authentic situations in which students will be required to identify, understand, and address problems in the workplace and the community. Students will gain experience with a variety of technical and professional communication genres, incorporating both traditional written mediums as well as other nontraditional mediums.

Prerequisite: ENGL 20 or 120A and Completion of Writing Placement for Juniors.

Requirements: Three major projects, a job application portfolio, writing assignments, class presentation.

Text: *The Profession and Practice of Technical Communication*, Yvonne Cleary (ISBN: 978-0367557379)

G.E: Fulfills the Writing Intensive requirement

120R: Topics in Rhetoric - **Mendoza**
MW 4:30-5:45pm in-person/face-to-face 4 units

Social Justice as Rhetorical Practice

Rhetoric is everywhere and includes language, gesture, images, sound, touch, and all combinations of sensory input. Rhetoric is also present and apparent in how we address social, political, historical, and economic problems that plague us. This course will introduce you to the concept of social justice as a way of enacting a specific justice model. We will examine the rhetorical moves (strategies, tactics, practices) that help us learn about social justice, understand issues at hand, do social justice work, and teach others about social justice orientations. In other words, this course will focus on how social justice is rhetorically constructed to be persuasive and engaging. We will examine justice paradigms, social justice movements, and social justice activists. Ultimately, we will also develop some social justice-oriented genres (understanding how genre is rhetorically constructed) and share presentations that focus on social justice as a rhetorical practice. We will also come to understand that social justice is *rhetorical and cultural*, and it is always also embodied and material (meaning it has a real and lasting impact on people, their lives, and their livelihood). This is a reading, writing, and discussion intensive course!

The focus of this course will be on the ways that rhetorical practices enable, build, or constrain social justice and social justice movements. In essence, we will focus on coalitions, models of justice, scholarship about social justice, and the discourse and rhetorical practices that defines social justice and social movements.

Presentation: lecture, discussion, workshops, project presentations

Requirements: weekly reading responses, research presentation, multimodal project, curated portfolio

Text: *Technical Communication After the Social Justice Turn: Building Coalitions for Action*, Rebecca Walton, Kristen Moore, and Natasha Jones (ISBN: 978-0367188474)

G.E.: Fulfills the Writing Intensive requirement

120X: MLA and APA Style Guides - **Hayes**
Asynchronous on-line 1 unit

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 - **Dunn**
1 unit

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. Credit/No Credit

125A: Literature and Film for Adolescents - **Fanetti**
MW 3:00-4:15pm in-person/face-to-face 4 units

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

Texts:

a substantial independent-study project.
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

The Firekeeper’s Daughter, by Angeline Boulley

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.

Students will also be required to view some texts via streaming services.

125E: Academic Reading & Writing in a Second Language

- **Komiyama**

MW 12:00-1:15pm in-person/face-to-face 3 units

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; online quizzes; a lesson-planning project; a reflective concept-mapping task

Texts: (1) Nation, I. S. P. (2021). *Teaching ESL/EFL Reading and Writing* (2nd ed.). (2) A set of book chapters and articles provided through Canvas.

130D: Meter and Rhythm - **McKinney**

MWF 10:00-10:50am in-person/face-to-face 4 units

What puts the “hop” in hip-hop? Why does a simple assertion like “I do not like green eggs and ham” continue to delight children? What is the link between poetry and song? This course answers such questions. It will also give you the ability to appreciate the vast majority of poems written in English. Prior to the publication of Milton’s *Paradise Lost* in 1667, ALL English poetry rhymed. Prior to Walt Whitman’s *Song of Myself* in 1850, there was no such thing as “free verse.” Therefore, to remain ignorant regarding the metrical component of poetry is akin to thinking that Taylor Swift invented rock and roll (and no self-respecting English major can long entertain that illusion). This course is designed for poets and students of poetry alike; it 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 to 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, Wilbur, 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 critical 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.

Prerequisites: NONE

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: *Poetic Meter & Poetic Form*, Fussell
Poetic Designs: An Introduction to Meter, Verse Forms, and Figures of Speech, Adams

130F: Writing for Television - Williams
MW 1:30-2:45pm in-person/face-to-face 4 units

This class will introduce students to the craft of television writing. Students will learn how to pitch an original television series and how to write a television pilot. This course will have a strong emphasis on rewriting. We will analyze modern television shows and discuss what makes them successful. 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 television show.

Prerequisites: NONE
Presentation: Lecture, discussion, workshop (Face to Face)
Requirements: Online quizzes, television treatment, a story pitch, the initial pages of an original television pilot, weekly writing assignments, weekly reading
Texts: Robert McKee, *Story: Style, Structure, Substance, and the Principles of Screenwriting*; the pilot scripts we will be reading this semester will be provided for free on Canvas.

140M: Modern British Drama, 1889-Present - Gieger
T 6:30-9:20pm in-person/face-to-face 4 units

We will read, discuss, analyze, and write about British plays (some one-acts and many full-length) from the late Victorian period into the early twenty-first century, locating the works in their historical, cultural, and theatrical contexts. We will also keep some topics and themes before us throughout the semester: home, family, and the individual; the “fallen” woman; love, divorce, sex, & marriage (not necessarily in that order); class divisions and social responsibility; mystery & crime (and parody); comedy: wit and absurdity; the teacher and the teaching; the lessons, uses, and abuses of time/history; etc. We will read **a lot** of plays (both those listed below and others available on Canvas) to give us a wide exposure (or re-exposure) to British drama and its playwrights these last 130+ years. Whenever possible, we will also watch clips from film, television, or stage productions of our plays. Some of the plays we study will feature moments of *violence, gay/straight sexuality, and profanity.*

Presentation: *Lecture/Discussion*
Requirements: *Midterm and final exam, response papers, reading quizzes, creative projects, longer essay (and rough draft) that incorporates/quotes scholarly research*
Texts: Wilde, *Lady Windermere’s Fan* (Dover ISBN: 9780486400785) and *The Importance of Being Earnest* (Dover ISBN: 9780486264783); Shaw, *Pygmalion* (Dover: 9780486282220); Christie, *And Then There Were None* (Samuel French ISBN: 9780573702310); Osborne, *Look Back in Anger* (Penguin ISBN: 9780140481754); Delaney, *A Taste of Honey* (Bloomsbury: Methuen Student Edition ISBN: 9781408106013); Ayckbourn, *Absurd Person Singular* (Samuel French ISBN: 9780573605611); Pinter, *Betrayal* (Grove Atlantic ISBN: 9780802130808); Ravenhill, *Mother Clap’s Molly House* (Bloomsbury/Methuen ISBN: 9780413769305); Stoppard, *Arcadia* (Grove ISBN: 9780802126993) and *The Invention of Love* (Grove ISBN: 9780802135810); Churchill, *Love and Information* (Theatre Communications Group ISBN: 9781559364409).

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

145C: Shakespeare — Later Plays - Gieger
MW 1:30-2:45pm in-person/face-to-face 4 units

Readings and discussions of a selection of William Shakespeare’s later plays, their early 17th-century moment in British history, and their continuing presence in literary criticism and the literature classroom to this day. We will read three tragedies (*Macbeth*, *King Lear*, and *Antony & Cleopatra*), one of the so-called “problem” comedies (*Measure for Measure*), a late romance (*Cymbeline*) that combines elements of tragedy and the “problem” comedy, and, finally, a history play often considered Shakespeare’s “final” drama (*Henry VIII*—a play he co-wrote with John Fletcher and a production of which accidentally burned down the original Globe playhouse in London in 1613!). 2023 marks the 400th anniversary of the printing of the so-called First Folio of Shakespeare’s plays: indeed, with the exception of *King Lear*, all of the other plays we are reading by Shakespeare this semester exist only thanks to a group of his friends and theatrical colleagues seeking to preserve a large collection of his works and having them printed 7 years after Shakespeare’s death. In addition to these six plays, we will read chapters from Russ McDonald’s *The Bedford Companion to Shakespeare* (2nd edition) to help us better understand the literary, cultural, and political contexts of Jacobean England. We will also read a few other critical, theoretical, and/or historical pieces to help us develop, frame, and challenge our readings of the plays. We will have an assignment that invites you to think about how play editions themselves shape our experience of reading and interpreting Shakespeare’s work as well as a creative writing assignment to engage with our famous characters.

Presentation: *Lecture/Discussion.*
Requirements: *Reading Quizzes; Response Papers; Midterm; Final Exam; Performance/Staging Project; and a researched Annotated Bibliography assignment linked to character analysis.*

Texts: Russ McDonald, *The Bedford Companion to Shakespeare* (2nd Edition, Bedford/St. Martin’s 978-0312248802); *Macbeth* (Folger/Simon & Schuster 978-0743477109); *King Lear* (Penguin 978-0143128557); *Antony and Cleopatra* (Modern Library/Random House 978-0812969184); *Measure for Measure* (Bedford/St. Martin’s 978-0312395063); *Cymbeline* (Oxford 978-0199536504); *King John/Henry VIII* (Signet 978-0451529237).

150P: American Gothic - Sweet
TR 1:30-2:45pm in-person/face-to-face 4 units

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

Presentation: *Lecture-discussion*
Requirements: *Analytical essays, in-class midterm and final, and a creative project.*

Texts: Likely to include: Sigmund Freud: “The Uncanny”; Charles Brockden Brown: *Edgar Huntly*; Edgar Allan Poe: *Tales*; Nathaniel Hawthorne: *Tales*; Henry James: *The Turn of the Screw*; Charles Crow, ed.: *American Gothic: An Anthology*.

170A: Fantasy - Fanetti
MW 6:00-7:15pm in-person/face-to-face 4 units
Fantasy from the Margins

Fantasy literature has long been perceived to be the domain of a young, white, straight, cisgendered male audience, the ‘nerds’ that culture has enshrined in stereotype. That perception is inaccurate, of course. Fantasy is enjoyed, and created by, people from the full range of human identities, even as the publishing and entertainment industries continue to strongly privilege the stereotype. In this course, we’ll read, watch, discuss, celebrate and challenge fantasy texts created by, and featuring, people of traditionally marginalized identities: BIPOC, LGBTQ+, neurodivergence, etc. Though traditional literature—short stories and novels—will be a strong focus, we will also discuss comics, film, television, and games.

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

Requirements: Participation, quizzes, regular reading and writing events, including formal essays and a substantial independent-study project.

Texts: The reading list for the course is **not yet finalized**, but likely titles include:

Kindred, by Octavia Butler
The Deep, by Rivers Solomon, et al.
Dread Nation, by Justine Ireland
Mongrels, by Stephen Graham Jones
The House in the Cerulean Sea, by T. J. Klune
The Paper Menagerie and Other Stories, by Ken Liu
The Alchemists’ Council, by Cynthia Masson
Mexican Gothic, by Sylvia Moreno-Garcia
Trail of Lightning, by Rebecca Roanhorse
Empire of Sand, by Tasha Suri

Students will also be required to view some texts via streaming services.

180F: Major African-American Authors - Montgomery
TR 10:30-11:45pm in-person/face-to-face 4 units

James Baldwin and Toni Morrison are two of the most prominent and globally renowned writers in the American and African American literary traditions. This major African American Authors course examines race, class, gender, sexuality, and religion, in the work of Baldwin and Morrison. We begin with Baldwin’s semi-autobiographical bildungsroman *Go Tell it on the Mountain* (1953) and enter the Pentecostal black church in 1930s Harlem. Then we jump to Paris with Baldwin’s *Giovanni’s Room* (1956) where we meet David, a young white man, and where we will explore complex representations of sexuality, social alienation, and identity politics. Moving from Baldwin’s realism, the course then turns to Morrison’s second and third novels, *Sula* (1973), *Song of Solomon* (1977) where we analyze magical realism, oral mythic histories, and new perspectives on the plurality of black experiences. Lastly, the course equips students with the reading, writing, and critical thinking skills necessary to analyze the legacies of slavery and Jim Crow segregation that we encounter textually, and how and to what extent race, gender, and language intersect in the authors’ conception of black aesthetics.

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

Requirements: Active participation, Reading Responses, Midterm Essay, Final Essay

Texts: James Baldwin’s *Go Tell it on the Mountain* (1953), James Baldwin’s *Giovanni’s Room* (1956), Toni Morrison’s *Sula* (1973), Toni Morrison’s *Song of Solomon* (1977)

185E: Chicana/Latina Women Writers - Martinez
TR 12:00-1:15 in-person/face-to-face 4 units

SISTERS OF THE ‘80S

“They will not know I have gone away to come back. For the ones I left behind. For the ones who cannot out.”

– Sandra Cisneros, *The House on Mango Street*

For this course, we will take hold of the voice of Esperanza Cordero, the young protagonist from Cisneros’s coming-of-age novel, *The House on Mango Street* (1984), whose name means *hope*. She is one of the earliest representations of Gloria Anzaldúa’s famous theorizing around *la mestiza* consciousness. Our pursuit will be to examine how Cisneros, among other Chicana and Latina writers, evolves a language of her own to articulate the brown female experience. Cisneros’s re-formulation of Virginia Woolf’s “a room of one’s own” dares to reimagine a transformative and redemptive potential for *la Chicana* and *la Latina*. Rooted in what José Esteban Muñoz calls a theorizing of “critical hope or an educated desire,” which is “an active refusal and salient demand for something else,” what might we uncover around hope and refusal in the emerging voices of Chicana/Latina women writers of the 1980s? The women who ventured into literary space to begin contemplating aspects of culture, politics, escape, and the souls of *brown women*? In the selected texts (ranging from memoir to letters to poetry to essays to fiction to plays), we will grapple with a discourse of brown feminism and a collection of voices writing toward a collective brown female political consciousness.

Presentation: Lecture. Discussion. Workshop

Requirements: Mid-Term Essay. Final Research Essay. Portfolio Project

Texts: Lorna Dee Cervantes, *Emplumada* (1981); Cherríe Moraga, *Loving in the War Years* (1983); Sandra Cisneros, *The House on Mango Street* (1984); Helena Maria Viramontes, *The Moths and Other Stories* (1985); Denise Chávez, *The Last of the Menu Girls* (1986); Ana Castillo, *The Mixquihuala Letters* (1986); Gloria Anzaldúa, *Borderlands/La Frontera* (1987)

191A: Masterpieces of Cinema -Gieger
TH 6:30-9:20 p.m. in-person/face-to-face 3 units

A survey of great films from the origins of cinema over a century ago to texts closer to our own moment. We will pay particular attention to visual storytelling’s origins in silent cinema, realist & expressionist stylistics, the aesthetics of “black and white” film (with a section in October that looks at its use in classic horror movies, thrillers, and film noir), images of men & women in cinema across the decades, narrative story-telling techniques, and, in the closing section of the course, films referencing other films. Directors to be discussed will include: Charlie Chaplin, Buster Keaton, Sergei Eisenstein, Leni Riefenstahl, Pare Lorentz, W. S. Van Dyke II (“One-Take Woody”), Jean Renoir, Orson Welles, Jacques Tourneur, Alfred Hitchcock, Douglas Sirk, Rainer Werner Fassbinder, Robert Altman, Gillian Armstrong, and Todd Haynes. Films to be screened, in whole or in part, include: *The Cabinet of Dr. Caligari*; *The Kid*; *Sherlock Jr.*; *Battleship Potemkin*; *The Thin Man*; *The Plow that Broke the Plains*; *Olympia*; *The Rules of the Game*; *Citizen Kane*; *Cat People*; *Psycho*; *All That Heaven Allows*; *My Brilliant Career*; *Ali: Fear Eats the Soul*; *Far From Heaven*; and *Gosford Park*. Some of the films we study feature moments of *profanity, violence, and/or nudity/sexuality*.

Presentation: Lecture/Discussion

Requirements: Midterm; Final Exam; Silent Film/Creative Project; Viewing Response Papers; Reading/Film Quizzes

Text: Robert Phillip Kolker *Film, Form, and Culture*, 4th edition (Routledge ISBN: 978- 1138845725)

GE: Fulfills GE Area C1 (Arts) requirement.

195A/410A: Writing Center: Internships - Dunn
TR 4:30-5:45pm in-person/face-to-face 4 units

Provides interns with an opportunity to apply tutoring principles while working at tutors in the writing center.

May be repeated for up to 8 units of credit.

Credit/No Credit

195W/410W: Writing Programs Internship -Dunn
TR 4:30-5:45 and To Be Arranged 4 units

This course provides students with an opportunity to reflect critically and constructively on their work as an intern for the campus writing program, the University Reading and Writing Center, the Graduation Writing Assessment Requirement, the Writing Across the Curriculum Program, or an organization that partners with Sac State's Community Engagement Center. Interns are required to spend 150 hours over the course of the semester on the job, not including time spent preparing logs, reports, or other materials required for academic credit. The internship itself must involve substantive work that draws upon the student's skills, including, but not limited to, writing, editing, proofreading, web design, document production, grant writing, and document analysis. Coursework completed alongside the internship will help students to think about how the internship relates to coursework in English, your professional skills, and your career goals.

198T: Senior Seminar - McKinney
MW 12:00-1:15pm in-person/face-to-face 4 units
"The Art of Recklessness: Poetry as Assertive Force and Contradiction"

"There is a word, a 'name of fear,' which rouses terror in the heart of the vast educated majority of the English-speaking race. . . . That word is 'poetry.'" Since Arnold Bennet made this observation nearly a century ago, the situation has only gotten worse in the United States. But why is this the case? Basically, the answer can be found in our educational system, in the way poetry is "taught," or to put it more aptly, "ruined," for most students. As poet Billy Collins notes, "High school is the place where poetry goes to die." This course will examine the ways in which poetry was killed for you (assuming that it was), and then it will demonstrate that the fault is not with poetry. We will examine a wide range of poems that offer the permission to be anti-poetic: poetry can be irreverent, funny, and ostensibly nonsensical. Poetry of this kind has been around for over a century, and after this class you will wish you had been exposed to it sooner. You will see why so many American students have poetry phobia, and you will even have the opportunity to realize that you, too, can be a maker of poems. We will focus primarily on the work of Dean Young (1955-2022), a poet whose work is populist, anti-academic, and dispersive. Above all, Young's poetics call for "recklessness" and a disdain for craft. But how can recklessness guide the poet, the artist, and the reader into art, and how can it excite in us a sort of wild receptivity, beyond craft? This course will examine Young's poetry and poetics, noting its lineage in the so-called "New York School" of poets/painters, as well as French surrealism, tracing its influence upon other contemporary poets, and applying the principles of "recklessness" to your own poems and essays.

Prerequisites: *Engl 120A, with a C- or better*

Presentation: *Lecture-discussion, workshop.*

Requirements: *Quizzes on assigned readings, essays, research paper, and participation in workshop.*

Texts: *The Art of Recklessness: Poetry as Assertive Force and Contradiction, by Dean Young; Bender, by Dean Young; The Resistance to Poetry, by James Longenbach*

198T: Senior Seminar – Black Speculative Fiction - Montgomery
TR 12:00-1:15pm in-person/face-to-face 4 units

Jamaican born Canadian writer Nalo Hopkinson asserts that "science fiction has always been a subversive literature" because it forces the reader to "think twice and thrice about a whole bunch of things in relation to each other: sexuality, race, class, color, history." With Hopkinson's statement as guide, this seminar investigates contemporary black speculative fiction from a variety of angles. In the first part of the course, we will explore Afrofuturism as we discuss how authors, such as Octavia E. Butler and Nnedi Okorafor, use familiar science fictional conceits like encounters with the alien/other/shapeshifter, hybridity, and black mythologies, to uncover uncomfortable truths about racialized conflict between cultures. We will explore what it means to create new spatial, cultural, biological, cosmological worlds. In the second part of the course, we will turn to what Isiah Lavender dubs the "counterfactual

ethnoscapes" in Colson Whitehead's postmodern novel that blends sf, hard-boiled detective fiction, and satire, titled *The Intuitionist* (1999), and think through alternative histories and futures. In the final section of the course, students will continue to research Afrofuturism and black speculative fiction as they write their seminar essay.

Prerequisites: *Engl 120A, with a C- or better*

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

Requirements: *Active participation, Reading Responses, Conference Abstract, Seminar Research Paper 10-12 pages*

Texts: *Octavia Butler's Wildseed, Colson Whitehead's The Intuitionist, Nnedi Okorafor's Who Fears Death*

198T: Senior Seminar- Oscar Wilde - Toise
MW 6:00-7:15pm in-person/face-to-face 4 units

Few figures—perhaps none—bring together literary innovation, the history of sexuality, emergent national/racial identities, and questions of celebrity and criminality with the potency that Oscar Wilde does. Texts like *The Importance of Being Earnest* and *The Picture of Dorian Gray*, for example, represent significant developments in literary forms, crystalizing wider changes in writing and authorship and transforming Victorian literary practices into modernist ones—practices that, ultimately, prefigure postmodernity. At the same time, his life and public prosecution represent a key moment in reformulating assumptions about sexual identity in Anglo-American culture. Yet despite (or perhaps because of) his revolutionary status, few authors capture language's possibility and foster readerly pleasure like Wilde: we will examine his works from the various perspectives mentioned here—and we'll do so by reading some of the most moving, funny, and exciting texts in the literary canon. As a senior seminar, we will work together to develop and draft research projects that respond to his writing, fame, and our connections to his legacy.

Prerequisites: *Engl 120A, with a C- or better*

Presentation: *Seminar.*

Requirements: *Reading quizzes, three short-synthesis papers (approx. 3 pages); multiple paper drafts; final research paper of approximately fifteen pages, annotated bibliography, a creative project, and some additional short writing assignments.*

Texts: *Oscar Wilde: The Major Works, Oscar Wilde (ed. Isobel Murray), Oxford World's Classics, 9780199540761; Gross Indecency: The Three Trials of Oscar Wilde, Moises Kaufman, Vintage, 9780375702327; Line-by-Line: How to Edit Your Own Writing, Claire Kehrwald Cook, Collins Reference, 0395393914; and Rewriting: How to Do Things with Texts, Joseph Harris, Utah State University Press, 9781607326861.*

198X: Senior Portfolio - Various Instructors
Asynchronous On-line 2 units

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*

Prerequisites: *None*

Requirements: *Assignments; independent, self-directed portfolio*

Texts: *Online course reader*

Credit/No Credit

200A: Methods and Materials of Literary Research - Fanetti
MW 4:30-5:45pm in-person/face-to-face 4 units

The catalog description: Required of all MA candidates in English under Plans A and C and Creative Writing Plan B, acquaints students with principal sources and techniques of literary research. It also introduces students to contemporary critical approaches to literature. Students should take this course as early as possible in their graduate careers, preferably in the first semester. Students prepare an annotated bibliography and a paper employing a particular critical approach to one of a selection of anchor texts.

My revision: Rather than have you write a paper on “a selection of anchor texts,” we will be using two shared texts to “anchor” your understanding of the theory. In addition to lower-stakes writing assignments based on our course readings and discussions, an annotated bibliography, presentation, and final paper will be on a **different** text of your choosing and my approval. You will select a theoretical lens we’ve discussed to focus your research and analysis. There is also a substantial independent-study syllabus project.

Required Texts (listed alphabetically)

- Fitzgerald, F. Scott. *The Great Gatsby*.
- Larsen, Nella. *Quicksand*.
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 4th ed., Routledge, 2015.
- Other readings as assigned; available on Canvas.

200D: TESOL Research Methods - Seo
MW 6:00-7:15pm in-person/face-to-face 3 units

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, survey a variety of research perspectives in current SLA research, and write a research proposal.

Presentation: *Lecture-discussion*

Prerequisites: *None*

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

Texts: *Possible text: Mackey, A. & Gass, S. M. (2022). Second Language Research (3rd ed.). New York: Routledge*

210B: Sociolinguistics and TESOL - Clark
TR 4:30-5:45pm in-person/face-to-face 3 units

This course is both an investigation into the study of language and society without special attention to TESOL concerns as well as a focus on the pedagogical issues in teaching language beyond sentence-level grammar and the socially-embedded pragmatics of interaction in the target culture. Topics investigated include the anthropological roots of linguistics, language variation, discourse analysis a.k.a. interactional sociolinguistics), and World Englishes. The course is required for the MA-TESOL, and an option for students getting a TESOL Certificate

Presentation: *Seminar/workshop*

Prerequisites: *ENGL 110A, ENGL 110P, ENGL 110Q, ENGL 120A.*

Requirements: *Midterm, final examination, major semester project involving the taping of real-time, face-to-face conversation, nine homework assignments for submission.*

Text: *Foley, William A. 2000. Anthropological Linguistics: An Introduction. Oxford: Blackwell. ISBN 0-631-18603-4 (required); Cutting, Joan. 2002. Pragmatics & Discourse: A resource book for students (required).*

220A: Teaching College Composition - Haves
MW 6:00-7:15pm in-person/face-to-face 4 units

This course is designed to help prepare students to teach college composition. The course will focus on the study of writing pedagogies that A) meet the needs of a diverse population of students, B) develop writing skills that endure beyond the composition classroom, and C) empower the student to write with their own voice in a variety of communities.

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

Presentation: *Discussion, Workshops, Presentations*

Requirements: *Teaching Observations, Weekly Journals, Teaching Portfolio Project*

Texts: *First-Year Composition, From Theory to Practice (Parlor Press), Edited by Deborah Coxwell-Teague & Ronald F. Lunsford, ISBN: 9781602355187
Dynamic Activities for First-Year Composition (NCTE) by Michal Reznicki and David Coad, ISBN: 9780814100936
Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom, 3rd Edition (Jossey-Bass) by John C. Bean & Dan Melzer, ISBN: 9781119705406*

220R: Topics in Rhetoric - Mendoza
MW 4:30-5:45pm in-person/face-to-face 4 units

Social Justice as Rhetorical Practice

Rhetoric is everywhere and includes language, gesture, images, sound, touch, and all combinations of sensory input. Rhetoric is also present and apparent in how we address social, political, historical, and economic problems that plague us. This course will introduce you to the concept of social justice as a way of enacting a specific justice model. We will examine the rhetorical moves (strategies, tactics, practices) that help us learn about social justice, understand issues at hand, do social justice work, and teach others about social justice orientations. In other words, this course will focus on how social justice is rhetorically constructed to be persuasive and engaging. We will examine justice paradigms, social justice movements, and social justice activists. Ultimately, we will also develop some social justice-oriented genres (understanding how genre is rhetorically constructed) and share presentations that focus on social justice as a rhetorical practice. We will also come to understand that social justice is **rhetorical and cultural**, and it is always also embodied and material (meaning it has a real and lasting impact on people, their lives, and their livelihood). This is a reading, writing, and discussion intensive course!

The focus of this course will be on the ways that rhetorical practices enable, build, or constrain social justice and social justice movements. In essence, we will focus on coalitions, models of justice, scholarship about social justice, and the discourse and rhetorical practices that defines social justice and social movements.

Presentation: *lecture, discussion, workshops, project presentations*

Requirements: *weekly reading responses, research presentation, multimodal project, curated portfolio*

Text: *Technical Communication After the Social Justice Turn: Building Coalitions for Action, Rebecca Walton, Kristen Moore, and Natasha Jones (ISBN: 978-0367188474)*

230D: Meter and Rhythm - McKinney
MWF 10:00-10:50am in-person/face-to-face 4 units

What puts the “hop” in hip-hop? Why does a simple assertion like “I do not like green eggs and ham” continue to delight children? What is the link between poetry and song? This course answers such questions. It will also give you the ability to appreciate the vast majority of poems written in English. Prior to the publication of Milton’s *Paradise Lost* in 1667, ALL English poetry rhymed. Prior to Walt Whitman’s *Song of Myself* in 1850, there was no such thing as “free verse.” Therefore, to remain ignorant regarding the metrical component of poetry is akin to thinking that Taylor Swift invented rock and roll (and no self-respecting English major can long entertain that illusion). This course is designed for poets and students of poetry alike; it 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 to 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, Wilbur, 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 critical 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.

Prerequisites: NONE

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: *Poetic Meter & Poetic Form*, Fussell
Poetic Designs: An Introduction to Meter, Verse Forms, and Figures of Speech, Adams

240M: The Gothic Novel - Toise
T 6:30-9:20pm in-person/face-to-face 4 units

The plots of our Gothic novels include kidnappings, poisonings, unjust imprisonments, forced marriages, daring escapes, other-worldly visitations, xenophobic and racialized characterizations, broken sexual taboos, gender switching and gender fluidity—and much more! The Gothic signifies violations of the norms of realism, gender and sexuality, and national and racial identity; at the same time, many Gothic texts seek to reestablish the very rules they themselves violate. We'll examine the dual impulses of revolution and cooptation by reading some of most extraordinary and extravagant texts in British literature, written over a period of approximately one hundred and fifty years—from the origins of the Gothic in the writing of William Beckford and Horace Walpole to its Victorian manifestations in the works of Emily Bronte and the truly over-the-top Wilkie Collins. Together, we will also work on a portfolio project mapping and analyzing the contemporary Gothic.

Presentation: *Seminar.*

Requirements: *Weekly discussion questions, course self-assessment, contemporary Gothic class project, and seminar paper of approximately twelve pages.*

Texts: *The Castle of Otranto & The Mysterious Mother*, Horace Walpole (ed. F. Frank), Broadview Press, 9781551113043; *Vathek with the Episodes of Vathek*, William Beckford (ed. K. Graham), Broadview Press, 9781551112817; *A Sicilian Romance*, Ann Radcliffe, Oxford World's Classics, 9780199537396; *The Monk*, Matthew Gregory Lewis (eds. Macdonald and Scherf), Broadview Press, 9781551112272; *Wuthering Heights*, Emily Bronte, Oxford World's Classics, 9780198834867; *Armadale*, Wilkie Collins, Oxford World's Classics, 9780199538157; *The Picture of Dorian Gray*, Oxford World's Classics, 978019953589.

410A/195A: Writing Center: Internships - Staff
TR 4:30-5:45pm in-person/face-to-face 4 units

Provides interns with an opportunity to apply tutoring principles while working at tutors in the writing center.

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 a significantly increased reading, writing, and research component.

May be repeated for up to 8 units of credit.

410E: Internship in Teaching Writing - Dunn
To Be Arranged 4 units

Students considering a teaching career intern in a composition class at an area community college. They work with a mentor teacher on site and meet periodically at CSUS. The internship provides students with an opportunity to experience the day-to-day life of a composition class and hands-on opportunity to design assignments, respond to student writing, conduct class discussions, etc. Students read composition and rhetorical theory with an eye toward day-to-day application in the classroom. Contact Dr. Dunn for more information.

410W/195W: Writing Programs Internship -Dunn
To Be Arranged 4 units

This course provides students with an opportunity to reflect critically and constructively on their work as an intern for the campus writing program, the University Reading and Writing Center, the Graduation Writing Assessment Requirement, the Writing Across the Curriculum Program, or an organization that partners with Sac State's Community Engagement Center. Interns are required to spend 150 hours over the course of the semester on the job, not including time spent preparing logs, reports, or other materials required for academic credit. The internship itself must involve substantive work that draws upon the student's skills, including, but not limited to, writing, editing, proofreading, web design, document production, grant writing, and document analysis. Coursework completed alongside the internship will help students to think about how the internship relates to coursework in English, your professional skills, and your career goals.

500: Culminating Experience - Sweet
W 6:30-9:20pm in-person/face-to-face 2 units

Completion of a thesis, project, comprehensive examination. To register for English 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 November. 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 for Literature-Exam Students: 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 - Seo
TR 4:30pm-5:45pm in-person/face-to-face 3 units

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*