



SACRAMENTO  
STATE

**English Department  
Course Descriptions  
Booklet  
Fall 2022**

# Department of English

## Fall 2022 Course Descriptions

**The courses outlined in this booklet are subject to change.**

For the **most up-to-date** list of classes, days, times, sections and rooms, please refer to the class schedule through my Sac State.

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

### **1X: College Composition Tutorial** - Staff 1 unit

Offers supplemental instruction in elements of composition and assists students in mastering the writing process with special emphasis on planning and revising essays. Instruction takes place both in traditional classroom setting and in small group and individual tutorials. Students enrolled in this tutorial must also be coenrolled in a first-year composition course as the focus will be drafting and revising the work done for the primary writing course.

**Corequisite:** ENGL 5 or ENGL 5M or ENGL10 or ENGL 10M or ENGL 11 or ENGL 11M

**Graded:** Credit / No Credit.

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

### **5: Accelerated Academic Literacies** - Staff 3 units

Intensive, semester-long course to help students use reading, writing, discussion, and research for discovery, intellectual curiosity, and personal academic growth - students will work in collaborative groups to share, critique, and revise their reading and writing. Students will engage in reading and writing as communal and diverse processes; read and write effectively in and beyond the university; develop metacognitive understandings of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses.

**Requirements:** Must write a minimum of 5000 words.

**G.E.:** Fulfills area A2 of the GE requirements.

### **5M: Accelerated Academic Literacies for Multilingual Writers** - Staff 3 units

Intensive, semester-long course to help multilingual students use reading, writing, discussion, and research for discovery, intellectual curiosity, and personal academic growth - students will work in collaborative groups to share, critique, and revise their reading and writing. Students will engage in reading and writing as communal and diverse processes; read and write effectively in and beyond the university; develop metacognitive understandings of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses.

**Requirements:** Must write minimum of 5000 words.

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

### **10: Academic Literacies I** - Staff 3 units

Year-long course (combined with ENGL 11) to help students use reading, writing, discussion, and research for discovery, intellectual curiosity, and personal academic growth - students will work in collaborative groups to share, critique, and revise their reading and writing. Students will engage in reading and writing as communal and diverse processes; read and write effectively in and beyond the university; develop

a metacognitive understanding of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses.

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

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

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

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

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

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

### **16: Structure of English** - Seo MW 1:30-2:45pm in-person/face-to-face 3 units

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

**Presentation:** Lecture-discussion

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

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

### **20: College Composition II** - Staff 3 units

An advanced writing course that builds upon the critical thinking, reading, and writing processes introduced in English 5 or 10/11. This class emphasizes rhetorical awareness by exploring reading and writing within diverse academic contexts with a focus on the situational nature of the standards, values, habits, conventions, and products of composition. Students will research and analyze different disciplinary genres, purposes, and audiences with the goals of understanding how to appropriately shape their writing for different readers and demonstrating this understanding through various written products.

**Prerequisite:** 30 units and a grade of C- or better in ENGL 5 or equivalent.

**Requirement:** A minimum of 5,000 words.

**G.E.:** Fulfills the second semester composition requirement. (English majors are exempt from the GE requirement; majors take English 120A instead.)

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

An advanced writing course for multilingual students that builds upon the critical thinking, reading, and writing processes introduced in English 5, 5M, 10/11, or 10M/11M. This class emphasizes rhetorical awareness by exploring reading and writing within diverse academic contexts with a focus on the situational nature of the standards, values, habits, conventions, and products of composition. Students will research and analyze different disciplinary genres, purposes, and audiences with the goals of understanding how to appropriately shape their writing for different readers and demonstrating this understanding through various written products.

**Prerequisite:** *30 units and a grade of C- or better in ENGL 5 or equivalent.*

**Requirement:** *A minimum of 5,000 words.*

**G.E.:** *Fulfills the second semester composition requirement. (English majors are exempt from the GE requirement.; majors take English 120A instead)*

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

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

**General Education Area/Graduation Requirement:** Understanding Personal Development E

**30B: Introduction to Fiction Writing - Williams**  
**TR 6:00-7:15pm in-person/face-to-face 4 units**

This class will consist of reading, writing and commenting on peer work. Students will work on plot, dialogue, descriptive passages and character sketches with the goal of learning to write substantial short stories. The class will culminate in students producing a portfolio of writing assignments and several short stories, which have been revised and workshopped.

**Presentation:** *Lecture, discussion and workshop*

**Requirements:** *Weekly quizzes, in-class writing assignments, and multiple drafts of two short stories*

**Texts:** *Anne Lamott's Bird by Bird: Some Instructions on Writing and Life; James Thomas and Robert Shapard's Flash Fiction Forward*

**30C: Introduction to Writing Poetry - McKinney**  
**MWF 9:00-9:50am synchronous on-line 4 units**

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

**Presentations:** *Lecture-discussion, guided practice.*

**Requirements:** *10 new poems (some in assigned forms), quizzes and exams on identification and application of poetic technique, peer critique (both written and oral).*

**Text:** *Book of Sympathetic Magic by James Benton*

**40A: Introduction to British Literature I - Gieger**  
**TR 4:30-5:45pm in-person/face-to-face 3 units**

In this survey of British literature from the Middle Ages to the late eighteenth century, we will read and analyze a variety of authors and literary genres from the 1100s through the 1700s and, in the process, cover more than six hundred years of English history. We will read works by Marie de France, Chaucer, Sidney, Marlowe, Shakespeare, Herrick, Milton, Behn, Pope, Swift, Gray, Johnson, and Austen, exploring multiple genres (narrative, drama, satire, the sonnet, the pastoral, the essay, the novel) while focusing on the theme "History, Morality, Heroes, and Heroines." Lots of lectures, close readings, and discussions of our texts and the cultures and historical moments from which they emerge, and here's something of a warning (or a tease): Some of the works we study feature moments of violence, profanity, and/or explicit sexuality.

**Presentation:** *Lecture-Discussion*

**Requirements:** *Three Exams, Reading Quizzes*

**Texts:** *The Norton Anthology of English Literature, Package 1, Vols. A, B, & C [10th Edition] (Norton ISBN: 9780393603125); Geoffrey Chaucer, The Canterbury Tales (Oxford ISBN: 9780199599028)*

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

**50A: Introduction to American Literature I - Fanetti**  
**asynchronous on-line 3 units**

Major developments in the literature of America from the beginnings through the Civil War.

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

**60: Active Reading Across the Curriculum - Staff**  
**2 units**

Strategies and techniques to promote greater reading efficiency and flexibility and increase reading speed. Drills to develop rate and comprehension as well as supplementary practice in the English reading lab.

**Note:** *Utilizes computers; may be repeated for credit.*

**65: Introduction to World Literatures in English - Ghosal**  
**MW 1:30-2:45pm synchronous on-line 3 units**

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

**Presentation:** *Lecture-discussion.*

**Requirements:** *Reading quizzes, analyses, mid-term and final exams*

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

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

**85: Grammar for Multilingual Writers - Staff**  
**TR 1:30-2:45pm in-person/face-to-face 2 units**

Covers the major systems of English grammar in the context of reading passages and the students' own writing. Practice in editing authentic writing.

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

**98: Introduction to Film Discourse and Analysis** - Ghosal  
W 6:30-9:20pm in-person/face-to-face 4 units

In this introductory course, we will study film analysis and discuss how films produce meaning. We will explore the fundamental elements of film, including narrative structure, mise en scene, cinematography, editing, and sound. The course prepares students for upper division work in film studies and cultural analysis and includes a significant research and/or creative project.

**Presentation:** *Lecture and discussion*

**Requirements:** *Quizzes, analyses, critical analysis project.*

**Text:** *Looking at Movies, 7th edition, Dave Monahan and Richard Barsam*

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

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

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

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

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

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

**109X: Writing-Intensive Workshop** - Staff  
1 unit

Student-centered group tutorial which will offer supplemental instruction in elements of academic writing taught in writing-intensive upper-division courses; it will provide support to students concurrently enrolled in writing-intensive upper-division courses throughout the writing process, including drafting, revising, and editing, for a variety of papers

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

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

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

English 110A is an introductory course for students who have no previous formal studies in modern linguistics. This course is designed to acquaint students—especially those who wish to teach English—with the ways language operates, focusing on the subareas of linguistics that are most relevant for classroom teachers. Major topics covered in the course include phonetics, phonology, morphology, morphophonology, and syntax. Whenever relevant, language acquisition and social patterns of language use will also be discussed. English 110A is required for the English Subject Matter Program, TESOL Minor, and TESOL Certificates. It is a prerequisite for the TESOL MA Program.

**Presentation:** *Lecture-discussion.*

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

**Requirements:** *Graded exercises; two mid-term exams; final exam*

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

**110J: Traditional Grammar and Standard Usage** - Seo  
TR 12:00-1:15pm in-person/face-to-face 3 units

Using a combination of lecture, exercises in and out of class, quizzes, and exams, this course will cover basic concepts in traditional grammar and usage: the parts of speech, the types of phrases, clauses, and sentences, their various functions, and the conventions of standard written English. While this course will include a unit on how to respond to errors in student writing, its focus is not "how to teach" grammar; instead, the goal is to provide future teachers with a foundational knowledge of those formal aspects of the English language that are important in English classes, including grammar, punctuation, and writing.

**Presentation:** *Lecture, in-class group work, discussion.*

**Requirements:** *5 quizzes, 1 midterm, 1 project, 1 final exam.*

**Texts:** *Barry, A. K. (2002 or 2012). English Grammar (2nd or 3rd ed.). Upper Saddle River: Prentice Hall.*

**110P: Second Language Learning and Teaching** - Staff  
MW 4:30-5:45pm synchronous on-line 3 units

TR 1:30-2:45pm synchronous on-line 3 units

Surveys the major issues involved in the acquisition of second languages and in teaching second language (L2) students. Topics covered include differences between first and second language acquisition, including age, biology, cognitive styles, personality, sociocultural factors, and linguistic variables; in addition, various models, techniques and approaches to L2 teaching are covered. Special attention is given to the unique demographics and characteristics of language minority students in California's public schools.

**110Q: English Grammar for ESL Teachers** - Heather  
TR 4:30-5:45pm in-person/face-to-face 3 units

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

**Presentation:** *Lecture-discussion.*

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

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

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

**116A: Studies in Applied Linguistics** - Staff  
TR 10:30-11:45pm in-person/face-to-face 3 units

Students learn the basics of the English system of phonology and morphology. Takes an integrated approach synthesizing the issues of phonics, schemata-building, and whole language strategies in teaching reading and writing to young learners. Students will also learn the importance of first and second language acquisition for elementary school students. Evaluation will include classroom examinations, and students will also undertake a detailed case study of one child learning to read and write.

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

**116B: Children's Literary Classics** - Staff  
MW 12:00-1:15pm in-person/face-to-face 3 units

TR 1:30-2:45pm in-person/face-to-face 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).*

**120A: Advanced Composition: The Harlem Renaissance****- Montgomery****Asynchronous on-line****4 units**

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

As an advanced writing course, students will learn to read and write with a critical point of view that displays depth of thought and is mindful of the rhetorical situation (not just how to write, but awareness of audience, genre, and purpose) in the discipline of Literature. Students will learn how to devise and define a research topic and perform research in the library databases. The assignments include critical and reflection essays, three short papers, a research prospectus, and a research paper. In other words, you will write A LOT! These different kinds of writing will encourage increased sophistication in critical thinking, contain arguable theses, and demonstrate personal engagement with diverse aspects and issues of the Harlem Renaissance/Jazz Age. Authors and texts include Jean Toomer, *Cane* (1923), Nella Larsen, *Quicksand* (1928), Claude McKay, *Banjo* (1929) and Graff, Gerald and Cathy Birkenstein, *They Say, I Say: The Moves That Matter in Academic Writing*.

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

**120A: Advanced Composition****- Cope****MW 6:00-7:15pm hybrid: in-person & on-line****4 units**

This section of 120A is very specific. It trains students to read poetry critically and to write about poetry critically – i.e., to write close readings of poems that are driven by an informed, debatable and incisive argument. Students will learn and apply a number of the technical terms involved in the study of poetry, including tone, decorum, irony, syntax, meter, symbol, metaphor, rhyme, speaker, enjambment, apostrophe, closure and so on. Students will also learn the fundamentals of poetic meter via a lively, accessible text that teaches meter without the traditional reliance on dividing up lines of English verse into units called ‘feet’ with Greek names.

The class focuses on the study of poetry in the English tradition and how to write about it – specifically poems written in Modern English. We consider great, short lyrics in English from the Renaissance to the twentieth century. The course will be organized along topical and cumulative, rather than chronological, lines. We will begin with the smallest integral unit of poetry, the individual word; then move to the poetic line; then to the fundamental images of simile and metaphor, as these in turn are used as basic structural elements that build larger poetic organizations. Each week carries forward, yet assumes the elements of poetry introduced in the previous weeks.

The main texts we will read together in class are *The Art of Poetry* and (later) *Meter and Meaning*. Lectures will draw on information gleaned both from these texts and from a number of other encyclopedic and introductory texts on the study of poetry. They will also include discussions of individual poems, during which the material read in the assigned texts and presented in the lectures can be applied. Quizzes will contain questions both on the assigned reading material and on any information covered in lectures.

There are no prerequisites for this course. Students should know in advance, nonetheless, that a solid grasp of the fundamentals of English grammar and English syntax are assumed and will be essential to performing well in the course.

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

**Presentation:** *Lecture-Discussion. Note that class will meet in person on Mondays; there will be an additional session – via Zoom only – on Wednesdays.*

**Requirements:** *in-class participation, three academic essays, three peer reviews and pop quizzes*

**Required Texts:** 1. *Wolosky, Shira. The Art of Poetry: How to Read a Poem. Oxford UP, 2008. ISBN: 978-0-19-537118-5 (pbk).*

2. *Carper, Thomas and Derek Attridge. Meter and Meaning: An Introduction to Rhythm in Poetry. Routledge, 2003. ISBN: 978-0-415-31175-5 (pbk).*

**120A: Advanced Composition****- Lee****TR 1:30-2:45pm hybrid: in-person & on-line****4 units**

Representing Mixed Racial Identities.

“Writing is hard work, a huge commitment of time, energy, faith, passion, and there’s nothing shameful in the attempt, even if the work doesn’t end up succeeding.”

Julia Alvarez.

This course will provide an opportunity to practice and develop one of the most-valued literary skills: close-reading analysis. This course will investigate what “race” and “ethnicity” mean when a singular identity is not enough. We will read an array of contemporary short stories representing multi-ethnic and multi-racial social formations. Emphasis will be on the writing process and will include multiple drafts and revisions in a variety of analytical essay formats.

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

**Presentation:** *Mini-lecture; writing workshops; students will be responsible for leading discussion; independent work; group work; individual conferences.*

**Requirements:** *One short, final essay (5-6 pages), with multiple revisions of various lengths; various assignments building to the final essay; intensive peer-review and workshop participation; and a PowerPoint presentation for the Independent Project. All assignments must be completed in order to pass the class; completing all assignments does not guarantee passing the course.*

**Texts:** *Chandra Prasad, Mixed: Anthology of Short Fiction on Multiracial Experience; Harris, Rewriting: How to Do Things with Texts; dictionary, collegiate level; MLA Handbook, 9th Edition.*

**120P: Professional Writing****- Laflen****MW 6:00-7:15pm hybrid: in-person & on-line****4 units**

This course will introduce you to professional writing genres such as reports, proposals, presentations, letters, and memos; to professional writing style; and to research approaches and methods useful for professional writers, including logic and the effective use of quantitative information. The course will focus on equipping you with strategies to edit and revise your work to meet the standards of professional communication. Given the nature of professional writing, the course will involve both individual and collaborative work.

You will gain real-world experience as a professional writer during a semester-long research project. You will create a professional portfolio with the samples you produce for this project.

**Prerequisite:** ENGL 20 or 120A and *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:** *Technical Communication: A Reader-Centered Approach, 9th edition, Paul V. Anderson*

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

**121: Writing Center Tutoring****- Staff****1 unit**

One-on-one tutoring in reading and writing at the University Writing Center. Student writers will meet with assigned tutor an hour a week. Topics could include understanding assignments, prewriting, revising, reading strategies, editing strategies, integrating research, etc. Students must sign up for a regular tutoring session time during week two of the semester at the University Writing Center. *Credit/No Credit*

**125A: Literature and Film for Adolescents - Fanetti**  
**MW 3:00-4:15pm hybrid: in-person & asynchronous 4 units**

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

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

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

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

*Aristotle and Dante Discover the Secrets of the Universe*, by Benjamin Alire Sáenz  
*The Hate U Give*, by Angie Thomas.  
*The Hunger Games*, by Suzanne Collins  
*Incidents in the Life of a Slave Girl*, by Harriet Jacobs  
*Maus (Parts I and II)*, by Art Spiegelman  
*Othello*, by William Shakespeare  
*A Raisin in the Sun*, by Lorraine Hansberry  
Our textbook will be *Teaching Young Adult Literature Today*, 2nd ed., Judith A. Hayn and Jeffrey S. Kaplan, eds.

**125E: Academic Reading & Writing in a Second Language**

**- Komivama**

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

This course helps prospective teachers to better understand the unique needs of second language students. The course will cover second language pedagogy and its theoretical underpinnings, with particular emphasis on the teaching of reading and writing for academic purposes. Practical skills covered will focus on the particular needs of second language readers and writers, for instance, how to help them to read more efficiently and with greater comprehension, and how to write more fluently and accurately in ways that meet the needs and expectations of the academic discourse community.

**Presentation:** Lecture/discussion.

**Requirements:** Graded exercises; two projects (including lesson planning)

**Texts:** (1) Nation, I. S. P. (2009). *Teaching ESL/EFL Reading and Writing*. (2) A set of book chapters and articles provided through Canvas.

**130D/230D. Meter and Rhythm - McKinney**  
**MWF 10:00-10:50am synchronous on-line 4 units**

Prosody is the general term that encompasses all aspects of poetic meter and form. Meter (from Latin metrum, “measure”) is simply a controlled pattern of auditory stimuli established in a line of poetry. Rhythm refers to the actual sound and inflection of words, the free give-and-take of accents, inflections, and pauses within a line of poetry. This course is not exclusively a poetry writing course. Rather, it is designed for poets and students of poetry alike (English majors, this means you). Specifically, this course is designed to serve as a bridge between the creative writing and the literature “tracks” in the CSUS English department, to highlight the symbiosis between the study and production of verse, and to demonstrate that knowledge of prosodic principles can greatly enhance one’s ability to read and appreciate poetry. To this end, the course will undertake a prosodic examination of work by poets covered in courses central to our major: Shakespeare, Pope, Keats, Bradstreet, et al., as well as contemporary poets writing in traditional, metered forms: Gioia, Hadas, Steele, Turco, et al. The project in this course is to introduce traditional English-language prosodic practice and then to progress to fairly advanced levels of competence in it. The goal is to provide answers to questions most often asked about prosody, not only for the reader uncertain how to hear or perform poems written in

meter, but also for the poet attempting to use meter and rhyme as compositional resources. The course will include history, theory and practice. Students will be required to write poems in metered forms, but the evaluation of those poems will be based solely on the technical aspects of meter and form, not on poetic “quality.” Therefore, non-poets need have no fear of failure based on the quality of their verse.

**Presentation:** Lecture/Discussion

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

**Texts:** *Poetic Meter & Poetic Form*, Fussell  
*Poetic Designs: An Introduction to Meter, Verse Forms, and Figures of Speech*, Adams  
NOTE – 230D texts are the same.

**130T: Advanced Writing for Television - Williams**  
**TR 4:30-5:45pm in-person/face-to-face 4 units**

Students will write, rewrite, and complete a full-length pilot for an original television show. This course will have a strong emphasis on rewriting. We will analyze modern television shows and discuss what makes them successful.

**Prerequisite:** ENGL 130F or consent of instructor

**Presentation:** Lecture, discussion and workshop

**Requirements:** Online quizzes, in-class writing assignments, and multiple drafts of an original pilot

**Texts:** David Howard, *How to Build a Great Screenplay: A Master Class in Storytelling for Film*

The pilot scripts we will be reading this semester will be provided for free on Canvas.

**140I: British Romanticism - Cope**  
**MW 3:00-4:15pm hybrid: in-person & on-line 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. Note that class will meet in person on Mondays; there will be an additional session – via Zoom only – on Wednesdays.

**Requirements:** in-class participation, three academic essays, peer reviews and pop quizzes

**Required Texts:** 1. Wu, Duncan, editor. *Romanticism: An Anthology*. 4th ed. Wiley-Blackwell, 2012. ISBN: 9781405190756.  
2. Austen, Jane. *Persuasion*. Edited by Patricia Meyer Spacks. 2nd ed. Norton, 2012. ISBN: 9780393911534

**145C: Shakespeare — Later Plays - Gieger**  
**T 6:30-9:20pm in-person/face-to-face 4 units**

Readings and discussions of a selection of William Shakespeare’s later plays, their early 17th-century moment in British history, and their continuing presence in literary criticism and the literature classroom to this day. We will read three tragedies (*Macbeth*, *King Lear*, and *Antony & Cleopatra*), one of the so-called “problem” comedies (*Measure for Measure*), a late romance (*Cymbeline*) that combines elements of tragedy and the “problem” comedy, and, finally, a history play often considered Shakespeare’s “final” drama (*Henry VIII*—a play he co-wrote with John Fletcher and a production of which accidentally burned down the original Globe playhouse in London in 1613!). 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 as well an assignment that invites you to think about how play editions themselves shape our experience of reading and interpreting Shakespeare's work.

**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 9780143128557); Antony and Cleopatra (Modern Library/Random House 9780812969184); Measure for Measure (Bedford/St. Martin's 9780312395063); Cymbeline (Oxford 9780199536504); King John/Henry VIII (Signet 9780451529237).*

**150C: American Realism - Sweet**

**TR 1:30-2:45pm hybrid: in-person & on-line 4 units**

Reacting against the perceived excesses of the Romantic era, with its often sentimental, idealized, or fantasy representations, U.S. writers in the period between the Civil War and World War I sought what William Dean Howells called a more "truthful treatment" of American life in their novels, poetry, short stories, and essays. Through a more unvarnished depiction of American experience, whether in factories, city streets, Southern black communities, Indian boarding schools, or New York salons, literary realism will be our focus 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:** *Weekly reading quizzes, short analytical essays, in-class writing, final exam.*

**Texts Likely to Include:** *Charles Waddell Chesnutt: Tales of Conjure and the Color Line; Zitkala Ša: American Indian Stories (Penguin) ISBN: 978-0142437094; Stephen Crane: Maggie: A Girl of the Streets; Phillip Barrish: Cambridge Introduction to American Literary Realism (Cambridge) ISBN: 978-0521050104; and short fiction to be made available through Canvas.*

**150G: Contemporary American Poetry: 1950-Present - McKinney**

**MW 12:00-1:15 synchronous on-line 4 units**

This course will examine what might be called the "second great flowering" of American poetry, that which occurred after World War II. We will familiarize ourselves with the various branches of the post-war American poetry "tree," and students will study the work of poets representing a wide spectrum of ethnic backgrounds, aesthetic orientation, poetic practice, etc.

**Presentation:** *Lecture-discussion.*

**Requirements:** *Quizzes, exams, response log on assigned readings, and participation in class discussion.*

**Texts:** *Gatherer's Alphabet by Susan Kelly-DeWitt*

**165D: Postcolonial Literature - Ghosal**

**MW 4:30-5:45pm in-person/face-to-face 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.

**Presentation:** *Lecture, discussion, workshop.*

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

**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*

**170E: Short Fiction - Gieger**

**TR 12:00-1:15pm in-person/face-to-face 4 units**

The catalog description for this course reads: "Survey of the art of short fiction through readings of a variety of world writers. Representative figures include, but are not limited to, Melville, James, Chopin, Maupassant, Chekhov, Saki, Cather, Joyce, Kafka, Dinesen, Hemingway, Borges, O'Connor, Munro, Carver, Everett, Lahiri, etc." In addition to this, the theme for this particular Fall 22 section of English 170E is "Real / Weird" as we look at the dual tendencies in the history of short fiction (many short stories; a few novellas) both to move toward increasing realism AND to imagine fantastic and frightening worlds just beyond the "real." What do these seemingly contradictory tendencies reveal about the writer's (and the reader's) desires, hopes for human understanding, and appreciations of artistry across over three centuries of short work? We will have readings from a couple of short fiction anthologies, *The Norton Anthology of Short Fiction* (shorter 8th edition; ed. Richard Bausch) and *100 Great Short Stories* (ed. James Daley), for most of our texts, but I will have other stories available for you on Canvas. We will also read a few critical, theoretical, and/or historical pieces to help our specific understanding of literary history and of select authors. As you might guess, A LOT of reading, but it's great stuff!

**Presentation:** *Lecture/Discussion.*

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

**Texts:** *Richard Bausch, ed., The Norton Anthology of Short Fiction (Shorter 8th Edition, Norton 978-0-393-93776-3); James Daley, ed., 100 Great Short Stories (Dover 978-0-486-79021-3)*

**180A: Forms of African American Poetry - Montgomery**

**TR 12:00-1:15pm synchronous on-line 4 units**

This course will explore the category, history, and development of African American poetry from Langston Hughes to the present. We will read works by the key contributors to this American literary tradition with the goal of understanding the aesthetic, cultural, and critical legacy of African American poetry to the American literary and musical sensibility of the twenty-first century. From Reconstruction (1880s) odes and sonnets to the jazz and blues (from the 1920s-1970s) aesthetics, as well as epic, experimental and language poems, we will examine the role that race, cultural identity, legal status, and the structures (or shackles) of poetic forms have played in shaping and reshaping African American verse. In addition, studying these various forms of poetry will allow students to see the multiplicity and dissonance of black poetry. Major poets for the course include Gwendolyn Brooks, Sonia Sanchez, Amiri Baraka, Yusef Komunyakaa, and Harryette Mullen.

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

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

**195A/410A: Writing Center: Internships - Staff**

**MW 4:30-5:45pm in-person/face-to-face 4 units**

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

May be repeated for up to 8 units of credit.

Credit/No Credit

**195W/410W: Writing Programs Internship  
To Be Arranged**

**-Laflen  
4 units**

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

**Requirements:** *150 hours of work as an intern over the course of the semester; weekly labor log and reflection journal; annotated bibliography; a final portfolio with samples of your work for the internship and a reflective essay*

**198T: Senior Seminar - Cope  
MW 12:00-1:15pm hybrid: in-person & on-line 4 units**

This seminar has several aims: primarily, to increase the ways you can become more engaged and curious readers of poetry; to increase your confidence as writers thinking about literary texts; and to provide you with the language for literary description. The course is not designed as a historical survey course but rather as an introductory approach to poetry from various directions – as public or private utterances; as arranged imaginative shapes; and as psychological worlds, for example. One perspective offered is that poetry offers intellectual, moral and linguistic pleasures as well as difficulties to our private lives as readers and to our public lives as writers.

This senior seminar trains students to read poetry critically and to write about poetry critically – i.e., to write close readings of poems that are driven by an informed, debatable and incisive argument. Students will learn and apply a number of the technical terms involved in the study of poetry, including tone, decorum, irony, syntax, meter, symbol, metaphor, rhyme, speaker, enjambment, apostrophe, closure and so on. Students will also learn the fundamentals of poetic meter.

The main texts we will read together in class are *The Art of Poetry* and (later) *Meter and Meaning*. Lectures will draw on information gleaned both from these texts and from a number of other encyclopedic and introductory texts on the study of poetry. They will also include discussions on individual poems, during which the material read in the assigned texts and presented in the lectures can be applied. Quizzes will contain questions both on the assigned reading material and on any information covered in lectures.

**Presentation:** *Lecture-Discussion. Note that class will meet in person on Mondays; there will be an additional session – via Zoom only – on Wednesdays.*

**Requirements:** *in-class participation, three academic essays, three peer reviews and pop quizzes*

**Required Texts:** 1. Wolosky, Shira. *The Art of Poetry: How to Read a Poem*. Oxford UP, 2008. ISBN: 978-0-19-537118-5 (pbk).  
2. Carper, Thomas and Derek Attridge. *Meter and Meaning: An Introduction to Rhythm in Poetry*. Routledge, 2003. ISBN: 978-0-415-31175-5 (pbk).

**198T: Senior Seminar - 1930s Black Radicalism and Transnationalism  
in African American Literature - Montgomery  
TR 10:30-11:45am synchronous on-line 4 units**

This course investigates the 1930s as a vital moment of black radicalism and transnationalism for African American writers. Departing from the glitz and glamour of the 1920s Harlem Renaissance, as we move into the 1930s and the Great Depression, we see writers explore revolt/revolution, proletarianism, radicalism and transnationalism. We begin with Anna Bontemps' *Drums at Dusk* (1938) ("historical" fiction), W.E.B. Du Bois' *Dark Princess* (romance), Zora Neale Hurston's *Moses, Man of the Mountain* (1939) (biblical revision), and George Schuyler's *Black Empire* (1936) (black speculative fiction).

Addressing key "events" or "moments," we will analyze the determining effects of race relations on the reorientation of U.S. racial, sexual, and regional/transnational politics during the Jim Crow 1930s. We will also closely consider verbal and literary modes including, African retentions, oral traditions, signifying, folklore, and music that has created a uniquely African American literary voice. In an effort to critically map the trajectories of contemporary African American literature we will be interrogating not only the historical and political contexts of the works, but also the ways in which issues of gender, sexuality, and class specifically inform the works. Key questions for the course are: 1) Does literature have a distinctive social purpose? and What makes a text "black"? 2) What does it mean to write about resistance and revolution, even when the outcomes are considered unsuccessful? 3) How does race play a determinative role in culture?

**198X: Senior Portfolio (2 units) - Montgomery  
Asynchronous 2 units**

This is a fully on-line course that asks you to assemble a set of reflections on your experience in the major and your goals—including career goals—for the future. For those who have done work on independent projects in their four-unit classes, it will also give you time to edit and reflect on those, building a portfolio for future job applications, graduate school applications, etc. For those of you who haven't had a chance yet to do those independent projects, it will give you some options, such as developing a creative project based on some of your readings in your other courses.

**Presentation:** *Fully online course. Credit/No Credit*  
**Requirements:** *Several reflection pieces, creative projects, and professional writing (including draft CV).*

**Booklist:** *Several short readings on Canvas or a through a class reader.*

**198X: Senior Portfolio - Laflen  
Asynchronous 2 units**

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

**Method of Presentation:** *Asynchronous; online, self-directed*

**Prerequisites:** *None*

**Requirements Assignments:** *Independent, self-directed portfolio*

**Texts:** *Online readings*

*Credit/No Credit*

**198X: Senior Portfolio - Ghosal  
Asynchronous 2 units**

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

**Presentation:** *Asynchronous; online, self-directed*

**Prerequisites:** *None*

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

**Texts:** *Online course reader*

*Credit/No Credit*

**198X: Senior Portfolio - Fanetti  
Asynchronous 2 units**

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

**Method of Presentation:** *Asynchronous; online, self-directed*

**Prerequisites:** *None*

**Requirements Assignments:** *Independent, self-directed portfolio*

**Texts:** *Online readings*

*Credit/No Credit*



**200A: Methods and Materials of Literary Research - Fanetti**  
**M 6:00-7:15pm hybrid: in-person & asynchronous 4 units**

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

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

You will also complete an extensive syllabus project.

**Required Texts:** (listed alphabetically)

- Belsey, Catherine. *Criticism*
- Culler, Jonathan. *Literary Theory: A Very Short Introduction*
- Filene, Peter. *The Joy of Teaching: A Practical Guide for New College Instructors*
- Fitzgerald, F. Scott. *The Great Gatsby*.
- Harris, Joseph. *Rewriting: How to Do Things with Texts*
- Larsen, Nella. *Quicksand*
- Showalter, Elaine. *Teaching Literature*
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 3rd ed.

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

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

**Presentation:** Lecture-discussion

**Prerequisites:** None

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

**Texts:** Possible text: Mackey, A. & Gass, S. M. (2016). *Second Language Research* (2nd ed.). New York: Routledge

**200E: Curriculum and Assessment -Heather**  
**MW 4:30-5:45pm in-person/face-to-face 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

**215A: Reading/Vocabulary Acquisition - Komiyama**  
**MW 6:00-7:15pm in-person/face-to-face 3 units**

This course will examine classroom approaches, materials, and assessment options appropriate for reading and vocabulary instruction for adult learners of English. Topics will include theoretical foundations of

reading skills development and vocabulary acquisition, teaching of second language literacy and vocabulary, principles of content-based instruction, textbooks and materials design, lesson planning and syllabus design, and assessment techniques.

**Presentation:** Seminar.

**Requirements:** Graded exercises; a project that involves classroom visits, teacher interviews, and/or tutoring an L2 reader; a take-home exam; a theme-based reading unit development

**Prerequisites:** See TESOL prerequisites.

**Texts:** (1) Grabe, W. & Stoller, F. (2019). *Teaching and Researching: Reading* (4<sup>th</sup> Ed.). Pearson; (2) Zimmerman, C. B. (2008). *Word Knowledge*. Oxford University Press. (3) A set of book chapters and articles provided through Canvas.

**220A: Teaching College Composition - Hayes**  
**R 6:30-9:20pm in-person/face-to-face 4 units**

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

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

**Presentation:** Discussion, Workshops, Presentations

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

**Texts:** *The Norton Book of Composition Studies* (2009 W. W. Norton & Company), Edited by Susan Miller, ISBN: 978-0-393-93135-8  
*A Guide to Composition Pedagogies* (2013 Oxford UP) by Gary Tate, Amy Rupiper Taggart, Kurt Schick, and H. Brooke Hessler, ISBN: 0199922160  
*Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom, 2nd Edition* (2011 Jossey-Bass) by John C. Bean, ISBN: 0470532904

**220R: Topics in Rhetoric—History of Rhetoric - Dunn**  
**TR 4:30-5:45pm in-person/face-to-face 4 units**

Human societies exist on the basis of cooperation, but what makes humans decide to cooperate with one another? What is actually happening when someone “convinces” someone else to do/think/want/believe something? Why is *he* so dumb that he can’t see I’m right? Why won’t she listen to reason? Why are *they* willing to listen to and believe this bozo when he’s clearly an egomaniacal sociopath? These are questions that have frustrated scholars, parents, philosophers, educators, siblings, politicians, and, on some level, every human with capacity for self-reflection. These questions are also, essentially, all shades of the question at the center of this course: What is rhetoric? We will be studying how a variety of people across human history have answered, pontificated on, clarified, and muddled this question. We will read theoretical treatises directly interrogating the nature of rhetoric itself—works such as Plato’s *Phaedrus* and Campbell’s *The Philosophy of Rhetoric*. We will read/view examples of “texts” expressly created to achieve a rhetorical goal like Jonathan Edwards’ “Sinners in the Hands of an Angry God” and Ida B. Wells’ “Lynch Law in All of its Phases.” And we will consider “texts” that were perhaps not created with rhetorical influence in mind, but that provide insight into the nature of rhetoric, including texts such as the film *Twelve Angry Men*, and the landscape architecture of Sac State. Studying centuries of answers to the question “What is rhetoric?” will hopefully allow us to better understand and interrogate the rhetorical practices of others as well as our own,

ultimately providing insight into how we can live and *do rhetoric* more effectively and more justly.

**Presentation:** *lecture, discussion, student presentation*  
**Requirements:** *Class discussion and participation, several short response papers, a short major author biography, 2 midterm papers, and a term paper.*

**Likely Texts:** *Phaedrus – Plato*  
*Rhetoric – Aristotle*  
*Selections from On the Ideal Orator – Cicero*  
*Selections from Institutio Oratoria – Quintilian*  
*The Book of the City of Ladies - Christine de Pizan*  
*Selections from The Philosophy of Rhetoric – George Campbell*  
*Selections from Lectures on Rhetoric and Belles Lettres – Hugh Blair*  
*Democracy and Education – John Dewey*  
*A Rhetoric of Motives – Kenneth Burke*  
*The Postmodern Condition - Jean-François Lyotard*  
*Numerous other articles, speeches, and nontraditional “texts”*

**230A: Writing Fiction – Williams**  
**W 6:30-9:20pm in-person/face-to-face 4 units**

This course is designed for writers with substantial experience writing fiction. You will write, rewrite and complete two short stories. We will analyze modern short stories and discuss what makes them successful. We will study the craft of storytelling across various genres.

**Presentation:** *Lecture, discussion and workshop*  
**Requirements:** *Online quizzes, in-class writing assignments and multiple drafts of original short stories*

**Texts:** *Matthew Salesses, Craft in the Real World; Junot Diaz, Drown; Various handouts throughout the semester*

**230D/130D: Meter and Rhythm – McKinney**  
**MWF 10:50am synchronous on-line 4 units**

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

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

**Texts:** *Poetic Meter & Poetic Form, Fussell*

*Poetic Designs: An Introduction to Meter, Verse Forms, and Figures of Speech, Adams*  
NOTE – 130D texts are the same.

**250F: Whitman and Dickinson – Sweet**  
**MW 4:30-5:45pm in-person/face-to-face 4 units**

Once asked to define poetry, Emily Dickinson responded, “If I read a book and it makes my whole body so cold no fire can warm me I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry.” The works of both Dickinson and her contemporary Walt Whitman often strike receptive readers with such power. These two innovative, nineteenth-century U.S. poets broke all the literary rules of their age as they composed works that challenge the very notion of what poetry is and what it can do. While Whitman set out to construct a poetic voice grand enough to speak for his nation in the self-described “barbaric yawp” of *Leaves of Grass*, the elusive and intensely private Dickinson would liken her own poetic voice to a “loaded gun,” whose report would sound from surrounding mountains. In common, the two writers would harness the power of poetic expression to explore such vital, subversive, and urgent themes as sex and the body, death, desire, loneliness, transcendence and despair. In this course, we will read the poetry of both authors alongside contemporary writings and a selection of critical works.

**Requirements:** *In-class participation, presentation, analytical essays.*  
**Texts Likely to Include:** *Michael Moon, ed.: Leaves of Grass and Other Writings (Norton ISBN: 978-0393974966); R.W. Franklin, ed.: The Poems of Emily Dickinson: Reading Edition (Belknap ISBN: 978-0674018242); Ralph Waldo Emerson: Nature and Selected Essays (Penguin ISBN: 978-0142437629) and a selection of additional reading and critical essays that will be available online.*

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

Provides interns with an opportunity to apply tutoring principles while working at tutors in the writing center.  
Note: ENGL 195A is a paired course with ENGL 410A, which meets at the same time in the same room. The graduate level class has a significantly increased reading, writing, and research component.  
May be repeated for up to 8 units of credit.

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

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

**410W/195W: Writing Programs Internship –Laflen**  
**To Be Arranged 4 units**

This course provides students with an opportunity to reflect critically and constructively on their work as an intern for the campus writing program, the University Reading and Writing Center, the Graduation Writing Assessment Requirement, the Writing Across the Curriculum Program, or an organization that partners with Sac State’s Community Engagement Center. Interns are required to spend 150 hours over the course of the semester on the job, not including time spent preparing logs, reports, or other materials required for academic credit. The

internship itself must involve substantive work that draws upon the student's skills, including, but not limited to, writing, editing, proofreading, web design, document production, grant writing, and document analysis. Coursework completed alongside the internship will help students to think about how the internship relates to coursework in English, your professional skills, and your career goals.

**Requirements:** *150 hours of work as an intern over the course of the semester; weekly labor log and reflection journal; annotated bibliography; a final portfolio with samples of your work for the internship and a reflective essay*

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

Completion of a thesis, project, comprehensive examination. In addition, students will be asked to edit and reflect on their portfolio projects from coursework.

**598T: TESOL Culminating Experience** - Heather  
**MW 6:00pm-7:15pm in-person/face-to-face** **3 units**

Review of the field of TESOL in preparation for the M.A. Comprehensive Examination. TESOL students who choose the thesis or project options for the culminating experience should also register for this course.

**Presentation:** *Seminar.*

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

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

**Text:** *No book required*