English Department
Course Descriptions Booklet
Fall 2024
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.


1X: Academic Literacies Workshop  - Staff  1 unit

Offers supplemental instruction in elements of academic literacy so that students develop proficiency in the writing process, with a specific emphasis on drafting, planning, and revision strategies and methods. Instruction takes place in traditional classroom or hybrid setting; students, in small groups, engage in guided exploration and facilitated workshops on academic literacy strategies, such as critical reading, writing, and research strategies. Students enrolled in this tutorial must also be coenrolled in a first-year composition course (GE Area A2: Written Communication) as the focus will be drafting/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.

G.E.: 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.

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

16: Structure of English  - Seo  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.

Prerequisite: ENGL 5 or equivalent

Presentation: Lecture-discussion

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


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
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.

G.E.: Understanding Personal Development E

30B: Introduction to Writing Fiction  - Kochai
MW 1:30-2:45pm
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.


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. I will put some copies on reserve at the Library.

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.


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

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

Note: Credit/No Credit; may be repeated for credit.

65: Introduction to World Literatures in English  - Montgomery
TR 10:30-11:45am 3 units
This course serves as an introduction to modern postcolonial literature and theory. Reading novels, short stories, and essays from postcolonial Africa, India, the Caribbean, and the U.S., we examine the relationship between nationalism, migration, and literary form, tracking the shift from realism to postmodernism and magic realism. How do contemporary writers decolonize the mind? In a rapidly globalizing world, what place do national identities have, if any? How do we define ‘traditional’ and ‘modern’ in a time of fluid identities? How are these ideas of tradition gendered and why? We will also look at how postcolonial texts circulate in the West, as exotic commodities, or as sites of resistance, and explore how they challenge reductive discourses of the clash of civilizations and new forms of colonialism and racism.

Presentation: Lecture and Lecture-discussion.
Prerequisites: will receive a Writing Placement for Juniors Score. will submit their writing late in the semester in a Portfolio, from which they will receive a Writing Placement for Juniors Score. All students will do 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 Portfolio, from which they will receive a Writing Placement for Juniors Score.

Prerequisite: English 20 with a C-grade or better.

109X: Writing-Intensive Workshop - Staff 1 unit

Student-centered group tutorial which offers supplemental instruction in elements of academic writing taught in writing-intensive upper-division courses. It provides support to students concurrently enrolled in writing-intensive upper-division courses throughout the writing process, including drafting, revising, and editing. Credit/No Credit

Prerequisite: Completion of Writing Placement for Juniors Corequisite: Writing-Intensive upper-division course

110A: Linguistics and the English Language - Komiyama

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: Two mid-term exams; final exam; graded take-home assignments.


110P: Second Language Learning and Teaching - Komiyama

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.


110Q: English Grammar for ESL Teachers - Komiyama

This course provides a comprehensive survey of English grammar that is relevant to the teaching of English as a Second or Foreign Language. Students who successfully complete this course will be able to recognize, name, and use the grammatical structures covered in the course text. Though the main focus of this course is for students to develop their own understanding of the complexity of English grammar, the students will be asked to apply their grammar knowledge to the discussions of answering students' questions about English grammar, as well as designing and developing teaching materials.

Presentation: Lecture-discussion.


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<th>Prerequisites:</th>
<th>None; however, previous or concurrent enrollment in 110A may be helpful.</th>
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<td>Requirements:</td>
<td>Quizzes, Exams, Projects.</td>
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116A: Studies in Applied Linguistics  
- *Clark*  
**TR 10:30-11:45am**  
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:** Nine deliverables. Three of them count 15% of the final grade, two of them count 10% and four count 5%.  
**Texts:** Online free of charge.

116A: Studies in Applied Linguistics  
- *Heather*  
**TR 3:00-4:15pm**  
3 units  
This course introduces applied linguistics to future elementary school teachers. We will explore multiple aspects of English phonology, morphology, syntax, and semantics as preparation for an integrated exploration of first and second language acquisition, language variation, and literacy development. Evaluation will include classroom examinations; students will also undertake a detailed analysis of children's literacy development.  
**Prerequisite:** Completion of Writing Placement for Juniors.  
**Presentation:** Lecture-discussion.  
**Requirements:** Examinations, one major assignment.  

116B: Children's Literary Classics  
- *Staff*  
**MW 3:00-4:15pm**  
3 units  
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.  
**Prerequisite(s):** Successful completion of at least 60 units (junior standing).  
**Presentation:** Lecture-discussion.  
**Requirements:** TBA  
**Texts:** TBA

116B: Children’s Literary Classics  
- *Zarins*  
**TR 9:00-10:15am**  
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 texts). Be prepared to read roughly a novel a week. Despite the wide range of these texts spanning the early 20th century to the present, several tenets will make the diversity of texts coherent: (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  
- *Cope*  
**MW 6:00-7:15pm**  
4 units  
This course will be an intensive writing workshop in which student writing is the focus. Students will engage in a writing process that includes feedback from peers and the instructor throughout the process. Throughout the semester, students will produce several writing projects dedicated to the rhetorical analysis of texts from different genres: mostly nonfiction prose, but also possibly a short story and a poem or two. By the end of the course students will have completed a guided project focused on academic inquiry. The majority of time spent in class will be spent writing, workshopping essay drafts with peers and completing writing-related exercises of the sort found either in the required text or in excerpts from supplemental texts made available as PDF files.  
**Prerequisite:** Completion of Writing Placement for Juniors.  
**Presentation:** Workshop.  
**Requirements:** Informal and Formal Writing Assignments.  

120A: Advanced Composition: Narrative Forms  
- *Kochai*  
**MW 4:30-5:45pm**  
4 units  
What are the essential elements of a narrative? And how does narrative shape our perceptions of the world around us? These are some of the questions we will be examining in this intensive writing workshop focused on narrative forms. 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 various narrative forms including film, television, novels, short stories, oral storytelling, and video games to determine the fundamental characteristics of narrative. By the end of the class, students will be able to describe and discuss fundamental narrative elements such as structure, plot, point of view, temporality, and catharsis. Assignments will include short papers, peer reviews, pop quizzes, 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).  
Ahmed (2017): “feminist life.” In this course, we will situate our reading, writing, thinking, and 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:**


**120A: Advanced Composition** - Ghosal

**TR 12:00-1:15pm**

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:** Completion of Writing Placement for Juniors.

**Presentation: Lecture-Discussion-Presentation**

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

**Text:**

No required text

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

**120P: Professional Writing** - Mendoza

**R 6:30-9:20pm**

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:** Completion of Writing Placement for Juniors.

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

**Text:**

No required text

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

**120T: Technical Writing** - Laffen

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

This course will help students develop the skills necessary to be successful technical communicators, translating information created by technical experts for non-expert readers such as business decision-makers or members of the public. In learning to be a technical communicator, you will practice crafting messages in a variety of genres and mediums, and using a variety of technologies. That said, writing will be the clear focus of this course, not using technology.

To be clear, all levels of technical proficiency will be welcome and accommodated in this class.

Students will produce a number of technical writing genres intended for various technical and lay audiences. In doing this, students will work on authentic client-based projects, meaning some of the work students complete will be done in response to the needs of real clients with real technical writing needs.

Much of the technical writing work produced in real workplaces is done through a mix of individual and collaborative efforts, and as such, ENGL 120T will emphasize both individual and collaborative writing projects. At the end of this class, students will have a portfolio of technical writing samples that they might conceivably use as pieces of a larger portfolio that can be presented to potential employers.

**Prerequisite:** Completion of Writing Placement for Juniors.

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

**Texts:** We will use open-access textbooks that are available online including: *Open Technical Communication by...*
120X: MLA and APA Style Guides - Mendoza
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.
Corequisite: Enrollment in 108T, 120A, a Writing Intensive course, or Instructor Permission

121: Writing Center Tutoring - Hayes
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 - Staff
TR 3:00-4:15pm 4 units

Provides prospective secondary school English teachers with an opportunity to think through important issues related to the planning and implementation of literature programs for adolescents. Equal emphasis will be given to the study of poetry, fiction, non-fiction, drama, and film. The focus will embrace literature from a variety of cultures and periods.
Prerequisite: ENGL 20 or 120A and COMS 104 or 4
Requirements: TBA
Texts: TBA

125F: Teaching Oral Skills - Clark
TR 12:00-1:15pm 3 units

This course will provide students with both the necessary background knowledge as well as the specific pedagogical tools for promoting proficiency in beginning-level spoken interaction and listening skills following the principles of Stephen Krashen’s Natural Approach 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 110A highly recommended
Requirements: midterm, major final project
Text: online free-of-charge

130B: Intermediate Poetry Writing - McKinney
MWF 10:00-10:50am 4 units

This is an intermediate poetry writing course; therefore, students should have a working knowledge of some poetry basics such as enjambment, imagery, etc. Students should also have a genuine interest in writing poetry. English 130B is designed to dispel the myths that the writing of poetry lacks rigor, that it is separate from the act of reading, that it has little, if anything, to do with critical or “scholarly” writing and thinking. Students will read, write, think about, and critique poetry from a variety of angles. Workshop (peer critique both written and oral) will be a major component of the course.
Prerequisites: ENGL 30A, ENGL 30C, or Instructor Permission
Presentation: Lecture/Discussion/Workshop

130F: Writing for Television - Williams
TR 1:30-2:45pm 4 units

This course 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
Requirements: Online quizzes, television treatment, a story pitch, the initial pages of an original television pilot, weekly writing assignments, weekly reading
Texts: The pilot scripts we will be reading this semester will be provided for free on Canvas.
(please note: Some of the films we will study feature moments of violence, profanity, & gay/straight sexuality.)

130S: Advanced Screenwriting - Williams
TR 12:00-1:15pm 4 units

This course will focus on completing a first draft of a screenplay for a feature film. This course will have a strong emphasis on rewriting. There will be lectures, class workshops, peer reviews, and individual writing assignments. (This class will be taught for beginners as well. Email the instructor for a permission number for the course.)
Prerequisite: ENGL 130J, ENGL 130F or consent of instructor.
Presentation: Lecture, Discussion, Workshop
Requirements: Test, in-class writing assignments, multiple drafts of an original screenplay
Texts: The screenplays we will be reading this semester will be provided for free on Canvas.
(please note: Some of the films we will study feature moments of violence, profanity, & gay/straight sexuality.)

140I: British Romanticism - Cope
MW 12:00-1:15pm 4 units

This course focuses on the most revolutionary literary movement in the history of British literature – Romanticism (c. 1776-1837). The Romantic era in Britain was marked by social, political and cultural upheaval. It witnessed the American and French revolutions; a war with France lasting over two decades (1793-1815); fierce political oppression and popular riots; the transformation from an agrarian to an industrial economy; the rise of modern democracy; and a renaissance in literary culture that replaced the temperance, balance and didacticism privileged by eighteenth-century aesthetics with an emphasis on emotional expression, sincerity and the individual imagination. The course is organized chronologically and focuses on the Romantic lyric. We will also read one novel – the most ‘Romantic’ novel by Jane Austen – Persuasion (1818).
Presentation: Lecture-discussion
Requirements: Pop quizzes, two exams, in-class participation, optional writing assignment

145A: Chaucer – Canterbury Tales - Zarins
TR 10:30-11:45am 4 units

This course will introduce students to Geoffrey Chaucer’s great fourteenth-century poem—what might be the first road trip story in English literature—and the ways it thinks about power, authority, gender, society, and the pursuit of art and truth. We will supplement our reading with primary texts by classical and medieval authors, as well as secondary readings and audio and film clips, retellings, and studies of medieval manuscripts and facsimiles. We’ll write traditional essays but also experiment with our own creative retellings. With his tales ranging from
scandalously offensive to enchanting, Chaucer will make you laugh and think. This class hasn’t been offered for years, so if you are on the fence, take it now!

**Prerequisite(s):** Willingness to read Chaucer in the original Middle English, willing to read out loud in class even if your Middle English sounds like Swedish Chef

**Presentation:** Lecture/Discussion

**Requirements:** Presentation, Papers, Creative Retellings, Quizzes, Midterm, and Final

**Texts:** Chaucer’s *Canterbury Tales* (complete edition by Norton); other supplementary texts TBA

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**145C: Shakespeare — Later Plays**

- **Gieger**

  **T 6:30-9:20pm**  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 (*The Winter’s Tale*) 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. 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 and performance project to engage with our famous characters.

  **Presentation:** Lecture/Discussion

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

  **Texts:** Russ McDonald, *The Bedford Companion to Shakespeare* (2nd Edition, Bedford/St. Martin’s 9780312244880); *Macbeth* (Folger/Simon & Schuster 9780743477109); *King Lear* (Penguin 978-0143128557); *Antony and Cleopatra* (Modern Library/Random House 9780812996184); *Measure for Measure* (Bedford/St. Martin’s 9780312395063); *The Winter’s Tale* (Oxford 9780199535910); *King John/Henry VIII* (Signet 9780451529237).

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**150C: American Realism, 1865-1910**

- **Sweet**

  **MW 4:30-5:45pm**  4 units

  Reacting against the perceived excesses of sentimentalism and idealization associated with the Romantic movement of the early nineteenth century, U.S. writers in the decades after the Civil War sought what William Dean Howells called a more “truthful treatment” of American life in their century, U.S. writers in the decades after the Civil War sought what William Dean Howells called a more “truthful treatment” of American life in their century, U.S. writers in the decades after the Civil War sought what William Dean Howells called a more “truthful treatment” of American life in their century, U.S. writers in the decades after the Civil War sought what William Dean Howells called a more “truthful treatment” of American life in their century, U.S. writers in the decades after the Civil War sought what William Dean Howells called a more “truthful treatment” of American life in their century, U.S. writers in the decades after the Civil War sought what William Dean Howells called a more “truthful treatment” of American life in their century, U.S. writers in the decades after the Civil War sought what William Dean Howells called a more “truthful treatment” of American life in their century, U.S. writers in the decades after the Civil War sought what William Dean Howells called a more “truthful treatment” of American life in their century, U.S. writers in the decades after the Civil War sought... What is the subject of the course being discussed? The course being discussed is American Realism from 1865 to 1910. The focus is on the works of authors who reacted against the perceived excesses of sentimentalism and idealization associated with the Romantic movement of the early nineteenth century, U.S. writers in the decades after the Civil War sought a more “truthful treatment” of American life in their century. The course will cover the literature of this period, including works by authors such as Charles Dickens, Mark Twain, and Stephen Crane, among others. The course will also explore the impact of industrialization and urbanization on American literature. Students will be expected to engage in critical, theoretical, and/or historical discussions and readings to help them develop, frame, and challenge their interpretations of the works. The course is being taught by Professor Sweet and fulfills the Writing Intensive requirement.
Era plays from the late 1700s and early 1800s and their anti-heroes (Goethe’s Faust [a text on the English department’s Literary Insight Award scholarship reading list] and George Gordon, Lord Byron’s Manfred; April 19, 2024, by the way, marks the 200th anniversary of Byron’s death). After the midterm, we explore modern drama from the 1900s, both realist (Anton Chekhov, of course, but some short J. M. Synge, Eugene O’Neill, Susan Glaspell, and Georgia Douglas Johnson) and anti-realist (Karel Capek, Jean Cocteau, Sophie Treadwell, Thornton Wilder, Federico García Lorca, Bertolt Brecht, Samuel Beckett, and Friedrich Dürrenmatt). We conclude with texts from the last 35 years, the 1990s-2020s that try to make sense of clashes between history, culture, mass/pop culture, violence, dystopic unraveling, and personal truth (Tom Stoppard, Adrienne Kennedy, Carol Lashof, August Wilson, Terrence McNally, Madeleine George, Branden Jacobs-Jenkins). Across the nearly 2500 years of theater we will be working with, we will examine the plays and authors in their individual historical and theatrical contexts but also seek to sketch out some transhistorical themes and parallels as we delve into how and why drama allows its audiences to wrestle with, reason through, feel for, and even laugh at questions of existence and human purpose.

We will have readings from a couple of play anthologies, Greek Drama (ed. Moses Hadas; Bantam/Rand House 978-0-553-21221-4) and Plays by American Women, 1900-1930 (ed. Judith Barlow; Applause 978-1-55783-008-1), and a bunch of individual plays (many of them cheap Dover Thrift editions) for most of our texts, but we will also have other plays/portions of plays available for you on Canvas. We will read sections from Edith Hamilton’s classic Mythology as well to ground you in allusions to ancient Greek legends and myths across the course (and to help out with any of those Percy Jackson books!). As you can see, there’s going to be a LOT of reading this semester, but drama can read quickly, and, be prepared, we will be reading scenes/sections aloud in class (volunteers always appreciated). Finally, it’s a ton of great material! Some of our texts will feature moments of violence, profanity, & gay/straight sexuality.

180L: Chicano Literature - Martinez
MW 3:00-4:15pm
4 units
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, 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.”

190D: Detective Fiction - Gieger
W 6:30-9:20pm
4 units
Detective fiction continually asks us what do we know about people and events and how do we know it. In this course we will read a selection of texts that address this desire to know and its connections to the mysterious and the criminal. We will meet “genius” detectives, “hard-boiled” private eyes, “amateur” sleuths, and the occasional couple that banters amidst the dead bodies as they all work to figure out “whodunnit.” We will read a lot of “classics” of the 19th (Poe and Doyle) and early 20th centuries (Christie, Hammett, Chandler, MacDonald among others) as well as adaptations/revolutions/editions of the genre from the 1960s forward that touch on issues of family, race, feminism, hetero/homosexuality, abuse of power, etc. (James, Mosley, Manansala, Rosen, et al.). Discussions of this popular literary form will address the ways in which an interest in crime and punishment manifests itself across various British and American cultural moments. As mentioned above, many of these titles are classics, so if you can find older/used/online/cheaper versions of these books, they should work fine for our class. Some of the texts we study feature profanity, graphic violence, and/or gay/straight sexuality.

180L: Chicano Literature - Martinez
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4 units
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190Q: LGBTQ Literature

From Sappho to Shakespeare to Paul Mendez and others, we'll explore a dazzling array of texts, identities, and theories. We'll use Eve Kosofsky Sedgwick’s concept of “reparative” readings—practices of reading that acknowledge pleasure and replenish the self—as a jumping off point for understanding the ways we are drawn to these texts and analyzing their effects. We will also make a point of examining both the affinities and tensions between theories of lesbian, gay, bisexual, trans*, and queer readings. In addition to poems by Sappho, Shakespeare’s As You Like It, and Paul Mendez’s Rainbow Milk, our readings will also include: the diaries of Anne Lister, Nella Larsen’s Passing, Jordy Rosenberg’s Confessions of the Fox, and Salar Abdoh’s Love is a Nearby Country. Other readings will likely include Luce Irigaray, Willa Cather, John Cleland, Thomas Laqueur, Steven Orgel, Sigmund Freud, Susan Stryker, Audre Lorde, Grace Lavery, Judith Butler, José Esteban Muñoz, Guy Hocquenghem, Michel Foucault, Ocean Vuong, and Monique Wittig. Some readings will include sexually explicit language.

NOTE: 190Q can be an elective for graduate students on the English MA/Lit track and students in the Composition, Rhetoric, and Professional Writing MA; please check with your graduate coordinator.

**Presentation:** Lecture-discussion.

**Requirements:** Weekly reading quizzes, three shorter papers (approx. 3 pages each); final paper of approximately 6-8 pages, and a portfolio project.

**Texts:**
- Penguin (paperback edition slated to come out 5/7/2024).

**Additional readings on Canvas.**

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195A: Writing Center: Internships

This course is designed to assist students during their internships for the University Reading & Writing Center. English 195A is a course that students take alongside their writing center internship. The course provides students with an opportunity to reflect critically and constructively on their work as an intern. The internship itself must involve substantive work that draws upon the student’s skills, including, but not limited to, tutoring, leading discussions, developing instructional materials, leading class meetings, and responding to student writing. 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.

**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

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195W: Writing Programs Internship

English 195W is a course that students take alongside a professional writing internship 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. It helps students to examine their roles in complex organizations and explore the professional skills needed to transition from undergraduate coursework into career-intensive learning. English 195W provides students with an opportunity to reflect critically and constructively on their work as an intern. 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.

**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

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198T: Senior Seminar - Mckinney

**Presentation:** Lecture-discussion.

**Requirements:** Weekly reading quizzes, three shorter papers (approx. 3 pages each); final paper of approximately 6-8 pages, and a portfolio project.

**Texts:**

**Additional readings on Canvas.**
### Prerequisites: Engl 120A, with a C- or better

### Presentation: Seminar

### Requirements: midterm; final project; the recording, transcription and analysis of face-to-face conversation; the capturing and analysis of post ace-to-face modalities.

### Texts:


### 198T: Senior Seminar

**- Clark Oates**

**TR 10:30-11:45am** 4 units

This seminar will explore the intersection of civic agency, new media, and public/cultural memory by chasing answers to the following questions: What does it mean to act civicly in the world? What histories and memories influence how we imagine the future—not merely for ourselves but for our communities, for our globe—and how do we use rhetoric to try and enact that future? And how has new media impacted how we use rhetoric?

We will begin the semester by studying the concept of memory (ancient and modern). As Crowley writes, “people do not begin composing as though nothing has ever happened to them or as though they remember nothing of their past lives” (p. 322). We will then examine the notion of public/cultural memory, framing our understanding as being irrevocably influenced by technology, and thus impacting how we participate as citizens in public spaces. As Johnson writes in *Architects of Memory: Information and Rhetoric in a Networked Age*, “From museums and memorials to the vast digital infrastructure of the internet, access to the past is only a click away.” From this premise, we will interrogate the notions of memories and histories to understand their influence over how we participate in public spaces.

In the second half of the semester, you will design a research project focused on a significant historical or current event or a specific “memory site.” You will conduct research to understand its history and collect multimodal artifacts related to the event or site. You will then consider the rhetorical framing and rhetorical significance of these artifacts in constructing cultural memory, asking how the event or site is recalled, for what purpose, for what audience, to what cultural iconography is this cultural remembering attached, who does it benefit or harm, what does it weaponize or pathologize or celebrate, who owns the memory, embodies it, and finally how does the cultural memory get appropriated as rhetorical evidence for a particular ideology or belief or stance. In short, you are inquiring about the persuasive prowess of cultural memory in opening or closing opportunities for civic agency and democratic participation in the 21st century.

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

**Presentation:** Seminar

**Requirements:** You will give oral presentations, design multimodal texts, conduct research for seminar paper, read critically, and participate in discussion.

### Possible Texts:


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**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.

**Prerequisites:** 120A, at least 80 units, and at least one other upper division English major course

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

**Texts:** Online course reader

### 200A: Methods and Materials of Literary Study

- Toise

**M 6:30-9:20pm**

4 units

This class will have three components designed to introduce graduate students to literary studies: theory, research, and writing/revising.

In the first component, we’ll read *Hamlet*, by William Shakespeare, and *Frankenstein*, by Mary Shelley (buy the Bedford/St. Martin “Case Studies in Contemporary Criticism” edition listed below). We’ll have paired readings of essays from one specific theoretical approach (deconstruction, psychoanalysis, etc) about both Shakespeare’s and Shelley’s texts: we’ll see two essays from each approach side by side. This work will be aided by readings from Catherine Belsey’s *Poststructuralism: A Very Short Introduction* and Peter Barry’s *Beginning Theory* (and some additional readings on Canvas).

In the second component, students will choose a period and theoretical approach which will serve as the basis for an annotated bibliography (ex. psychoanalytic approaches to literary modernism). This research will lead to the third component, where students will give oral presentations of work that makes use of the criticism and approaches that we’ve read. We’ll use Claire Kehrwald Cook’s *Line by Line* to help us with the editing, reviewing, and revising process. For their portfolio project, students will put together a teaching portfolio/demo.

**Presentation:** Seminar

**Requirements:** Several shorter synthesis papers, an approximately 25-entry annotated bibliography, a longer essay that makes use of contemporary criticism with drafts, and a portfolio project.

**Texts:**

*Peter Barry. Beginning Theory (University of Manchester Press; isbn 978-1-5261-2179-0)*;
*Catherine Belsey, Poststructuralism: A Very Short Introduction (Oxford UP; isbn 9780192801807)*;
*Peter Filene, The Joy of Teaching (University of North Carolina Press; isbn 978-0-8078-5603-1)*;
*Claire Kehrwald Cook, Line by Line: How to Edit Your Own Writing (Houghton Mifflin; isbn 978039593918)*;
*Mary Shelley, Frankenstein, Case Studies in Contemporary Criticism, ed. Johanna Smith (Bedford/St. Martin; isbn 978031219269)*.
*William Shakespeare, Hamlet (Modern Library; isbn 9780812969092).* Additional readings on Canvas.

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**200E: Curriculum and Assessment**

- Heather

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

3 units

This course will introduce language teachers to the multiple factors which influence the design of curricula and assessment instruments. The course takes the view that curricula and assessment are part of a single ongoing, collaborative, reiterative process which is influenced by a wide range of theoretical principles and educational and institutional factors. The class will combine discussions and workshops to identify and explore the role of these factors in curriculum and assessment design.
This course serves 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 (2023), *Teaching ESL composition: Purpose, process, & practice* (4th Ed.)

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**220A: Teaching College Composition** - Mendoza

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

4 units

This course serves as a critical introduction to and engagement with theories, methods, and practices for teaching writing at the college level. Although there are many conversations related to composition and writing studies, this course will primarily focus on contemporary conversations related to anti-racism and anti-racist pedagogy. Antiracist pedagogy centers on racism and “insists on criticism of racist domination and its impact on education, including composition curricula” (Gilyard, 1999, p. 47). An antiracist pedagogical approach allows students and professors to evaluate their own places of privilege or non-privilege within society while trying to displace instances of racism both in the composition classroom and in the larger society. James Baldwin (1963) has famously addressed the challenges of education to prepare children to grapple with the myths and realities of U.S history which continues to impact our students and society today. In order to think critically about these myths and the impacts on our students and ourselves, we must interrogate our own privileges, positionality, and power we possess as future educators. Aja Martinez (2018), among many other scholars, has encouraged educational practitioners to consider their own privilege and power within institutional spaces, which includes all academic spaces beyond the classroom. In thinking about our own privilege, positionality, and power in academic spaces, we will collectively examine the ways in which we can understand 1) how we individually can perpetuate harm in classrooms; 2) how to actively engage and learn from anti-racist scholars to be mindful and continuously reflexive about our pedagogy; and 3) how to radically imagine the ways in which to create innovative curriculum to support students in Asian, Black, Hispanic, and Indigenous serving academic institutions through transformative pedagogy. Building and learning from bell hooks, “the classroom remains the most radical space of possibility in the academy” (p. 12) and we will collectively imagine how to create radical possibility in our own classrooms through various scholarship

We will also collectively focus on these theoretical issues (the “why”) and practical applications (the “how”) for the teaching of writing through an anti-racist approach. The course is designed to encourage students to develop a praxis-oriented approach to teaching and learning in the college-level writing classroom. To do this, students will engage deeply with composition, literacy, learning, and rhetorical theories that inform our field’s aspirational and disciplinary vision for the future, reflecting critically on their own experiences as students, tutors, mentors, and teachers, as they develop a dynamic framework to inform our course development, curriculum and assignment design, and assessment practices.

**Requirements:** Weekly Writing Responses; Collaborative Class Discussion Leader; Teaching Portfolio; Presentations;

**Texts:**

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**220R: Topics in Rhetorical Theory and Practice** - Clark-Oates

**MW 4:30-5:45pm**

4 units

Hope, some would argue, is a guiding principle of doing feminism in public spheres, foundational to what Sara Ahmed (2017) calls “living a feminist life.” In this course, we will situate our reading, writing, thinking, and learning at the intersection of hope, feminist rhetorics, and archival research. We will begin by tackling the F-word through questions posed by Ahmed (2017):

- “If we become feminists because of the inequality and injustice in the world, because of what the world is not, then what kind of world are we building (p. 1)?
- “To build feminist dwellings, we need to dismantle what has already been assembled; we need to ask what it is we are against, what it is we are for, knowing full well that this we is not a foundation but what we are working toward. By working out what we are for, we are working out that we, that hopeful signifier of a feminist collectivity. Where there is hope, there is difficulty” (p. 2).

Like Ahmed, many activists describe hope as work, as struggle, as action. In *On the Other Side of Freedom: The Case for Hope*, Deray McKesson writes, “Hope is rooted in possibility . . . Protest is the work of hope” (8, 9). Similarly, Solnit (2016) argues that “it is important to say what hope is not: it is not the belief that everything was, is or will be fine.”

Working from these (and many more) critical definitions of hope, then, we will explore archives—university archives, community archives, and digital archives—to understand their politics, possibilities, and erasures. We will “unsettle” the archives before using them to research and write rhetorical biographies focused on the way feminist activists use rhetoric to do hope. In recapturing and remembering in the archives, we will begin to understand the relationship between memory and hope, amnesia and despair (Brueggemann).

**Possible Texts:**

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**230A: Writing Fiction** - Kochai

**W 6:30-9:20pm**

4 units

This is a graduate course in writing fiction. We will focus on both the theory and craft of writing short stories and novels. Throughout the semester, approximately half 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 critique in class.

**Requirements:**
- Weekly Writing Responses;
- Collaborative Class Discussion Leader;
- Teaching Portfolio;
- Presentations;

**Presentation:** Lecture-Discussion.
### Requirements:
- In-class participation, presentation, reading responses, written critiques, draft of a story, final portfolio

### Texts:
- Noah Lukeman, *A Dash of Style*
- Leo Tolstoy, *Hadji Murat*
- Joan Silber, *The Art of Time in Fiction*
- Gabriel García Márquez, *Chronicle of a Death Foretold*
- Brooks Landon, *Building Great Sentences*

### 320Y: Master Class in Poetry Writing - McKinney
**Meeting Times By Arrangement** 4 units
**THIS CLASS IS A ONE-ON-ONE TUTORIAL**. Despite the scheduled meeting time (which is irrelevant), students will meet with the professor individually at mutually-agreed upon days and times. Students will write twelve new poems over the course of the semester, submitting them in batches of four approximately once per month. Students will meet with the professor only three times during the semester for intensive, one-hour sessions focusing on the student’s poems, assigned readings, and plans for future poetry projects. Course readings will be texts from the Graduate 500 Exam Reading List, and all assignments will be tailored to the interests and needs of the individual student. Students not admitted to the MA program as poets must have instructor approval to enroll in this course.

### 410W: Writing Programs Internship - Laflen
**To Be Arranged** 4 units
English 410W is a course that students take alongside a professional writing internship for the campus writing program, the University Reading & 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. The intent of this experience is to provide graduate students with a venue in which they can apply the skills and the knowledge that they have acquired during their graduate training. English 410W provides students with an opportunity to reflect critically and constructively on their work as an intern. The internship itself must involve substantive work that draws upon the student’s skills, including, but not limited to, tutoring, leading discussions, developing instructional materials, leading class meetings, and responding to student writing. 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.

### 500B: Culminating Experience - Sweet
**W 6:30-9:20pm** 2 units
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 Fall 2024 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: 978-0521549288);
- English Literature in Context (ISBN: 978-1405192286);
- Poplawski, Paul: *English Literature in Context* (ISBN: 978-0521549288);