Sacramento State
English Department
Course Description Booklet

Fall 2019

Available Online:
http://www.csus.edu/engl/courses.html
1X: College Composition Tutorial  - Staff
Offers supplemental instruction in elements of composition and assists students in mastering the writing process with special emphasis on planning and revising essays. Instruction takes place both in a traditional classroom setting and in small group and individual tutorials. Students enrolled in this tutorial must also be co-enrolled in a first-year composition course as the focus will be drafting and revising the work done for the primary writing course.

Co-requisite: ENGL 5 or ENGL 5M or ENGL 10 or ENGL 10M or ENGL 11 or ENGL 11M
Graded: Credit/No Credit
Units: 1.0
Note: May be taken for workload credit toward establishing full-time enrollment status, but is not applicable to the baccalaureate degree.

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

Requirements: Must write a minimum of 5000 words.
G.E.: Fulfills area A2 of the GE requirements.

5M: Accelerated Academic Literacies for Multilingual Writers  - Staff
Intensive, semester-long course to help multilingual students use reading, writing, discussion, and research for discovery, intellectual curiosity, and personal academic growth - students will work in collaborative groups to share, critique, and revise their reading and writing. Students will engage in reading and writing as communal and diverse processes; read and write effectively in and beyond the university; develop metacognitive understandings of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses.

Requirements: Must write minimum of 5000 words.
G.E.: Fulfills area A2 of the GE requirements.

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

Requirements: A minimum of 5,000 words to be completed in ENGL 10 and ENGL 11.
G.E.: Completion of ENGL 10 & ENGL 11 will fulfill area A2 of the GE Requirements.

10M: Academic Literacies I for Multilingual Writers  - Staff
Year-long course (combined with ENGL 11) to help multilingual students use reading, writing, discussion, and research for discovery, intellectual curiosity, and personal academic growth - students will work in collaborative groups to share, critique, and revise their reading and writing. Students will engage in reading and writing as communal and diverse processes; read and write effectively in and beyond the university; develop a metacognitive understanding of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses.

Requirements: A minimum of 5,000 words to be completed in ENGL 10M and ENGL 11M.
G.E.: Completion of ENGL 10M & ENGL 11M will fulfill area A2 of the GE Requirements.

16: Structure of English  - Seo
M/W 1:30-2:45pm
Introduction to the terminology and structure of traditional grammar; analysis of the standard rules for agreement, punctuation, pronoun reference, etc.; introduction to social variance with respect to usage-standard vs. non-standard; and a description of the English sound system (vowels and consonants) and its relationship to standard orthography (sound/letter correspondences) spelling rules.
Prerequisite: ENGL 5 or equivalent.

20: College Composition II  - Staff
An advanced writing course that builds upon the critical thinking, reading, and writing processes introduced in English 5 or 10/11. This class emphasizes rhetorical awareness by exploring reading and writing within diverse academic contexts with a focus on the situational nature of the standards, values, habits, conventions, and products of composition. Students will research and analyze different disciplinary genres, purposes, and audiences with the goals of understanding how to appropriately shape their writing for different readers and demonstrating this understanding through various written products.
Prerequisite: 30 units and a grade of C- or better in ENGL 5 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
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)

30B: Introduction to Fiction Writing – Williams
M/W 12:00-1:15pm
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. Class sessions will combine discussion, in-class activities, lecture and in-class critiques of formal written assignments (i.e. workshop sessions). Success in this course requires regular attendance, meaningful participation and weekly reading and writing assignments. The class will culminate in students producing a portfolio of several short stories, which have been revised and workshopped.

Presentation: Lecture, discussion and workshop

Requirements: Weekly quizzes, attendance, in-class writing assignments, preparation for class discussions and multiple drafts of two short stories

Texts: Annie Proulx's "Close Range: Wyoming Stories"; Anne Lamott's "Bird by Bird: Some Instructions on Writing and Life"; James Thomas and Robert Shapard's "Flash Fiction Forward"

Note: Registration for 30B opens on May 9th. Students with earlier registration dates can go to mysacstate starting on 5/9 and add the course then.

30C: Introduction to Writing Poetry - McKinney
M/W/F 9:00-9:50am
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).

Required Text: Small Sillion, Joshua McKinney; Writing and Workshopping Poetry, A Constructive Introduction by Stephen Guppy

Note: Registration for 30C opens on May 9th. Students with earlier registration dates can go to mysacstate starting on 5/9 and add the course then.

40A: Introduction to British Literature I - Zarins
T/R 3:00-4:15pm
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-discussion

Requirements: Short papers/writing assignments, quizzes, midterm, final

Texts: Norton Anthology, 10th edition, volumes A and B (I will order the ABC package, but you only need A and B—get whichever is less expensive)


50A: Introduction to American Literature I – Sweet
T/R 4:30-5:45pm
Writers have long represented America as an exceptional place—a city on a hill, a nation promising liberty and justice for all comers, and a land where anyone can achieve success through hard work and determination. Our study of literature from the fifteenth century to the Civil War will explore how these utopian visions of America stand up against the realities of American life in times of colonization, war, slavery, economic and geographic expansion, and changing attitudes toward religion and the role of women in society. Our readings will include chronicles of European exploration; the poetry of Anne Bradstreet, Emily Dickinson, and Walt Whitman; the essays of Benjamin Franklin, William Apeps, Ralph Waldo Emerson, Frederick Douglass, and Henry David Thoreau; and fiction by Edgar Allan Poe, Nathaniel Hawthorne, and Rebecca Harding Davis.

Requirements: On-line quizzes, weekly study log, in-class essays, midterm, and final.

Presentation: Lecture-Discussion


60: Reading for Speed & Efficiency - Staff
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 - Martinez
T/R 12:00-1:15pm
WRETCHED LOVE
“Way before we enter into contracts that confirm that our relations are a result from choice, we are already in the hands of the other—a thrilling and terrifying way to begin.”

- Judith Butler

Designed around analyzing intimate bonds and the permutations of heartbreak, we will read for love in works written in English yet that place writers and their texts within colonial, post-colonial, and literary contexts. How, in these contexts, is love characterized on the fictional page? And what might the lover's break-up and his/her spinning into narcissistic despair teach us about the self, others, and how we love? Through the analysis of novels, short stories, plays, graphic novels, and music videos, we will consider the transformative states of the lover's (un)becoming, that is, for how human consciousness is constituted by bonds and how the lover transcends crisis in the moment of the epiphany that surfaces in love's very failure. Indeed, love itself becomes narcissistically yet optimistically illuminating, even in its oppressive hold. Traverses genres, periods and
cultures to examine how literary style reflects cultural heritage and how literary voice transcends national cultures.

Presentation: Lecture and lecture-discussion.
Booklist: 
- Juan Rulfo, Pedro Paramo (1955)
- Gabriel García Márquez, Selected Stories (1968)
- Toni Morrison, Beloved (1987)
- Chínua Achebe, Things Fall Apart (1958)
- Chinua Achebe, Things Fall Apart (1958)
- Chinua Achebe, Things Fall Apart (1958)
- David Henry Hwang, M. Butterfly (1988)
- Jhumpa Lahiri, Interpreter of Maladies (1999)
- Marjane Satrapi, Persepolis (2000)
- Chimamanda Ngozi Adichie, We Should All Be Feminists (2014)
- Warsan Shire, warsan vs. melancholy (2012)
- Beyoncé Knowles-Carter, Lemonade (2016)
- Junot Díaz, This Is How You Lose Her (2012)
- Canvas Reader (to include short stories by critical essays and theoretical sources)


109: Introduction to Film Studies - Rice
W 6:30-9:20pm
This course introduces students to film studies. Students will learn the basic vocabulary of film and will learn how to apply this vocabulary and read films through this lens. Students will also learn how to write about film in a variety of discourses from the personal commentary about films to reviews of films to academic theoretical ways for evaluating and analyzing films. Most of this class is designed around learning how to write about film within film studies as a discipline. Elements of film that will be carefully examined include mise-en-scene, lighting, sound, framing, editing, camera movement, production design, stars as texts, genre, film industry, and others.

Presentation: Screening of films and of scenes of films, discussions, lectures, writing workshops.
Requirements: Short, formal critical-analytical essays, Midterm exam and final exam.
Texts: A Short Guide to Writing About Film Timothy Corrigan (any edition), Film: A Critical Introduction, 3rd edition, Maria T. Pramaggiore and Tom Wallis

109X: Writing-Intensive Workshop - Staff
Student-centered group tutorial which will offer supplemental instruction in elements of academic writing taught in writing-intensive upper-division courses; it will provide support to students concurrently enrolled in writing-intensive upper-division courses throughout the writing process, including drafting, revising, and editing, for a variety of papers.

Prerequisite: WPJ Placement score of 70; student who receive a 4- unit placement on the WPJ.
Co-requisite: Writing-Intensive upper-division course.

110A: Linguistics and the English Language - Heather
T/R 10:30-11:45am
T/R 3:00-4:15pm
English 110A is a survey course in modern linguistics for students who have had no previous formal studies in linguistics. Topics include description of English sounds (phonetics) and sound patterns (phonology), the structure of words (morphology), sentence structure (syntax), meaning (semantics and pragmatics), language acquisition, and social patterns of language use.

Presentation: Lecture-discussion.
Prerequisites: None, but English 110J, 110Q, or 16 highly recommended.
Requirements: Quizzes, homework, online discussions.

110J: Traditional Grammar and Standard Usage - Clark
T/R 12:00-1:15pm
This is a survey course covering basic issues about the nature of language in general (and English in particular) and concepts in traditional grammar. Topics to be covered include parts of speech (nouns, verbs, etc.) and their various functions, clause and sentence types and functions, and the conventions of standard written English (punctuation and usage). Understanding these concepts will give future teachers a foundation for a variety of issues important in English classes, including grammar, punctuation, and writing. The course will include a unit on how to respond to errors in student punctuation. However, you should not expect this to be primarily a course on “how to teach”; rather, it is to build your own knowledge about the formal aspects of the English language.

Presentation: Lecture and in-class pair/group work & discussion.
Requirements: 2 midterms, 1 paper, 1 final exam.

110P: Second Language Learning and Teaching - Komiyama
M/W 12:00-1:15pm
M/W 4:30-5:45pm
This course will introduce students to the major theories and issues in second language acquisition, as well as the theories and assumptions underlying historical and current trends in second language pedagogy. The materials and activities introduced in class will focus on the acquisition and teaching of English as a second/foreign language, in particular. Because the content of this course assumes some prior knowledge of linguistics, it is recommended that students have completed or are currently enrolled in English 110A: Linguistics and the English Language (or equivalent).

Presentation: Lecture-discussion.
Prerequisites: None, but English 110A is recommended.
Requirements: Two projects; quizzes; teaching demonstration (as a group project).
Texts:
110Q: English Grammar for ESL Teachers - Clark
T/R 1:30-2:45pm
English 110Q is a survey of English grammar, especially focusing on structures that are relevant to teaching second-language learners of English. The emphasis is on sentence-level grammar (syntax and morphosyntax, not discourse and pragmatics).

Presentation: Lecture-discussion.
Pre-requisites: None; but prior enrollment in English 16 or 110J, and prior or concurrent enrollment in 110A is recommended.
Requirements: Two Mid-terms, final exams and Project.

116A: Studies in Applied Linguistics - Clark
T/R 10:30-11:45 am
T/R 3:00-4:15 pm
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 literacy acquisition and the second language learner.

Presentation: Lecture-discussion.
Requirements: Three examinations, three minor assignments, three major assignments.
Texts: Moustafa, Beyond Traditional Phonics; Course Reading Packet.

116B: Children’s Literary Classics - Zarins
T/R 9:00-10:15 am
In this class, we will study a variety of children’s books targeted toward different ages (from ages 0 to 18, though the focus will be on K-6 readers). Be prepared to read roughly a novel a week. Despite the wide range of these readers and the fact that the texts span the early 20th century to today, common themes persist, and in this course we will explore some of those themes: entrapment and isolation; social differences and racial prejudice; the challenges of living with a physical or cognitive disability; and the power of words and images. Through class discussion, extensive projects, possible visiting speakers, 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 are reading children’s books for their own sake, and those who seek to bring literature alive to children.

Presentation: Lecture-discussion
Requirements: Several short writing assignments/paper, class presentation, quizzes, exams; several community engagement projects including reading to children
Texts: Texts may include Charlotte’s Web by E. B. White; Holes by Louis Sachar; Rules by Cynthia Lord; Ghost, Jason Reynolds; The Conch Bearer by Chitra Banerjee Divarkaruni; It Ain’t So Awful, Falafel, by Firoozeh Dumas; selected fairy tales, picture books TBA.

116B: Children’s Literary Classics - Staff
M/W 12:00-1:15 pm
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.

120A: Advanced Composition - Martinez
T 6:30-9:20 pm
CERVANTES’ DON QUIXOTE

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

- Miguel de Cervantes

The writing process can also cause someone to lose their mind. Why not bring the two together — "too much reading" and "too much writing" — and create an experiment around the sanity of the English major? I call this experiment, advanced composition (or an intensive writing and reading workshop). This course is about the writing process, which will include feedback from peers and yours truly. It is also a course about one of the most important books ever written, entitled The Ingenious Gentleman Sir Quixote of La Mancha or just Don Quixote (Part I in 1605, Part II in 1615). How do writers dare to write about such a towering author and this so-called "first modern novel"? How might you, my dear Sac State student, dare to write about the celebrated Cervantes and his legendary knight? Where might you even begin? This course helps you understand those essential steps, from "how to read" to "how to produce critical thinking" to "how to present good analysis on the page"? It all begins in the pre-writing stages and reading with an awareness as a writer. Each week, you will immerse yourself in selected chapters of Don Quixote, and, as a class, we will enter intriguing realms of study to become experts of Cervantes and Don Quixote. In addition to exploring a variety of theoretical situations and genres, we will examine provocative themes like love and fantasy, physical comedy and violence, and wise-madness versus foolish-sanity. The semester-long study will illuminate a multiplicity of trajectories that confront an overwhelming list of commentary on Cervantes’ work and aesthetic.

Presentation: Lecture, lecture-discussion, and workshop.

120A: Advanced Composition - Lupo Montgomery
T/R 1:30-2:45 pm
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. Authors include but are not limited to Zora Neale Hurston, Jean Toomer, Nella Larsen, Claude McKay and Langston Hughes.

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 and databases. The writing assignments include critical and reflection essays, a proposal, an annotated bibliography, two short papers, a research prospectus, and a short presentation. These different kinds of writing will contain arguable theses and demonstrate personal engagement with diverse
aspects and issues of the Harlem Renaissance/Jazz Age. In addition, these assignments will encourage increased sophistication in critical reading and writing with a purpose, including addressing multiple audiences through a range of styles and voices.

120A: Advanced Composition - Cope
M/W 3:00-4:15pm

The purpose of this course is to train you, as English majors, how to read and write critically about poetry, according to the conventions of academic writing in English literature.

The course is divided into two halves. The first half is reading-heavy. We will read and study most of a textbook called Reading Poetry: An Introduction (Routledge, 2007 – hereafter RP). RP will cover such topics as meter and rhythm, syntax, figurative language, poetic voice, tone, irony, ambiguity, the sonnet, allusion, influence, intertextuality, closure, pluralism and undecidability. Reading comprehension will be tested through weekly quizzes and through in-class exercises on the assigned chapters of RP. During the first half of the course we will also read three challenging texts in literary theory: regarding structuralism, Roman Jakobson’s essay “Linguistics and Poetics” (1960); regarding deconstruction, Roland Barthes’s essay “The Death of the Author” (1967); and regarding reader response theory, Stanley Fish’s essay “Is There a Text in This Class? The Authority of Interpretive Communities” (1980). We will revisit these theoretical texts throughout the course.

The second half of the semester is devoted to application. Our work with RP and the theoretical texts will prepare us to examine three poems in some detail: John Keats’s “Ode on Melancholy,” John Keats’s “If By Dull Rhymes” and Lord Byron’s “The Prisoner of Chillon.” We will read one secondary text (a scholarly article from a peer-reviewed journal) on the latter two poems, facilitating discussion on how to incorporate literary criticism into an original academic argument about a poem. The remainder of the course is devoted to writing practice and conferencing.

Students will complete one major essay in the course: an essay that advances an original academic argument about a poem (the primary text), strengthened primarily by close reading but also supported by three secondary texts. Each student will be responsible for choosing his or her own poem out of eight poems total: seven are available in the course-pack, and one is available in RP. Students will also choose their own topic and thesis. Writing projects before the final essay is turned in include i) a carefully prepared analytical paragraph (ideally to be included, eventually, in some form, in the essay draft), ii) an abstract and annotated bibliography and iii) an essay draft, which will be peer-reviewed in class. The second and final draft of the essay will be due after the final day of class.

Note: three important documents related to the course –
1. “Student Handbook and Contract,”
2. “Papers: General Criteria” and
3. “Why a Cell Phone Policy Exists” – can be found at the following site: https://www.csus.edu/faculty/c/jonas.cope/

Presentation: Lecture, discussion, workshop

Requirements: Weekly quizzes, in-class writing exercises, paragraph drafts, peer reviews, an annotated bibliography and a final essay.

Required Texts:
2. Course-pack (available at University Copy and Print).

120C: Composing Disability and Access - Dunn
T/R 4:30-5:45pm

“According to [disability studies] scholars and activists, disability is popularly imagined as a medical ‘problem’ that inheres in an individual, one that needs to be fixed (‘cured’) and is cause for sorrow and pity. DS countermands this popular belief by arguing that disability is a mode of human difference, one that becomes a problem only when the environment or context treats it as such.” –Margaret Price, Mad at School: Rhetorics of Mental Disability and Academic Life

This is a course about effective, ethical, and professional writing. It is also a course about disability, as conceived through the disability studies lens described above. In this course we will study the representation of able and differently-abled bodies through a variety of genres and mediums. First, we will look at linguistic and cultural construction of “disability” through a variety of texts, including popular literature, professional/technical communication, legislative, scholarly, and judicial writing, and others. These texts function in society to (re)construct cultural and social definitions of disability. These definitions in turn have tangible (often negative) impacts on broad swathes of individuals identified as “disabled.” Second, we will compose a variety of academic and professional writing genres – such as rhetorical analyses, accessibility guides, usability reports, and traditional academic writing – that are specifically composed for audiences with various accessibility needs.

Requirements: A variety of in-class writing assignments, class discussion and participation, three short response papers (500-600 words each), a rhetorical analysis (1200-1500 words), a usability report of a website (1200-1500 words), and an accessibility guide for a building on campus (2000-2500 words).

Possible Texts:

G.E.: Fulfills Writing Intensive Requirement
that diminish us. It brings to mind women who have stood up, spoken back, risked lives, homes, relationships in the struggle for more bearable worlds.” (Ahmed, 2017, p. 1).

Critical and active hope is a concept that some argue is both guiding principle of doing feminism in public spheres, foundational to what Sara Ahmed (2017) calls “living a feminist life,” and a consequence of doing this work. In this course, we will borrow Ahmed’s notion of “sweaty concepts” to interrogate how rhetorics of hope construct (and are constructed by) the work of feminist writers, activist, and rhetors in a variety of settings. We will inquire critically and engage deliberately in, what Cheryl Glenn (2018) calls, “rhetorical feminism” to ask new questions about our past, to explore a more global concept of doing feminism, to reshape, retell, and making meaning. Using rhetorical feminist practices, then, we will engage in archival research to recapture, remember, and write about the struggle for a feminist future where hope is “earned through study, through resisting the ease of despair, and through digging tunnels, cutting window, opening doors, or finding the people who do these things” (Solnit, 2016, p. 142)

G.E.: Fulfills Writing Intensive Requirement

120R. Topics in Rhetoric—The Rhetoric of Gaming - Hayes
M/W 3:00-4:15pm
English 120R is a rotating topics course in rhetoric that meets the Writing Intensive requirement. In this section, students will investigate the rhetoric of gaming culture. Through an exploration of different media created and consumed by members of gaming communities, we will work to understand how those communities understand membership, argue, present evidence, elevate some members, work to silence others, and resolve conflict. Units in the course will include the following:
- From Noob to Vet - Gaining Membership in Gaming Communities
- Tom Hanks is our Cleric – Dungeons and Dragons and the Satanism Scare
- Ready. Fight! - Arguments in Gaming Communities
- The Dark Side - Online Hate and Harassment

Presentation: Lecture-Workshop
Requirements: Regular reading response posts online, four essays, peer review


G.E.: Fulfills Writing Intensive Requirement

121: Writing Center Tutoring - Staff
One-on-one tutoring in reading and writing at the University Writing Center. Student writers will meet with assigned tutor an hour a week. Topics could include understanding assignments, prewriting, revising, reading strategies, editing strategies, integrating research, etc. Students must sign up for a regular tutoring session time during week two of the semester at the University Writing Center. Note: this is a one unit course.

125A: Literature and Film for Adolescents - Fanetti
M/W 1:30-2:45pm
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, and group activities.

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


Our textbook will be Teaching Young Adult Literature Today, 2nd ed., Judith A. Hayn and Jeffrey S. Kaplan, eds.

125B: Writing and the Young Writer - Fanetti
M/W 3:00-4:15pm
Starting from the premise that masterful communication is the cornerstone skill for all areas of scholarship and citizenship, we will discuss the ways and means of teaching writing to students at the critical middle and secondary levels. We will engage in activities to help us understand our own writing processes and we will read theoretical and practical texts as we think about best practices for encouraging students to become clear, interesting, critical writers, thinkers, and members of community.

Presentation: Discussion, light lecture, and group activities.

Prerequisites: Eng 110J or equivalent, Eng 20 or 120A

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


125E: Academic Reading & Writing in a Second Language - Komiyama
T/R 4:30-5:45pm
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); a lesson demonstration

Texts: (1) Nation, I. S. P. (2009). Teaching ESL/EFL Reading and Writing, (2) TBA.

130D: Meter and Rhythm - McKinney
M/W/F 10:00-10:50am
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
Small Sillion, Joshua McKinney

130J: Writing Feature Film Scripts - Williams
M/W 3:00-4:15pm
This class will introduce students to the craft and art of screenwriting. Students will learn how to pitch, notecard and eventually write a screenplay. This course will have a strong emphasis on outlining and rewriting. Writing well can be a lonely and arduous task, and there truly is a cost to creating something great, but this effort and focus is what makes the outcome so rewarding. The goal of this class is to give students the foundation and tools necessary to take a good idea and transform it into a great screenplay.

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

130Y: Creative Writing for Young Audiences - Zarins
T/R 10:30-11:45am
In this creative writing course, we will learn how to write for children, a field with a vast array of genres for different ages, including picture book texts, early readers, middle grade novels, and young adult novels. The course will give an overview of these genres and through multiple assignments allow students to craft picture book texts and novel chapters, as well as perform multiple in-class assignments.

Presentation: Lecture-discussion
Requirements: writing assignments, reading assignments
Texts: Cheryl Klein, The Magic Words, Ann Whitford Paul, Writing Picture Books, and others

140C: The English Renaissance - Yen
T/R 4:30-5:45pm
The English Renaissance, or early modern period, was a time when political power was still largely concentrated in the court, the main source of patronage and various avenues of career advancement. Literature was mostly written for a court audience by courtiers, people who served the queen or king—Elizabeth, James I, or Charles I, for the period covered in our course. But as the period progressed, literacy became more widespread, ordinary people began to achieve greater economic prosperity, and through

the efforts of sometimes unscrupulous printers and booksellers, non-aristocratic folks gradually began to have access to literary texts which had previously only been available through manuscript circulation in court coteries.

The Renaissance was also a time of great change in terms of how people viewed the world and their place in it. During this time of transition from the Middle Ages to the modern age, people began to travel to new lands as well as to develop new scientific knowledge. They found that they could renegotiate their relationships to God, to their rulers, and to each other—and along the way, they also discovered fresh possibilities for social mobility and "self-fashioning." As the poet John Donne put it, for many people it was a time when "new philosophy calls all in doubt"—new "philosophy," or new ways of thinking, opened up questions that had never been asked before.

Apart from short lectures, there will be plenty of opportunities for class discussion, and I expect everyone to come to class prepared to contribute personal interpretations of our assigned readings, in both large and small group discussions.

Presentation: Lectures and small group discussions.
Requirements: Quizzes, mid-term, 5-page essay, and final exam.

140M: Modern British Drama, 1889 – Present - Gieger
W 6:30-9:20pm
We will read, discuss, analyze, and write about British plays (some one-acts and many full-length) from the late Victorian period into the early twenty-first century, locating the works in their historical, cultural, and theatrical contexts. We will also keep some topics and themes before us throughout the semester: home, family, and the individual; the “fallen” woman; love, divorce, sex, & marriage (not necessarily in that order); class divisions and social responsibility; mystery & crime (and parody); comedy: wit and absurdity; the teacher and the teaching; the lessons, uses, and abuses of time/history. We will read a lot of plays to give us a wide exposure (or re-exposure) to British drama and its playwrights these last 130 years. Whenever possible, we will also watch clips from film, television, or stage productions of our plays. Some of the plays we study will feature moments of profanity, violence, and/or sexuality.

Presentation: Lecture/Discussion
Requirements: Midterm and final exam, weekly response papers, reading quizzes, creative project, longer essay (and rough draft) that incorporates scholarly research
Texts: Pinero, The Second Mrs. Tanqueray (Broadview ISBN: 9781551116877); Wilde, Lady Windermere’s Fan (Dover ISBN: 9780486400785) and The Importance of Being Earnest (Dover ISBN: 9780486264783); Shaw, Pygmalion (Simon & Schuster/Pocket: Enriched
Shakespeare’s “final” drama (and the “problem” comedy, and, finally, a history play often considered supported by evidence, the capacity to “inhabit” historically and culturally generally—skills including textual analysis, constructing cogent arguments and a researched Annotated Bibliography assignment linked to character analysis.

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:
McDonald, The Bedford Companion to Shakespeare (2nd Edition, Bedford/St. Martin’s 978-0312248802); Macbeth (Folger/Simon & Schuster 978-0-7434-7710-9); King Lear (Penguin 978-0143128557); Antony & Cleopatra (Modern Library/Randolph House 978-0812969184); Measure for Measure (Bedford/St. Martin’s 978-0312395063); Cymbeline (Oxford 978-0199336304); King John/Henry VIII (Signet 978-0451529237).

154C: Shakespeare — Later Plays - Gieger
T 6:30-9:20pm
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 and 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 entries from Russ McDonald’s The Bedford Companion to Shakespeare to help us 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:
Weekly reading quizzes (consisting mostly correctly identifying quotations from assigned readings), in-class presentations, a midterm exam and a final exam or essay.

Required Texts

150B: American Romanticism - Sweet
T/R 1:30-2:45pm
The “wild delight” of Emerson’s transcendentalism, the horror and madness of Poe’s fiction, and the “Vesuvian” emotions of the poetry of Dickinson all share a Romantic fascination with the extremes of the human experience. In this class, we will explore works of early to mid-nineteenth-century American literature that reflect upon the intensities and mysteries of life and that represent searching quests for knowledge of Nature, God, beauty, and the self. We will also inquire into the ways in which writers of the Romantic era both embrace and resist Enlightenment-era perceptions of the world as knowable and governed by rational order. Our study will begin with eighteenth-century texts that straddle the Enlightenment and Romantic eras and then we will turn to mid-nineteenth century poetry, essays, short stories, and novels.

GE: Fulfills Writing Intensive Requirement
Presentation:
Lecture-discussion.

Requirements:
Weekly reading quizzes, short analytical essays, in-class writing, final-exam.

Texts Likely to Include:

G.E.: Fulfills Writing Intensive Requirement

This class is a study of Milton’s poetry, with attention paid to his literary sources (emphasizing the Bible, Homer, Virgil, Spenser and Shakespeare); contemporary debates on church and state government; his controversial prose on the freedom of the press, divorce laws and Christian doctrine; and his decisive influence on the course of English poetry. The course will also examine the advantages and limitations of a diverse range of interpretive techniques and theoretical concerns in Milton scholarship and criticism. Besides familiarizing students with a broad selection of Milton’s work, the course will help develop skills appropriate to the study of literature more generally—skills including textual analysis, constructing cogent arguments supported by evidence, the capacity to “inhabit” historically and culturally different perspectives and the ability to reflect critically on these perspectives.

Assignment works of poetry include several early lyric poems, college exercises and verse letters—“L’Allegro,” “Il Penseroso” (1631) and “Lycidas” (1638) prominent among them; a selection of sonnets; the masques Arcades” (1632) and Comus (1634); and the late masterpieces Paradise Lost (1667), Paradise Regained (1671) and Samson Agonistes (1671). Works of prose will include selections from The Reason of Church Government (1642), An Apology for Smectymnuus (1642), The Doctrine and Discipline of Divorce (1643), Areopagitica (1644), Second Defense of the English People (1654) and Milton’s unfinished manuscript On Christian Doctrine. Prospective students should be aware that the course is almost entirely focused on poetry. Most of the longer prose works will be read in selections. There is not only a lot of poetry, in fact, but a lot of difficult poetry: steeped in allusions to classical, medieval and early modern (i.e., Renaissance) texts and often arranged according to a syntax and style that resembles the Latin language.

Note: three important documents related to the course –
1. “Student Handbook and Contract,”
2. “Papers: General Criteria” and
3. “Why a Cell Phone Policy Exists” – can be found at the following site: https://www.css.edu/faculty/colascope/
M/W 12:00-1:15pm
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: Small Sillion, Joshua McKinney

150R: American Regionalism - Lee
T/R 12:00-1:15pm
Revising for an Audience
American Regionalism, a major U.S. literary movement, reflects, represents, and influences U.S. citizens from all walks of life, but in different ways. Investigation of the role that regionalism plays in relation to literary representations that depict the conflicting and complex social, cultural, and historical formation of racialized and gendered identities while the nation rebuilds itself after sectional divisions. Interpret and analyze short stories and novels written by American Regionalist writers, Ambrose Bierce, George Washington Cable, Charles Chesnutt, Theodore Dreiser, Alice Dunbar-Nelson, Bret Harte, and Sarah Orne Jewett.

Presentation: Discussion

Requirements: One 8- to 10-page paper, with multiple revisions, and various assignments building to the final paper.

Texts: Dreiser, Sister Carrie (978-0226424309); Lee, Guidelines for Critical Reading: Thinking, and Writing; and a course reader of other novels that are available online for free.

170G: Modern Poetry - Wanlass
T/R 1:30-2:45pm
What makes poetry “modern”? How do we read the modern poem? These are two of the questions we will explore in our study of modern poetry written in English. We will begin the course with Whitman and Dickinson and will then explore such poets as Hopkins, Yeats, Frost, Stevens, Williams, Moore, Bishop, Eliot, Cummings, Hughes, Auden, Thomas, Levertov, Rich, and Song. Our emphasis will be on reading the poems as closely as possible for understanding and appreciation.

Presentation: Discussion, brief lectures.

Requirements: Two papers. Midterm Exam.

Texts: To be selected.

170M: Literatures of Sexuality - Martinez
T/R 3:00-4:15pm
"Queerness is not yet here. Queerness is an ideality. Put another way, we are not yet queer.

We may never touch queerness, but we can feel it as the warm illumination of a horizon imbued with potentiality."

– José Esteban Muñoz

Muñoz begins Cruising Utopia with a poetic musing that reconceptualizes queerness as utopic. His proposal engages readers in a search for the potential of queerness that is futurity bound. This imaginative call will guide our own cruising through the literature of the course. Together, we will examine the relation between sexuality and literature, as well as explore different conceptions of sexuality over time and across cultures, especially the rhetorical strategies employed in representations of sexuality in literary texts. How does Muñoz’s theoretical notion of queerness help us grapple with earlier representations and treatment of homosexuality and women's sexuality? In pursuit of answers to this question, we will read authors in unique couplings or “queer bonds” – Wilde and Hall, Woolf and Larsen, Highsmith and Baldwin, Diaz and Trujillo – to contend that lurking in the archive of a queer past is Muñoz’s reorientation of queer studies. As we set out to illuminate the performative aspects that Muñoz’s hopeful utopic plea uncovers, we will track (across time and space) literary form and discursive strategies in the representation of bodies (heterosexual, homosexual, bisexual, transsexual ...) to emphasize the intersection of sexuality with gender, race, and nation. This “not yet here” offers a different type of lens through which to reflect upon classics (the covering, the self-abjection, the perversion, the narcissism) on the cultural path toward queerness. In many literary and autobiographical instances, from the 19th to the 20th century, the subject’s experience in the novel prods at that horizon into futurity that only queerness dares to take us.

Warning: This course is for those who deeply desire the positive content out of queer bonds and – especially important – for those who dare venture into the past for careful queer formation into our future.

Presentation: Lecture and lecture-discussion.

Booklist: Oscar Wilde, The Picture of Dorian Gray (1890); Marguerite Radclyffe Hall, The Well of Loneliness (1928); Virginia Woolf, Mrs. Dalloway (1924); Nella Larsen, Passing (1929); Patricia Highsmith, The Price of Salt (1952); James Baldwin, Giovanni’s Room (1956); Junot Díaz, Drown (1994); Carla Trujillo, What Night Brings (2006); José Muñoz, Cruising Utopia (2009); Michel Foucault, The History of Sexuality: An Introduction (1976)

170Z: 20th Century Fiction - Ghosal
M/W 1:30-2:45pm
In literary history, the turn of the nineteenth century into the twentieth is associated with the phenomenon of “modernity.” Twentieth century fictions in English adopt innovative narrative techniques (such as stream-of-consciousness) and tackle erstwhile taboo subjects (such as homosexuality, prostitution) while responding to this phenomenon. Despite the groundbreaking styles and themes though, at the center of some of the most celebrated twentieth century fictions are ordinary characters who lead uneventful lives in the bustling metropolis. In fact, as these fictions show, the city traversed by the ordinary characters encapsulates the complexities, contradictions, and anxieties of “modernity.” As such, in this course, we will examine the changing styles, concerns, and characters of what can be loosely called “city novels” and “city stories” from the twentieth century. While high Modernist authors such as Virginia Woolf and James Joyce are often studied for their exemplary portrayals of London and Dublin, we will also engage with the writings of authors from a variety of ethnic and social backgrounds, moving beyond British Modernism. Our survey will shed light on English as a literary language used across the globe to represent cities ranging from Paris to Mazatlán, Calcutta to Los Angeles.

Presentation: Lecture-Discussion

Requirements: Analysis assignments, quizzes, and essay.

Texts: Will include select stories from James Joyce’s Dubliners (1914), novels such as Virginia Woolf’s Mrs. Dalloway (1925), Ernest Hemingway’s The Sun Also Rises (1926), Sam Selvon’s The Lonely Londoners (1956), James Baldwin’s Giovanni’s Room (1956), Amitav Ghosh’s The Shadow Lines (1988), William T. Vollmann’s Whores for Gloria (1991), and Karen Tai Yamashita’s Tropic of Orange (1997).
This course will explore the category, history, and development of African American poetry by focusing primarily on poems from the Black Arts Movement (late 1960s and 1970s) to contemporary black poets today. We will read works by the key contributors to this particular 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. Examining the role that race, cultural identity, and the impersonal structures (or shackles) of poetic forms have played in shaping and reshaping African American verse, students will study various forms of poetry—sonnets, free verse, jazz/blues, epic, experimental, and language poems—to see the multiplicity and dissonance of black poetry. Major poets for the course include Sonia Sanchez, Amiri Baraka, Lucille Clifton, Yusef Komunyakaa, Rita Dove, Hurryette Mullen, Natasha Trethewey, Indigo Moor, and Claudia Rankine.

191A: Masterpieces of Cinema - Gieger
R 6:30-9:20pm
A survey of great films from the origins of cinema over a century ago to texts from our own contemporary moment. We will pay particular attention to visual storytelling's origins in silent cinema, realist & expressionist stylistics, the aesthetics of "black and white" film, images of men & women in film, narrative techniques, films referencing silent films, and, in the closing section of the semester, dystopian fantasies. Directors to be discussed will include: Fritz Lang, Charlie Chaplin, Buster Keaton, Sergei Eisenstein, Leni Riefenstahl, Pare Lorentz, W. S. Van Dyke II ("One Take Woody"), Jean Renoir, Orson Welles, Jacques Tourneur, Douglas Sirk, Rainer Werner Fassbinder, Robert Altman, Gillian Armstrong, Tim Burton, and Andrew Stanton. Films to be screened, in whole or in part, include: The Cabinet of Dr. Caligari; The Kid; Sherlock Jr.; Battleship Potemkin; Metropolis; The Thin Man; The Plow that Broke the Plains; Olympia; The Rules of the Game; Citizen Kane; Out of the Past; All That Heaven Allows; Ali: Fear Eats the Soul; My Brilliant Career; Batman Returns; Gosford Park; and WALL-E. Some of the films we study will feature moments of profanity, violence, and/or nudity/sexuality.

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

GE: Fulfills Writing Intensive Requirement and G. E. Area C2

195A: Writing Center Theory and Practice: Internships - Staff
T/R 4:30-5:45pm
Note: May be repeated for 6 units of credit. Credit/No Credit

195C: Internship in Fieldwork - Fanetti
M/W 4:30-5:45pm
Are you wondering what to do after graduation? Work in a career position before you graduate, through an internship in local businesses, government agencies or nonprofit organizations. Internships are important to have on a resume and offer you the chance to understand and develop professional goals and opportunities. Internships are usually unpaid, but after you complete this course you will earn 3 units (CR/NC) for 150 hours of work. Students are encouraged to develop their own internships, through their own contacts and through opportunities posted on the English listserv and Career Center listserv. All information pertaining to the internship, including forms that need to be filled out, are available on the Internship page of the English Department website. Contact Professor Susan Fanetti (sfanetti@csus.edu) for more information.

Presentation: Internship: supervised, experiential learning
Prerequisites: A "B" or better in ENGL120A, or concurrent enrollment in 120, or an approved writing sample
Requirements: To Be Determined

198T: Senior Seminar Rhetorical Citizenship: New Media Literacy and Civic Life - Cope
M/W 12:00-1:15pm
The focus of this seminar is Romantic-era Poetry. We will read numerous poems by numerous Romantic-era authors, as well as recent critical scholarship on these poems and additional texts that enable students to read and write critically about poetry.

Note well! These “additional texts” will include writings on poetic meter and rhythm: students will be required to scan poems, to recognize what “demotion” and “promotion” mean in poetic meter, and to master the prosodic methods by which Romantic-era authors introduce variations into iambic pentameter. Texts on poetic meter and rhythm will be excerpted in a course-pack and will include texts from Derek Attridge’s Poetic Rhythm: An Introduction, Paul Fussell’s Poetic Meter and Poetic Form and The Princeton Encyclopedia of Poetry and Poetics.

The Romantic era (c. 1776–1837) featured one of the most revolutionary developments in the history of English literature. In Britain the era 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.

Note: three important documents related to the course—4. “Student Handbook and Contract,” 5. “Papers: General Criteria” and 6. “Why a Cell Phone Policy Exists”—can be found at the following site: https://www.csus.edu/faculty/c/jonas.cope/

Presentation: Lecture, discussion, workshop
Requirements: Weekly quizzes, in-class writing exercises, drafts of original poems written after the manner of one or more Romantic-era poets, a midterm exam and a final exam or final essay.

Required Texts:
2. Course-pack (available at University Copy and Print).
Writing is Always Rewriting: Revising for a Specific Purpose and Audience

This course will build upon an essay that you have already written in the Sac State English Department and help you revise that essay for a larger audience, such as at a conference or symposium. Revision is not editing or proofreading, but a lengthy and intensive process of evaluating and rethinking your original argument and of reworking it for more clarity and a specific audience/purpose. In a combination of revisiting a paper, conducting further research, and writing reflective essays, students will engage in the process of revision with a specific audience in mind in order to move beyond the habit of “writing for the Professor.” Students will independently research and identify a specific conference or symposium of their choice (in consultation with the Professor), for which they will revise their drafts. Students will work in pairs or teams in the revision/peer-review process.

**Presentation:** Seminar/workshop  
**Prerequisites:** Satisfactory completion of 120A and a passing score on the WPJ.  
**Requirements:** Students will be expected to think broadly and expansively since the paper topics will be contingent on students’ interests. One 8- to 10-page final paper, with multiple revisions; various assignments building to the final paper; a paper proposal prepared for submission; development of power-point presentation; and intensive peer-review and workshop participation.

**Texts:**  

**Texts, Note A:** Students will be expected to select a paper that they’ve already written and are interested in developing further throughout the semester; this may or may not be one on which they received a “good” grade.

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**200A: Methods and Materials of Literary Research**  
**M/W 6:00-7:15pm**

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.

**Required Texts:** (listed alphabetically)  
- Laren, Nella. Quicksand.  
- Other readings as assigned; available on Canvas.

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**200D: Materials and Methods of TESOL Research**  
**M/W 4:30-5:45pm**

Explores research design and testing methods for quantitative and qualitative research in second language acquisition (SLA). Students develop the ability to read second language acquisition research critically; study a variety of theoretical perspectives represented in current SLA research; and review the history of the current “burning issues” in SLA.

**Note:** Graduate Writing Intensive (GWI) course.

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**200E: Curriculum and Assessment**  
**M/W 4:30-5:45pm**

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:**  

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**215A: Reading/Vocabulary Acquisition**  
**Komiyama**  
**T/R 6:00-7:15pm**

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  
**Prerequisites:** See TESOL prerequisites.  
**Texts:**  

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**220A: Teaching College Composition**  
**Lafen**  
**T 6:30-9:20pm**

This course serves as a critical introduction to and engagement with theories, methods, and practices for teaching writing at the college level. In other words, we will focus on both theoretical issues (the “why”) and practical applications (the “how”) for the teaching of writing. 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.

**Presentation:** Discussion (in-person and online), Workshops, Presentation  
**Requirements:** Working teaching philosophy, course portfolio (including a syllabus, lesson plans, assessment plan, and major assignment sequence), blog, and teaching observations  
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 PDF articles will also be available in the online course space

220C: Composing Disability and Access - Dunn
T/R 4:30-5:45pm
According to [disability studies] scholars and activists, disability is popularly imagined as a medical ‘problem’ that inheres in an individual, one that needs to be fixed (‘cured’) and is cause for sorrow and pity. DS countermands this popular belief by arguing that disability is a mode of human difference, one that becomes a problem only when the environment or context treats it as such.” -Margaret Price, Mad at School: Rhetorics of Mental Disability and Academic Life

This is a course about effective, ethical, and professional writing. It is also a course about disability, as conceived through the disability studies lens described above. In this course we will study the representation of able and differently-abled bodies through a variety of genres and mediums. First, we will look at linguistic and cultural construction of “disability” through a variety of texts, including popular literature, professional/technical communication, legislative, scholarly, and judicial writing, and others. These texts function in society to (re)construct cultural and social definitions of disability. These definitions in turn have tangible (often negative) impacts on broad swaths of individuals identified as “disabled.” Second, we will compose a variety of academic and professional writing genres – such as rhetorical analyses, accessibility guides, usability reports, and traditional academic writing – that are specifically composed for audiences with various accessibility needs.

Requirements:
- A variety of in-class writing assignments, class discussion and participation, three short response papers (800-1000 words each), a rhetorical analysis (1200-1500 words), a usability report of a website (1200-1500 words), 2 class presentations/discussions on course readings, a conference proposal (200-300 words), and a conference paper (2000-2500 words).

Possible Texts:

230A: Writing Fiction - Rice
M/W 4:30-5:45pm
The emphasis of this course will be on the theory and practice of the writing of the short story. Students in ENG 230A will work on literary fiction and stories of a variety of lengths. Course content consists predominantly of preparation and discussion of student work. Student work will be read aloud and discussed in class through a discourse established by the theoretical and craft readings in the class. During the first part of the semester we will work on the theory and craft of fiction writing, particularly in the way that it concerns the writing of the contemporary short story. We will also read and discuss the work of writers inside and away from the canon. Students will do short exercises as well as write between 20 and 25 pages of imaginative prose of their own. (Since this course is designed to teach the craft of short fiction, students will need to work on completed short fiction, not a novel-in-progress.)

Prerequisites:
- Students are strongly encouraged to have taken English 130A or 30B.

Presentation:
- Lecture-discussion, workshop.

Requirements:
- Original fiction, between 20 and 25 pages; short essays theorizing the aesthetics of the craft of fiction and short assignments on the craft and poetics of fiction and in-class presentations.

Texts:
- John Gardner, The Art of Fiction, Samuel R. Delany

230B: Advanced Poetry Writing - M/W 1:30-2:45pm
This course is designed for the experienced poet who seeks to further develop, refine, or escape his/her poetics. The course is workshop-based, but will also include readings and discussions dealing with a wide range of poetic/aesthetic theory. Note: If you have not been admitted to the MA Program (Poetry), you may enroll with instructor approval ONLY.

Presentation:
- Lecture-discussion, workshop.

Prerequisites:
- Must have graduate standing and/or permission of the instructor.

Requirements:
- 12 new poems (some in prescribed forms), analysis of assigned texts, book review, workshop.

Texts:
- Small Sillion, Joshua McKinney

230D: Meter and Rhythm - McKinney
M/W/F 10:00-10:50am
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

240X: Contemporary British Fiction - Ghosal
W 6:30-9:20pm
Late twentieth and early twenty-first century British literature grapples with the emergence of alternate histories following the fall of the Empire, new economic and political configurations, and the rapid pace of technological changes. While accounting for the transforming culture, several contemporary British authors embark on “memory” projects through their fictions. As a cognitive faculty, memory in these fictions is sometimes extended and at other times supplanted by media technologies, and as a cultural
framework, memory entangles past with the present, transforming both in the process. The British fictions we will study in this course explore what memory is and does for us, and how the experience of remembering might be understood as a shared human condition at a time of cultural and political divisiveness.

The course will pay close attention to the innovative formal strategies British authors adopt to achieve psychological realism. Along with the literary texts cataloged below, you will be assigned cutting-edge theoretical readings about “memory” from fields such as cognitive science and media studies.

**Presentation:** Lecture-Discussion

**Requirements:** In-class presentation, pop quizzes, and essay.

**Texts:**

*Will include Kazuo Ishiguro’s Never Let Me Go (2005), Tom McCarthy’s Remainder (2005), Steven Hall’s The Raw Shark Texts (2007), Jon McGregor’s Even the Dogs (2010), Ali Smith’s Autumn (2016), and Zadie Smith’s Swing Time (2017), as well as short stories.*

### 250U: Roaring Twenties Literature

**- Wanlass**

**T/R 4:30-5:45pm**

This graduate course will focus on literature dramatizing the roaring, irrepressible twenties, a decade of unprecedented change following the “Great War to end all wars.” Highlighting Fitzgerald, whose life mirrors the times, this course will also include other writers such as Eliot, Hemingway, Larsen, and Stein, who reflected on the changes in values, identity, and communication resulting from the new freedom of this revolutionary, liminal period. This course will allow graduate students the opportunity to do in-depth study of this period and to choose their own areas of emphasis and mastery within the period through their research, writing, and oral reports. As many of the writers in this course lived abroad, students will gain a sense of America as seen from an overseas perspective.

**Presentation:** Seminar-discussion.

**Requirements:** Papers, presentations.

**Texts:** (subject to some possible change): Eliot, The Waste Land and “The Love Song of J. Alfred Prufrock”; Fitzgerald, This Side of Paradise, The Great Gatsby, Tender Is the Night; Hemingway, A Farewell to Arms, A Moveable Feast; Larsen, Passing; Stein, The Autobiography of Alice B. Toklas; also Allen’s An Informal History of the 1920’s; andTyson’s Critical Theory Today.

### 280A: Aesthetics of Minority Literature

**- Lupo Montgomery**

**T/R 6:00-7:15pm**

Through an analysis of race, time, gender, and comparative freedom in the Neo-Slave Narrative, which I define as modern and contemporary novels that trouble the time of slavery, we will dissect African American literature and film from the 1930s to the present. Focusing on the emergence of a distinctly black modernist and post-modernist literary discourse, we will take each novelist as a case study on time, gender, and freedom. We begin with Arna Bontemps’ transnational neo-slave novel, Drums at Dusk (1938) that takes place on the eve of the Haitian Revolution. Examining how time is thematized, problematized or how temporality makes an issue in the novel. We will also study how time pertains to salient cultural and social dynamics of Bontemps’ present moments or the American, African American, and/or African Diasporic past. Following the disjunctive temporality in our novels, we jump to Colson Whitehead’s Pulitzer-Prize-winning novel, The Underground Railroad (2016), where we investigate gender dynamics during slavery as well as in the present, paying close attention to constructions of the black female enslaved body, embodiment, corporeality, and sexuality. For the second half of the course, we study Margaret Walker’s Jubilee (1966) and Octavia Butler’s Wildseed (1980), to discuss collective freedom, revolt, and the difficulties of freedom from black women’s perspectives. A few questions we will tackle are: How can we define freedom? Where are the ellipses in the definition to experiencing freedom? Do we need slavery to understand freedom? Do we need to escape our bodies or our humanity to “feel” freedom as Butler’s protagonist Anyanwu does? How is freedom figured differently for male and female characters and from the Great Depression, to the Black Feminist Movement, to the present day? How are these authors “discrepantly engaged” (to use Nathaniel Mackey’s term) in their literary depictions of freedom?

Our major textual text, Christina Sharpe’s In the Wake: On Blackness and Being (2016) works within, against and beyond neo-slave discourse as it illuminates recent innovative applications of theory in cultural studies. Course participants will also place the work of a range of cultural theorists (Sadiya Hartman, Angela Y. Davis, Hortense Spillers, Evelyynn Hammonds, Homi Bhabha, etc.) in conversation with our primary texts and epochs in black letters.

At the end of the semester, students will present a conference paper and final research paper, where they will be expected to generate their points of discussion and/or contestation.

### 410A: Writing Center Theory and Practice: Internships

**- Staff**

**T/R 4:30-5:45pm**

Note: May be repeated for 6 units of credit.

Credit/No Credit

### 410C: Internship in Fieldwork

**- Fanetti**

**M/W 4:30-5:45pm**

Are you wondering what to do after graduation? Work in a career position before you graduate, through an internship in local businesses, government agencies or nonprofit organizations. Internships are important to have on a resume and offer you the chance to understand and develop professional goals and opportunities. Internships are usually unpaid, but after you complete this course you will earn 3 units (CR/NC) for 150 hours of work.

Students are encouraged to develop their own internships, through their own contacts and through opportunities posted on the English listserv and Career Center listserv. All information pertaining to the internship, including forms that need to be filled out, are available on the Internship page of the English Department website. Contact Professor Susan Fanetti (sfanetti@csus.edu) for more information.

**Presentation:** Internship: supervised, experiential learning

**Prerequisites:** A “B” or better in ENGL120A, or an approved writing sample

**Requirements:** To Be Determined

### 500: Culfminating Experience

**- Rice**

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

All English MA students signing up for English 500 (project, literature comprehensive exam, creative writing comprehensive exam, and thesis) should fill out the sign-off sheets for the Culminating Experience (English 500) found on the English Department website, www.csus.edu/english: please go to “forms.” This form can be turned as soon as your registration period for Fall 2019 is open and you have collected the appropriate signatures and required material; the form must be submitted no later than the second week of the Fall 2019 semester. For students preparing to take the Comprehensive Examination in Literature: this class will meet a few times before the exam in November; meetings are directed solely towards 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. Other students working on theses and projects should register for 500 but need not attend any class meetings. Shortly before the start of the semester, Professor Rice will e-mail registered 500 students with a list of meeting times and topics for the exam class. The purpose of the meetings is not to teach texts on the exam list; rather, we will discuss strategies for studying and practicing for the exam. The focus will be on general literary knowledge and themes, skills for timed writing, understanding the exam format, what readers look for, and managing anxiety productively.

598T. TESOL Culminating Experience - Heather
M/W 6:00-7:15pm
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 linguistic electives.
Requirements: Discussion leading, comprehensive examination.
Text: No book required.