



SACRAMENTO
STATE

**English Department
Course Descriptions
Booklet**

Fall

2024

Department of English

Fall 2024 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: 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.

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 12:00-1:15pm 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

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 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.

Texts: Janet Burroway, *Writing Fiction, Tenth Edition: A Guide to Narrative Craft*

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.

Presentation: Asynchronous. Recorded Lectures. Canvas. Activities.

Requirements: Weekly Journal. Midterm. Final

Texts: Toni Morrison, *A Mercy* (2008); Derrick R. Spiers, 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

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

Note: 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.

- Requirements:** *Lecture, Discussion, Close Readings, midterm and final paper*
- Texts:** *May include Gabriel García Márquez's Love in the Time of Cholera, Edwidge Danticat's The Farming of Bones, Jhumpa Lahiri's The Namesake, Toni Morrison's Sula, A Canvas Reader (critical essays, and theoretical sources).*
- G.E:** *Fulfills Area C2 (Humanities) of GE requirements*

98: Introduction to Film Discourse and Analysis - Williams
TR 4:30-5:45pm 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

(Please, Note: Some of the films we will study feature moments of violence, profanity, & gay/straight sexuality.)

100B: Literary Theory - Sweet
TR 12:00-1:15pm 4 units

From deconstruction to postcolonialism, feminism to ecocriticism, theory seeks to recognize, decode, and analyze the often unconscious ideologies that undergird culture and that shape our relationships with each other 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 often serve arbitrarily to privilege certain groups of people over others or otherwise to promote social injustice or the destruction of our natural world. This semester, we will explore various schools of theory and investigate how they bring to light the ideologies at work in our culture. We'll also practice applying insights of theory to the interpretation of literary texts.

Requirements: *In-class exams and writing and a final portfolio project. Lecture and discussion*

Texts: *Robert Dale Parker: How To Interpret Literature, 4th edition, Oxford UP, ISBN: 978-0190855697; PDF readings of Roland Barthes, Homi Bhabha, Simone de Beauvoir, Edward Said, Kwame Appiah, Henry Louis Gates, Jr., Adrienne Rich, Sigmund Freud, Louis Althusser, Haney Lopez, Laura Mulvaney, Ferdinand de Saussure, Friedrich Nietzsche, Toni Morrison, Michel Foucault, Judith Butler*

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

Provides intensive practice for multilingual writers in prewriting, drafting, revising, and editing academic writing. Students work with a TESOL-trained instructor to 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 Portfolio, from which they will receive a Writing Placement for Juniors Score.

Prerequisites: *English 20 with a C- grade or better.*

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

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 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 - Komivama
MW 1:30-2:45 pm 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: *Two mid-term exams; final exam; 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
TR 1:30-2:45pm 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 - Komivama
MW 3:00-4:15pm 3 units

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.*

Prerequisites: None; however, previous or concurrent enrollment in 110A may be helpful.

Requirements: Quizzes, Exams, Projects.

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

116A: Studies in Applied Linguistics - 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.

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

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 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 - 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, workshoping 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

Texts: A possible required text for the course is: Graff, Gerald and Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*, 5th ed., Norton, 2021. ISBN: 9780393538700. Additional writing instruction and assignments will be made available as excerpts (in PDF form) from one or more of the following texts: Graff, Gerald, Cathy Birkenstein and Russel Durst. *They Say / I Say: The Moves That Matter in Academic Writing, with Readings*, 5th ed., Norton, 2021. ISBN: 9780393538724; Harris, Joseph. *Rewriting: How to Do Things with Texts*, 2nd ed., Utah State UP, 2017; *The Norton Reader*, edited by Melissa A. Goldthwaite, Joseph Bizup and Anne Fernald, 16th ed., Norton, 2024.

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)

Texts: Patrick Chamoiseau, *Texaco*; Gabriel García Márquez, *Chronicle of a Death Foretold*; Anand Gopal, *No Good Men Among the Living: America, the Taliban and the War Through Afghan Eyes*; Gerald Graff and Cathy Birkenstein, *They Say, I Say: The Moves That Matter in Academic Writing*.

120A: Advanced Composition - Ghosal
TR 12:00-1:15pm 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.

120P: Professional Writing -Mendoza
R 6:30-9:20pm 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: 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.

120R: Topics in Rhetoric - 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*, Derae 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).

Prerequisite: Completion of Writing Placement for Juniors.

Presentation: Lecture-Discussion-Presentation

Requirements: You will give oral presentations, design multimodal texts, visit archives, conduct research, craft rhetorical biographies and analyses, read critically, and participate in discussion.

Possible Texts: Ahmed, S. (2017). *Living a feminist life*. Durham, NC: Duke University Press; Brooks, M.P. (2016). *A voice that could stir an army: Fannie Lou Hamer and the rhetoric of the black freedom movement*. Jackson, MS: University of Mississippi Press; hooks, b. (2014). *Feminism is for everybody* (2nd ed). New York, NY: Routledge; Kirsch, G. E., Garcia, R., Allen, C.B., & Smith, W.P. (Eds) (2023). *Unsettling archival research: Engaging critical, communal, and digital archives*. Southern Illinois University Press, 2023; Vaughn, J., and Dayton, A. (2021). *Ethics and representation in feminist rhetorical inquiry*. Pittsburgh, PA: University of Pittsburgh Press. Shapland, J. (2020). *My autobiography of Carson McCullers*. Portland, OR: Tin House.

G.E: Fulfills the Writing Intensive requirement

120T: Technical Writing - Laflen
MW 6:00-7:15pm 4 units

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

Tamara Powell, Jonathan Arnett, Monique Logan, Cassandra Race, Tiffani Reardon, Lance Linimon, James Monroe, and Megan MacDonald; *Technical Writing Essentials* by Suzan Last; *Tech Writing Handbook* by Kyle Wiens and Julia Bluff; *Mindful Technical Writing*, by Dawn Atkinson and Stacey Corbitt; other readings will be provided via Canvas

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

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 198T, 120A, a Writing Intensive course, or Instructor Permission*

121: Writing Center Tutoring - Haves
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*

Texts: *The Poet's Companion: A Guide to the Pleasures of Writing Poetry*, Ed. Addonizio & Laux; *Outside Paradise*, Joanne Allred

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

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

Texts: *The Norton Anthology of English Literature*, edited by Stephen Greenblatt et al., 10th ed., vol. D, *The Romantic Period*, Norton, 2018. ISBN: 9780393603057; Austen, Jane. *Persuasion*, edited by Patricia Meyer Spacks, 2nd ed., Norton, 2012. ISBN: 9780393911534.

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

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 9780312248802); *Macbeth* (Folger/Simon & Schuster 9780743477109); *King Lear* (Penguin 978-0143128557); *Antony and Cleopatra* (Modern Library/Random House 9780812969184); *Measure for Measure* (Bedford/St. Martin's 9780312395063); *The Winter's Tale* (Oxford 9780199535910); *King John/Henry VIII* (Signet 9780451529237).

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 literary works. We will read a variety of lifelike depictions of nineteenth-century Americans in factories, city streets, Southern Black communities, mining camps, and New York salons as we explore the relationship between art and truth; the influence of science and technology on American culture; the impact of industrialization and urbanization, and the quest for social equality and justice in post-Civil War America.

Presentation: *Lecture-discussion.*

Requirements: *In-class exams and writing and a final portfolio project.*

Texts Likely to Include: *Phillip Barrish: Cambridge Introduction to American Literary Realism* (Cambridge) ISBN: 978-0521050104; *Henry James: Washington Square* (ISBN 978-0141441368); *Candace Ward, ed: Great Short Stories by American Women* (ISBN 978-0486287768); and fiction by *Charles Chesnut, Mary Wilkins Freeman, Stephen Crane, Sui Sin Far, Zitkala Ša, Bret Harte, Alice Dunbar Nelson, Jack London, and Edith Wharton*

150H: Recent American Fiction, 1980-Present - Montgomery
TR 1:30-2:45pm 4 units

Introduction to the remarkable flowering of American fiction in the late decades of the twentieth century. The primary focus is to scrutinize a collection of short stories, excerpts of novels, and essays, for which there is little firmly established critical opinion, but which are nonetheless distinguished fictional accomplishments. Emphasis is placed on revealing the diversity of voices and the ways in which these writers demonstrate the continuing possibilities for artistic variety and experimentation. As a 4 unit course, there will be a one-unit assignment that will be due during the semester.

Presentation: *Lecture-discussion*

Requirements: *Lecture, Discussion, Close Readings, midterm and final paper*

Texts: *May include Alice Walker, Selected Essays, Toni Morrison's Sula, Yusef Komunyakka "Selected Poems," Octavia Butler's "Bloodchild," Nathaniel Mackey's "Djbot Baghostus Run," Rita Dove's Selected Essays, Walter Mosley's "Equal Opportunity," and Colson Whitehead's John Henry Days*

165D: Postcolonial Literature - Ghosal
TR 3:00-4:15pm 4 units

This course is designed to introduce students to postcolonial literatures written in the 20th/21st centuries and postcolonial theories with an emphasis on the relationship of colonization, nationalism, and decolonization with strategies of consciousness representation. While discussing issues related to colonization across the world, the course focuses more closely on the postcolonial cultures of Africa and Asia. We will study the literary and political histories in which literary texts can be situated, their transmissions across the world, and track shifts in the ways they tackle racism, colonialism, and transnational migrations.

Prerequisite: Completion of Writing Placement for Juniors.

Presentation: *Lecture, discussion, workshop.*

Requirements: *Quizzes, analyses, essays*

Texts: *Attia Hosain's Sunlight on a Broken Column* (1961), *Tsitsi Dangarembga's Nervous Conditions* (1988), *Nuruddin Farah's Maps* (1986), and *Amitava Kumar's Immigrant, Montana* (2017), along with short stories and poems.

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

170D: Drama - Gieger
MW 3:00-4:15pm 4 units

Septimus: When we have found all the mysteries and lost all the meaning, we will be alone, on an empty shore.

Thomasina: Then we will dance. (Tom Stoppard's Arcadia)

The theme for this semester's section of English 170D is "Dance of the Apocalypse: Theater Faces the End," and we will read a grand survey of plays (some one-acts; some partial plays; many complete works) from the ancient world all the way up to our 21st-century moment. Starting with Greek tragedies by Aeschylus (*Prometheus Bound*), Sophocles (*Antigone*), and Euripides (*Trojan Women*), our readings will show theater dramatizing humanity as it encounters death, loss, betrayal, war, illness, survival, and hope, always trying to make sense of, and, more than occasionally, finding humor in what it means to exist. Continuing through medieval mystery (*Noah's Flood, The Death of Pilate*) and morality plays (*Everyman*) as well as one of the earliest plays by a woman playwright (by Hrotswitha of Gandersheim), we will then work with a classic of English Renaissance tragedy (Christopher Marlowe's *Dr. Faustus*) alongside a separate focus on 17th-century theatrical spectacle and the place therein of court masques (Ben Jonson) and commedia dell'arte (Aphra Behn, the woman writer about whom Virginia Woolf wrote that subsequent women authors should "let flowers fall" onto her tomb as Behn "earned them the right to speak their minds"). From there, we're on to the 18th century with a middle-class tragedy (George Lillo's *London Merchant*) and a satiric comedy that has been seen as a cause of the French Revolution (Pierre Augustin Caron de Beaumarchais's *The Marriage of Figaro*; also the basis of one of Mozart's most famous operas), concluding the first half of the class with Romantic-

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 Čapek, 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 trans-historical 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/Random 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 I 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.

Presentation: *Lecture/Discussion.*

Requirements: *Reading Quizzes; Response Papers; Midterm; Final Exam; Creative Project(s); Paper with Research Component.*

Texts: *Edith Hamilton, Mythology: Timeless Tales of Gods and Heroes (Grand Central Publishing ISBN: 978-0-446-57475-4); Moses Hadas, ed., Greek Drama (Bantam/Random House ISBN: 978-0-553-21221-1); Judith Barlow, ed., Plays by American Women 1900-1930 (Applause ISBN: 978-1-55783-008-1); Everyman and Other Miracle and Morality Plays (Dover ISBN: 978-0-486-28726-3); Christopher Marlowe, Dr. Faustus (Dover ISBN: 978-0-486-28208-4); Anton Chekhov, The Cherry Orchard (Dover ISBN: 978-0-486-26682-4); Karel Čapek, R.U.R. (Dover ISBN: 978-0-486-41926-8); Friedrich Dürrenmatt, The Visit (Grove/Atlantic ISBN: 978-0-8021-4426-3); Tom Stoppard, Arcadia (Grove/Atlantic ISBN: 978-0-8021-2699-3); August Wilson, Gem of the Ocean (Samuel French ISBN: 978-0-573-70477-2); Madeleine George, Hurricane Diane (Samuel French ISBN: 978-0-573-70803-9); Terrence McNally, Love! Valour! Compassion! (Dramatist's Play Service ISBN: 978-0-8222-1457-0); Branden Jacobs-Jenkins, The Comeuppance (Dramatist's Play Service ISBN: 978-0-8222-4372-4).*

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's theory of double consciousness and José Esteban Muñoz's feeling brown (a mode of brown politics about survivability), we will trace the dynamics of cultural separation as they occur between racialized subjects and communities of color in autobiographies, especially those that narrate

social mobility through educational achievement. How is this uprooting experience staged in stories of the learning self, not in a context of shared cultural revolution, but through deeply self-reflective moments of non-recognition in which the "I" is caught between nostalgia for heritage and desire for racial mobility. We will define an ethics of brownness and examine how mobile racial and gendered subjects negotiate terms of "authenticity" as they move between marginalized ethnic identities (unauthentic citizen/American) and enshrined models of national identity (authentic citizen/American). Framing the course with Anzaldúa, Muñoz, and Du Bois, we will reflect on classic texts to examine genre and contextualize several authors, through whose works we will follow how structures of discrimination and institutions of privilege sustain and break communities on the cultural path toward "Americanness."

Presentation: *Lecture. Discussion. Workshop.*

Prerequisites: *Completion of Writing Placement for Juniors*

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

Texts: *Gloria Anzaldúa, Borderlands/La Frontera: The New Mestiza (1987)*

Rudolfo Anaya, Bless Me, Ultima (1972)

John Rechy, City of Night (1963)

Oscar Zeta Acosta, The Autobiography of a Brown Buffalo (1972)

Richard Rodriguez, Hunger for Memory: The Education of Richard Rodriguez (1982)

Sandra Cisneros, The House on Mango Street (1984)

Canvas Reader (Essays, Short Stories)

Selected Text for Portfolio Project

GE: **Fulfills the Writing Intensive Requirement**

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 banter 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/revisions/expansions 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.*

Presentation: *Lecture/Discussion*

Requirements: *Midterm, Final Exam, Quizzes, Weekly Thought Papers/Discussion Starters, Oral Presentation, a Research Paper, and Creative Projects*

Texts: *Classic Mystery Stories (Dover ISBN: 9780486408811); Edgar Allan Poe, Tales of Terror and Deduction (Dover ISBN: 9780486287447); Sir Arthur Conan Doyle, Six Great Sherlock Holmes Stories (Dover ISBN: 9780486270555); Agatha Christie, Murder on the Orient Express (Harper ISBN: 9780062073501); Dashiell Hammett, The Maltese Falcon (Vintage Crime ISBN: 9780679722649) and The Thin Man (Vintage Crime ISBN: 9780679722632); Raymond Chandler, Farewell, My Lovely (Vintage Crime ISBN: 9780394758275); Ross MacDonald, The Drowning Pool (Vintage Crime ISBN: 9780679768067); P. D. James, An Unsuitable Job for a Woman (Simon & Schuster ISBN: 9780743219556); Walter Mosley, Devil in a Blue Dress (Simon & Schuster/Atria ISBN: 9781982150341); Mia P. Manansala, Arsenic and Adobo (Berkley/Penguin ISBN: 9780593201671); Lev AC Rosen, Lavender*

House (Tor/Forge ISBN: 9781250834249); John Joseph Adams, ed., *The Improbable Adventures of Sherlock Holmes* (Skyhorse/Night Shade ISBN: 9781597801607); the film of *The Thin Man* (1934—William Powell, Myrna Loy, & Asta!); and T.V. episodes of *Columbo* and *Remington Steele*.

190Q: LGBTQ Literature - **Toise**
MW 1:30-2:45pm **4 units**

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 Larsens'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 Bulter, 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: *Abdoh, Salar. A Nearby Country Called Love. Penguin (paperback edition slated to come out 5/7/2024).*
Larsen, Nella. Passing. Signet, 2021. ISBN: 978-0593437841.
Lister, Anne. The Secret Diaries of Miss Anne Lister, Book 1. Little Brown, 2012. ISBN: 978-1844087198.
Mendez, Paul. Rainbow Milk. Anchor Books, 2020. ISBN: 978-0593313077.
Rosenberg, Jordy. Confessions of the Fox. One World, 2019. ISBN: ISBN 9780399592287.
Shakespeare, William. As You Like It. The RSC Shakespeare. Eds Jonathan Bate and Eric Rasmussen. The Modern Library, 2010. ISBN: 978-0-812969221.
Additional readings on Canvas.

195A: Writing Center: Internships - **Laffen**
To Be Arranged **4 units**

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.

Credit/No Credit

May be repeated for up to 8 units of credit.

195W: Writing Programs Internship - **Laffen**
To Be Arranged **4 units**

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.

198T: Senior Seminar - **McKinney**
MW 12:00-1:15pm **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- Sociolinguistics - **Clark**
TR 4:30-5:45pm **4 units**

How identities and social structure are enacted in and beyond face-to-face "talk"

This course is an investigation into study of language and society in the tradition of linguistic anthropology and interactional sociolinguistics. It seeks to address the following questions:

- How do participants in face-to-face interaction enact their social identity?
- How do participants in face-to-face interaction reproduce or resist the social macrostructure?
- How do post-face-to-face forms of "talk" differ from face-to-face modality in terms of the aforementioned issues?
- What does all of the foregoing mean in terms of either safeguarding and expanding democratic institutions or hastening their demise in favor of a nationalist, authoritarian regime?

As a seminar, the course consists of the instructor sharing his expertise of the disciplinary knowledge of sociolinguistics and discourse analysis of face-to-face interaction combined with the students' sharing their expertise of emergent interactional modalities. Students will gather data of various modalities of interaction (face-to-face interaction, phone, texting and other emergent modalities) and develop expertise in the writing genre of discourse analysis exegesis.

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: *online free-of-charge. The following titles are intended to give the reader an idea of the course's content.*
Foley, William A. 2000. *Anthropological Linguistics: An Introduction*. Wardhaugh, Ronald. 1998. *An Introduction to Sociolinguistics* Blackwell. Bucholtz, Mary. 2011 *White Kids: Language, Race, and Styles of Youth Identity*. Cambridge. Mendoza-Denton, Norma. 2008 *Homegirls: Language and Cultural Practice among Latina Youth Gangs*. Blackwell. Erickson, Frederick. 2001. Co-membership and wiggle room: some implications of the study of talk for the development of social theory. In Coupland, Nikolas. Srikant Sarangi and Christopher Candlin (eds.) *Sociolinguistics and Social Theory* Longman. Clark, John T. 2010. *Negotiating Elite Talk: Language, Race, Class and Identity among African American High-Schoolers*. St. Jerome.

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 civically 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: Flores, L. (2021). *Deportable and disposable: Public rhetoric and the making of the ‘illegal’ immigrant*. Haskins, E.V. (2015). *Popular memories: Commemoration, participatory culture, and democratic Citizenship*. Columbia, SC: University of South Carolina Press. Johnson, N.R. (2020). *Architects of memory: Information and rhetoric in a networked archival age*. Tuscaloosa, AL: University of Alabama

Press. Khan-Cullors, P., & Bandele, A. (2017). *When they call you a terrorist: A black lives matter memoir*. New York, NY: St. Martin’s Press. Weiser, M.E. (2017). *Museum Rhetoric: Building Civic Identity in National Spaces*. University Park: PA: Penn State University Press.

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. *Credit/No Credit*

Presentation: *Asynchronous; online, self-directed*
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 workshop an essay that makes use of the criticism and approaches that we’ve read. We’ll use Claire Kerhwald 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 9780395393918)*; 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.*

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.

Presentation: Seminar.
Prerequisites: None.
Requirements: Semester-long individual projects; two summary-analyses.
Texts: Graves, K. (2000). *Designing Language Courses*. ISBN: 978-0838479094; Bachman & Dambock. (2017). *Language Assessment for Classroom Teachers*. ISBN: 978-019421839

215B: ESL Writing/Composition - Heather
MW 4:30-5:45pm 3 units

This course provides the groundwork to prepare teachers of English to speakers of other languages for composition instruction. An examination of the theoretical bases of composing processes and correction/revision strategies will enable students to plan writing lessons. This course will also cover syllabus design, text evaluation, and writing assessment. **NOTE: This is a hybrid course where approximately 50% of class meetings will occur online.**

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

Texts: Ferris & Hedgcock (2023), *Teaching ESL composition: Purpose, process, & practice (4th Ed.)* ISBN-13: 978-0-367-43678-0; Hyon, S. (2018). *Introducing Genre and English for Specific Purposes*. ISBN: 9781138793422.

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 their course development, curriculum and assignment design, and assessment practices.

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

and Final Seminar Paper
Bad Ideas About Writing (2017 West Virginia University Library) edited by Cheryl E. Ball and Drew M. Loewe. Open Access Textbook| <https://textbooks.lib.wvu.edu/badideas/badideasaboutwriting-book.pdf>; *Teaching to Transgress* (1994) bell hooks; *Performing Antiracist Pedagogy in Rhetoric, Writing, and Communication* (2017) Edited by Frankie Condon and Vershawn Ashanti Young. (Open Access)| <https://wac.colostate.edu/docs/books/antiracist/pedagogy.pdf>; *Linguistic Justice: Black Language, Literacy, Identity, and Pedagogy* (2020). April Baker-Bell

Texts:
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: Ahmed, S. (2017). *Living a feminist life*. Durham, NC: Duke University Press; Brooks, M.P. (2016). *A voice that could stir an army: Fannie Lou Hamer and the rhetoric of the black freedom movement*. Jackson, MS: University of Mississippi Press; hooks, b. (2014). *Feminism is for everybody* (2nd ed). New York, NY: Routledge; Kirsch, G. E., García, R., Allen, C.B., & Smith, W.P. (Eds) (2023). *Unsettling archival research: Engaging critical, communal, and digital archives*. Southern Illinois University Press, 2023; Vaughn, J., and Dayton, A. (2021). *Ethics and representation in feminist rhetorical inquiry*. Pittsburgh, PA: University of Pittsburgh Press. Shapland, J. (2020). *My autobiography of Carson McCullers*. Portland, OR: Tin House.

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.

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*

230Y: 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.

240R: Charles Dickens - Toise
MW 4:30-5:45pm 4 units

"I LIKE BIG BOOKS, AND I CANNOT LIE . . .". Reading *Dombey and Son*, *Bleak House*, *Little Dorrit*, and *Great Expectations*, we'll examine Dickens's life, his achievements, and his cultural context. With these texts, and additional readings on Canvas, we'll study the ways Dickens transforms the Victorian media industry and the way his novels interrogate and re-imagine Britain's ideas about power, nation, gender, and literacy at a crucial moment in the British history. Given that three of our literary texts are 900+ pages each, we'll think about what it means to read these novels and the 'world building' that goes into that kind of narrative. We'll think about narrative with an eye to understanding how affect and emotions work for characters and readers in a way that makes the categories of gender, class, status, nationality and emerge as powerful experiences of the self. This focus will require historical readings as well as theoretical accounts of narrative, psychoanalysis, affect, and gender.

Presentation: Seminar.

Requirements: approximately 8 quotation-questions, paper proposal/abstract, short annotated bibliography of five sources, draft of final paper, 15-page final seminar/research paper, and portfolio project.

Texts: *Charles Dickens*. *Dombey and Son*. *Penguin Classics*. ISBN: 9780140435467; *Bleak House*. *Penguin Classics*. ISBN: 9780141439723; *Little Dorrit*. *Penguin Classics*. ISBN: 9780141439969; *Great Expectations*. *Penguin Classics*. ISBN: 9780143106272. *Additional readings on Canvas*.

410A: Writing Center: Internships - Laflen
To Be Arranged 4 units

English 410A is a course that students take alongside an internship for the University Reading & Writing Center. 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.
Credit/No Credit

May be repeated for up to 8 units of credit.

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

Students considering a teaching career intern in a composition class in a community college classroom or at Sacramento State, working alongside a mentor teacher. The internship provides students with an

opportunity to experience day-to-day life of a composition class and a 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.

English 410E is an online course that students take alongside their internship in a community college classroom. English 410E 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.
Credit/No Credit

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, 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.
Credit/No Credit

500: 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: 978-0719079276); 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 6:00-7:15pm 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