English Department
Course Descriptions
Booklet
Spring 2021
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, 15, 20, 20M, 60, 60M, 85, 86, 87, 109M, and 109W cannot be counted toward the English Major, English Minor, or the English Single Subject Waiver.

1X: College Composition Tutorial (1 unit) - 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 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.

**Corequisite:** ENGL 5 or ENGL 5M or ENGL 10 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.

11M: Academic Literacies II-ML (3 units) - Staff
Continued study (following ENGL 10M) 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.

**Prerequisites:** ENGL 10M

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

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

5: Accelerated Academic Literacies (3 units) - 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 5,000 words.

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

5M: Accelerated Academic Literacies for Multilingual Writers (3 units) - 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 5,000 words.

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

11: Academic Literacies II (3 units) - Staff
Continued study (following ENGL 10) 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.

**Prerequisites:** ENGL 10

16: Structure of English (3 units) - Seo
This course will introduce important terms, concepts, rules, and usages of traditional grammar and help students build foundational knowledge at both the sentence level and discourse level.

**Presentation:** Lecture-discussion.

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


20: College Composition II (3 units) - 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, 10/11, 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) (3 units) - 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, 10/11 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 Writing Fiction (4 units) - Williams
Asynchronous (no scheduled class meetings)
This course 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, attendance, in-class writing assignments, 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

40B: British Literature II (3 units) - Cope
MW 4:30-5:45pm
This course introduces students to a variety of British literary texts from the late eighteenth through the twentieth century. One text is a late Victorian novel – Thomas Hardy’s Jude the Obscure (1895) – and the rest are mostly poems, with a few essays here and there (e.g., Arnold and Woolf). There will be a multiple-choice reading quiz for every class (i.e., two quizzes a week), administered via Canvas, as well as weekly recorded lectures to listen to. There is also a midterm and a final exam. The quizzes and exams are drawn from both the readings and the lectures.
Presentation: Lecture
Requirements: Multiple-choice reading quizzes twice a week; weekly online lectures; a midterm exam; a cumulative final examination.

50B: Introduction to American Lit II. (3 units) - Lee
MW 1:30-2:45pm
English 50B is a survey of American literature from 1865 to the present. In particular, we will take a post-nationalist approach to American literature. By focusing on texts that examine the complex and contradictory intersections of race, gender, class, and immigration, we will interrogate what an “American literature” means and what are its purposes. We will study literary production in relation to the costs of urbanization and industrialization, the legalization of racism, U.S. territorial expansion, and civil rights focusing on key historical moments.
Method of Presentation: Synchronous; weekly lecture and discussion.

Prerequisites: None
Requirements: Assignments and quizzes.
Fulfills GE AREA C2.

Texts: Wharton, Age of Innocence; Franklin, Three Negro Classics: Sinclair, The Jungle; Murayama, All I Asking for is My Body; Valdez, Zoot Suit; Lee-Keller, Guidelines for Critical Reading, Thinking, and Writing; and an online course reader

60: Reading for Speed & Efficiency (2 units) - Staff
W 10:00-10:50, 12:00-12:50, R 12:00-12:50
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 (3 units) - Ghosal
MW 12:00-1:15pm
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, pop-analyses, mid-term and final exams.
Texts: May include Nadine Gordimer’s July’s People (1981); David Malouf, Remembering Babylon (1993); Arundhati Roy’s The God of Small Things (1997); Mohsin Hamid’s Exit West (2017) and shorter works by Derek Walcott, Chris Abani, Xiaolu Guo, and Elif Shafak, among others.

85: Grammar for Multilingual Writers: (2 units) -Staff
MW 2:00-2:50pm
2-unit course that covers the major systems of English grammar in the context of reading passages and the students’ own writing. Practice in editing authentic writing. Credit/No Credit.

105: Film Theory and Criticism (4 units) - Toise
TR 3:40-5:45pm
This course engages with an influential body of work in film studies devoted to theoretical approaches to vision/spectatorship, language, representation, and identity. You will be watching some great and interesting films: our viewings will likely include Eve’s Bayou, Vertigo, Moonlight, Alien, Inception, and Cache (titles subject to change). Through these films and assigned readings, we’ll start by exploring foundational approaches of film theory: psychoanalytic, structuralist, and post-structuralist theory and then branch out to examine additional theoretical approaches that can more specifically address gender, sexuality, and critical race theory as important foci for theoretical approaches to topics like spectatorship, identification, performance of gender, the Lacanian gaze, etc. In taking up this subject, the course focuses on theoretical approaches to the study of film (in contrast to the study of film history and film production).
Prerequisites: None
Presentation: Discussions, lectures. Students will be required to watch films on their own.
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<th>Requirements:</th>
<th>Several short papers (approx. 2 pages), mid-term, final paper, and regular attendance/participation in zoom meetings.</th>
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<td>Texts:</td>
<td>(required) Poststructuralism: A Very Short Introduction (Belsey; 978-0192801807), Film and Theory: An Anthology (Stam and Miller; 978-0631206262), Film Theory: An Introduction (Stam; 978-0631206545).</td>
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**109M: Writing for GWAR Placement (Multilingual) (3 units) - Staff**

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

**Prerequisites:** Must have passed ENGL20 (or a comparable course) with a C- or higher, have completed at least 60 semester units, and have English Diagnostic Test score of 4 or 5, credit in LS86 or WPJ placement number of 50.

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<tr>
<th>109W: Writing for GWAR Placement (3 units) - Staff</th>
<th><strong>English</strong> 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 GWAR Portfolio, from which they will receive a GWAR Placement.</th>
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<tr>
<td><strong>Prerequisites:</strong></td>
<td>English 20 with a C- grade or better and have completed at least 60 semester units.</td>
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**109X: Writing-Intensive Workshop (1 unit) - 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.

**Prerequisites:** WPJ Placement score of 70; student who receive a 4-unit placement on the WPJ.

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

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**110A: Linguistics and the English Language (3 units) - Komiyama**

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

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


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**110B: History of the English Language (3 units) - Clark**

**TR 3:00-4:15pm**

A survey of the linguistic and social history of the English language, tracing it from its misty Proto-Indo-European origins, through its arrival on the British Isles (Old English), its absorption of Old French-speaking vikings (Middle English), to its becoming the most widely spoken language of the world. Costumes optional.

**Presentation:** Lecture-discussion.

**Requirements:** Assignments, examinations.

**Texts:** TBA

**110J: Traditional Grammar and Standard Usage (3 units) - Seo**

**MW 12:00-1:15pm & TR 4:30-5:45pm**

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.


**110P: Second Language Learning and Teaching (3 units) - Komiyama**

**TR 1:30-2:45pm**

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 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. (English 16, 110A, 110J, and/or 110Q can be helpful.)

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


**110Q: English Grammar for ESL Teachers (3 units) - Staff**

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

A survey of those aspects of English grammar that are relevant to teaching second language learners of English. The emphasis is on elements of simple and complex sentences, particularly the structure of noun phrases, the meanings of verb forms, and the expression of adverbial meanings.

**Presentation:** Lecture-discussion.

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

**Requirements:** TBA

**Texts:** TBA

**116A: Studies in Applied Linguistics (3 units) - Clark**

**TR 10:30-11:45am & 12:00-1:15pm**

This course is designed to equip elementary school teachers with necessary knowledge regarding the development of oral language and
literacy skills in young children. We will cover four general topic areas: language acquisition, the teaching of reading, language variation (dialects), and specific issues and literary acquisition and the second language learner.

**Presentation:** Lecture-discussion.  
**Requirements:** Three examinations, three minor assignments, three major assignments.  
**Texts:** TBA

### 116B: Children’s Literary Classics  
(3 units)  
- Zarins  
**TR 9:00-10:15am & 10:30-11:45am**

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

**Presentation:** Lecture-discussion.  
**Requirements:** Several short writing assignments, midterm paper, final paper, class presentation, quizzes; several community engagement projects including writing to children.  
**Texts:** Texts (TBA) may include Charlotte’s Web by E. B. White; Holes by Louis Sachar; Rules by Cynthia Lord; Esperanza Rising by Pam Muñoz Ryan; It Ain’t So Awful, Falafel by Firoozeh Dumas

### 120A: Advanced Composition  
(4 units)  
- Martinez  
**Cervantes’s Don Quixote**  
**TR 3:00-4:15pm**

In the opening pages of *Don Quixote*, Cervantes writes the following of his protagonist, “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.” Indeed, the writing process can also cause someone to lose their mind. Why not bring the two together – too much reading and too much writing? I call this experiment “advanced composition.” And for this course about writing we will study the “first modern novel,” titled *Don Quixote* (Part I in 1605, Part II in 1615). How do writers dare to write about such a towering author and offer new insight into his novel? How might you, my dear student, dare to write about the celebrated Cervantes and his legendary knight? Each week, you will immerse yourself in selected chapters, and, as a class, we will enter intriguing realms of study to become experts of Cervantes and his invention of the novel. In addition to exploring traditional genres and varying theoretical perspectives, we will examine themes like love’s deception and fantasy, physical comedy and violence, gender trouble and performance, and racial histories and their repercussions. This semester-long study will illuminate a plethora of trajectories that confront the long list of commentary on Cervantes’s genius yet that welcome you into that conversation.

**Presentation:** Zoom. Lecture-Discussion. Workshop. Project Portfolio.  
**Requirements:** Paragraph Assignments. Creative Activity. Research Essay. Portfolio Project.  
**Booklist:** Miguel de Cervantes Saavedra, *Don Quixote* (1605, 1615). Translated by Edith Grossman

### 120F: Technical Writing  
(4 units)  
- Dunn  
**Asynchronous (no scheduled class meetings)**

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

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

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

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

**Requirements:** There will be four major projects, one of which (Project 4) will be completed independently, outside of class:
- Project 1: Job Documents (resume, cover letter, online presence)
- Project 2: Technical Descriptions (one that is strictly text-based and one that is multimodal)
- Project 3: Collaborative Usability Report
- Project 4: Independent Technical Writing Research Project (there will be a variety of options for this project which you will select in consultation with Dr. Dunn)

There will also be other, smaller assignments/requirements such as asynchronous class discussions, response papers, and scaffolding assignments that will help you prepare with the major projects.

**Required Texts:**

**GE:** Fulfills Writing Intensive Requirement

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**125A: Literature and Film for Adolescents (4 units) - Fanetti**

Asynchronous (no scheduled class meetings)

The main focus of this course is pedagogy: the “why” of teaching—i.e., 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:** Asynchronous online. Lecture and discussion.

**Requirements:**
- Participation in online discussions and activities
- Regular reading, viewing, and writing assignments, and a final paper

**Texts:**
- The reading list for 125A is not yet finalized, but likely titles include:
  - Aristotle and Dante Discover the Secrets of the Universe, by Benjamin Alire Saenz
  - The Hate U Give, by Angie Thomas
  - The Hunger Games, by Suzanne Collins
  - Incidents in the Life of a Slave Girl, by Harriet Jacobs
  - Mans (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.

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**125F: Teaching Oral Skills (3 units) - Clark**

TR 6:00-7:15pm

This course will provide students with both the necessary background knowledge and well as the specific pedagogical tools for promoting proficiency in spoken interaction, listening skills, and pronunciation in second language/foreign language contexts, specifically, English as a Second Language (ESL) and English as a Foreign Language (EFL).

**Presentation:** Lecture-discussion.

**Prerequisites:** None. English 110A and 110A highly recommended.

**Text:** TBA

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**130J: Writing Feature Film Scripts (4 units) - Williams**

Asynchronous (no scheduled class meetings)

This class will introduce students to the craft and art of screenwriting. Students will learn how to write, pitch, 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 also 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.

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**130Y: Creative Writing for Young Adults (4 units) - Zarins**

TR 1:30-2:45pm

In this SYNCHRONOUS class that meets twice a week via Zoom, we will learn how to write fiction for children and teens. We will begin with the seemingly simple picture book—telling an evocative story in under 500 words—and work our way to middle grade and young adult novels, of which you’ll make a solid start by writing the initial chapters and doing exercises that help you think about the shape of your story. Please be aware you will do a lot of reading and writing in this course—to some, children’s literature may seem easy, but it isn’t! That’s okay, though, because we’ll form a community and make time to write during this pandemic. Let’s improve our craft.

**Presentation:** Lecture-discussion-workshop; in-class writing
145B: Shakespeare—Early Plays (4 units) - Gieger

Asynchronous (no scheduled class meetings)

Our course will focus on a sampling of William Shakespeare’s plays from the 1590s, plays written during the last decade of the 45-year reign of Queen Elizabeth I. We will start with two of his famous tragedies, the earlier Romeo and Juliet and then, from about 1600, Hamlet. We will then read a couple of Shakespeare’s histories, plays that merge tragedy and comedy as they detail the lives and fates of Prince Hal and Falstaff (Henry IV, Part I and Henry IV, Part II as well as small portions of Henry V). We will begin to wrap up the semester with two comedies that take their young New Comedy lovers away from corrupt courts and potential death and out into Northrop Frye’s liberating “green world” of Nature, rebirth, and sexuality (A Midsummer Night’s Dream and As You Like It), and to finish our course, we will read Much Ado About Nothing, a comedy that very nearly becomes a tragedy. Along the way, we will meet some of English (world?) literature’s greatest characters (and their famous, oft-quoted words and speeches): Juliet, Romeo, Hamlet, Ophelia, Gertrude, Prince Hal, Falstaff, Puck, Bottom, Titania, Oberon, Rosalind, Touchstone, Jaques, and Beatrice & Benedick. Selections from The Bedford Companion to Shakespeare (as well as from the various editions of our texts and some photocopies) will help us to understand the plays and the cultural, literary, and political contexts of Elizabethan England.

Presentation: Asynchronous on-line Lecture/Discussion

Requirements: midterm and final exam, response papers, quizzes, performance project, longer writing assignment with scholarly research component.


150B: American Romanticism (4 units) - Sweet

Asynchronous (no scheduled class meetings)

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: Asynchronous

Requirements: Weekly quizzes and written online posts, creative project, short analytical essays.


Note: Free, online version of the required readings will also be available.

170M, Literatures of Sexuality (4 units) - Martinez

Brown Love

T 6:30-9:20pm

Taking José Muñoz’s declaration as our guide—“Brownness is about something else. As a concept, even a method, it offers us a sense of the world”—this course is designed around brown feelings in short stories by brown folk, in particular Chicano/Latino/a and Native American authors. In a world of anti-brown sentiment, what are the ways in which these authors pursue racial love, gendered love, and queer love? We will read authors in unique couplings – Cisneros and Alexie, Diaz and Erdrich, Castillo and Ortiz – to contend that lurking in the archive of a brown past is Muñoz’s reorientation of brown love. As we set out to illuminate Muñoz’s hopeful and utopic plea, we will track in our authors both literary form and discursive strategies in the representation of brown bodies (heterosexual, homosexual, bisexual, transsexual ... etc.) to emphasize how brown folk managed to love each other, love themselves, and (re)imagine love. What language is crafted, historically, to articulate such an expansive, radical project that voices not just love but resistance and survivability in the search for the potentiality of brownness that is futurity bound? This imaginative call will guide our own cruising through the literature of the course to examine the relation between sexuality and literature, explore conceptions of sexuality over time and across cultures, and glimpse the rhetorical strategies in representations of sexuality in brown texts. Within the short story of the brown subject’s experience, here is a horizon into futurity that only brown love dares to take us.

Presentation: Zoom. Lecture-Discussion. Project Portfolio.


180B, Forms African-American Fiction (4 units) - Montgomery

New Negro Renaissance to the 2000s. We will also closely consider verbal and literary modes including, African retentions, oral traditions, signifying, folklore, and music, as well as their evolutions and how they have created a uniquely African American literary voice and how that voice has transformed to fit this con-temporary moment. 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? 4) How do race, class, and sexuality interact in African American literature?

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

**Requirements:** Active participation, discussion leader, a 7-8 page Research Essay, peer editing, annotated bibliography, two short thinking/reflection papers (2 pages). This course will also have a guided project that will require approximately fifty hours of work over the course of the semester.

**Texts:** (Novels subject to change:) Octavia Butler, Kindred; Toni Morrison, Song of Solomon; Ralph Ellison, Invisible Man; and Kiese Laymon’s Long Division.

**GE:** Fulfills Writing Intensive Requirement

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**180H: American Identities** (4 units) - Lee

TR 1:30-2:45pm

**Method of Presentation:** Synchronous; weekly lecture and discussion

**Prerequisites:** None

**GE:** Fulfills Race & Ethnicity Graduation Requirement (RE)

**Requirements:** Assignments and quizzes; independent, online project

**Texts:** Fae Myenne Ng, Bang; Milton Murayama, All I Asking Is My Body; John Okada, No-No Boy; Viramontes, Under the Feet of Jesus; Tim Wise, White Like Me; John Sayles, Lone Star; Ang Lee, Brokeback Mountain; and Edward Zwick, Courage Under Fire; and additional readings available in Canvas Reader.

**GE:** Fulfills Writing Intensive Requirement

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**180L: Chicano Literature** (4 units) - Martinez

R 6:30-9:20pm

This course examines the culture, politics and souls of brown folk in Chicano literature. It takes its inspiration from W.E.B Du Bois’s book title while engaging Gloria Anzaldúa’s claim that a “new mythos” of belonging can only occur through “a massive uprooting of dualistic thinking in the individual and collective consciousness.” Rooting her call in Du Bois’s theory of double consciousness and José Esteban Muñoz’s feeling brown (a mode of brown politics about survivability) we will trace the dynamics of cultural separation as they occur between racialized subjects and communities of color in autobiographies, especially those that narrate social mobility through educational achievement. How is this uprooting experience staged in stories of the learning self, not in a context of shared cultural revolution, but through deeply self-reflective moments of non-recognition in which the “I” is caught between nostalgia for heritage and desire for racial mobility. We will define an ethics of brownness and examine how mobile racial and gendered subjects negotiate terms of “authenticity” as they move between marginalized ethnic identities (unauthentic citizen/American) and enshrined models of national identity (authentic citizen/American). Framing the course with Anzaldúa, Muñoz, and Du Bois, we will reflect on classic texts to examine genre and contextualize several authors, through whose works we will follow how structures of discrimination and institutions of privilege sustain and break communities on the cultural path toward “Americanism.”

**Presentation:** Zoom. Lecture-Discussion. Workshop.

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

**Booklist:** Gloria Anzaldúa, Borderlands/La Frontera: The New mestiza (1987)

Rudolfo Anaya, Bless Me, Ultima (1972)

John Rechy, City of Night (1963)


Canvas Reader (Essays, Short Stories)

**GE:** Fulfills Writing Intensive Requirement

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**195A: Writing Center: Internships** (4 units) - Staff

TR 4:30-5:45pm

Interns with an opportunity to apply tutoring principles while working at tutors in the writing center. **This course will also have a guided project that will require approximately fifty hours of work over the course of the semester.**

Note: ENGL 195A is a paired course with ENGL 410A, but the graduate level class has a significantly increased reading, writing, and research component. May be repeated for up to 8 units of credit.

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**198T: Senior Seminar** (4 units) - Fanetti

**Method of Presentation:** Asynchronous: group discussions and a culminating seminar paper.

**Prerequisites:** None

**GE:** Fulfills Writing Intensive Requirement

**Requirements:** Asynchronous online. Lecture and discussion.

**Texts:** The Handmaid’s Tale; The Power; by Naomi Alderman; The Handmaid’s Tale, by Margaret Atwood; Fahrenheit 451, by Ray Bradbury; The Parable of the Sower, by Octavia Butler; Do Androids Dream of Electric Sheep, by Philip K. Dick;
The Road, by Cormac McCarthy.
You will also be required to watch several films and a few television seasons; you’ll need access to Netflix, Amazon Prime, and HBO streaming accounts.

198T: Senior Seminar (4 units) - Gieger
Asynchronous (no scheduled class meetings)

Aphra Behn & William Congreve: Love, Sex, and Marriage, 1670-1700

Our senior seminar will focus on two writers, Aphra Behn and William Congreve, from the late seventeenth century, the Restoration England of King Charles II as well as the era of the “Glorious Revolution” that deposed King James II in favor of his son-in-law and daughter, William and Mary. We will see the ways that our writers interacted with the politics and history of the age (Congreve happily sided with the Revolution while Behn, it is believed, served as a spy for Charles II!). More centrally, we will read these writers’ works in terms of changes to ideas about love, sex, and marriage in the period as the culture debated the tradition of marriage/arranged marriage against developing ideas of companionate marriage (that suggested some equality between women and men). Behn is often credited as the first English woman to attempt to make a living by her pen (Virginia Woolf famously wrote that “All women together ought to let flowers fall upon the tomb of Aphra Behn, for it was she who earned them the right to speak their minds”) while Congreve’s greatest heroine had a dread of “dwindl[ing] into a wife” in his The Way of the World, one of English literature’s most celebrated comedies. We will read multiple comic plays (Behn: The Rover, The Feigned Courtesans, The Lucky Chance; Congreve: The Double Dealer, Love for Love, The Way of the World) from both playwrights (written for the newly reopened post-Restoration theaters [the Puritans and the English Civil Wars had shuttered them in the 1640s and 1650s] that finally allowed actresses on stage for the first time) as well as poetry and fiction (both Behn and Congreve are considered prose innovators at the very start of the “rise of the novel”). We will encounter these texts in their own moments but also think about ways they still might speak to us 350 years later. As such, we will read history and criticism throughout the semester to help us better understand and approach these two great authors, their works, and their worlds. As a culmination to this, in the last month or so of the course, we turn to the researching, drafting, and revision of a seminar paper of 12-15 pages on our texts and our topic. Finally, as a warming or as a teaser, some of the texts we will study feature moments of profanity, violence, and/or explicit sexuality.

Presentation: Asynchronous on-line Lecture/Discussion

Texts:

198T: Senior Seminar (4 units) - Lee

Asynchronous (no scheduled class meetings)

TR 4:30-5:45pm

Brief Description: Revising for a Specific Purpose and Audience

“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.

Building upon an essay that you have already written in the Sac State English Department, students will revise that essay for a larger audience, such as at a conference or symposium. Revision is not editing or proofreading, but a lengthy, intensive process of evaluating and rethinking your original argument and of reworking it for more clarity and a specific audience/purpose. Students will revise with a specific audience in mind in order to move beyond the habit of “writing for the Professor.” Emphasis will be on the writing process and will include drafts and revisions and a variety of analytical essay formats.

Method of Presentation: Synchronous; seminar/workshop
Prerequisites: Satisfactory completion of ENGL 120A.
Requirements: One final paper, with multiple revisions of various lengths; various assignments building to the final paper; a paper proposal; individual conferences; and intensive peer-review and workshop participation; independent, online project.

Texts: Harris, Rewriting: How to Do Things with Texts; Lee-Keller, Guidelines for Critical Reading, Thinking, and Writing; MLA Handbook, recent edition, and a course reader.

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.

198X: Senior Portfolio (2 units) - Lafren
Asynchronous (no scheduled class meetings)

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.

Credit/No Credit

Method of Presentation: Asynchronous; online, self-directed
Prerequisites: None
Requirements: Assignments; independent, self-directed portfolio

Texts: Online readings

198X: Senior Portfolio (2 units) - Lee
Asynchronous (no scheduled class meetings)

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.

Method of Presentation: Asynchronous; online, self-directed
Prerequisites: None
Requirements: Assignments; independent, self-directed portfolio

Texts: Online course reader

198X: Senior Portfolio (2 units) - Martinez
Asynchronous (no scheduled class meetings)

From College to Career

This course, titled “Senior Portfolio: From College to Career,” is an independent study that is fully on-line. It allows English majors to assemble a portfolio made up of several writing activities and projects, with a primary focus of reflecting on individual experiences within the major overall and the life-long learning goals that shape the student’s transition from college to career. The Senior Portfolio invites students to reflect on the relation between their classes, independent work, and future plans, as well as encourage students to take an active role in understanding the value of the English BA degree as well as to learn how to speak about specific skill sets learned across their course of study. Above all, the Senior Portfolio may become a significant resource that can be downloaded by students prior to graduation and used as a resource to apply for jobs or graduate programs. As a two-unit on-line course, students will explore several degree-related and career-related assignments, such as: a final student-centered assessment essay; one or two writing samples; reflection essays on departmental and civic engagement; career exploration statement; training in producing a cover letter and résumé or curriculum vitae; and, creative activities exploring accomplishments in the major.

Presentation: Independent Study.
201D: Contemporary Literary Theory (4 units) - Ghosal
W 6:30-9:20pm

This course introduces students to the place of theoretical texts in literary studies and engages with theory through a survey of approaches and/or a thematic inquiry. It exposes students to a wide range of aesthetic and cultural approaches that grew out of the decline of ‘New Criticism’ in the twentieth century. These approaches include but are not limited to structuralism, poststructuralism, narratology, psychoanalysis, feminism, postcolonial and critical race studies. The syllabus will survey key theoretical schools and require students to engage with theory through rigorous discussion. It will also require students to read literary anchor texts using different theoretical lenses. The course is intended to offer students a comprehensive overview of literary theory rather than cover special topics in theory.

ENGL. 201D thus contains knowledge essential for anyone who lays claim to a graduate degree in English with a concentration in literature. It also contains knowledge essential for anyone who plans to teach literature at the high school or at the college level.

Presentation: Independent and Fully online course.
Requirements: Reading quizzes, Timed Analysis Exercises, and Essays.


198X: Senior Portfolio (2 units) - Montgomery
Asynchronous (no scheduled class meetings)

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: Independent and Fully online course.
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 (2 units) - Williams
Asynchronous (no scheduled class meetings)

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: Independent and Fully online course.
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 (2 units) - Zarins
Asynchronous (no scheduled class meetings)

In this course, students, as one element of their capstone experience, will reflect on their work in their classes and portfolio projects; the English major, its structure, curriculum, and values; their career goals and life-long learning; and the meanings of education and literacies in the academy and popular cultures. Students will edit and finalize their senior portfolio. Credit/No Credit

Note: On-line course, asynchronous

200E. Curriculum and Assessment (3 units) - Heather
MW 3:00-4:15pm

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.


215A: Reading/Vocabulary Acquisition (3 units) - Komiyama
MW 4:30-5:45pm

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: Lesson planning and materials development assignments; a classroom visit/teacher interview report; a take-home exam; an activity demonstration.
Prerequisites: See TESOL prerequisites.


215B: ESL Writing/Composition (3 units) - Heather
TR 6:00-7:15pm

This course provides the groundwork to prepare teachers of English to speakers of other languages for composition instruction. An examination of the theoretical bases of composing processes and correction/revision strategies will enable students to plan writing lessons. This course will also cover syllabus design, text evaluation, and writing assessment.

NOTE: This is a hybrid course where approximately 50% of class meetings will occur online.

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


ISBN: 978-0838479094;

Texts:


220D: Teaching and Composition Research (4 units) - Clark-Oates
TR 4:30-5:45pm
English 220D is a graduate seminar examining the history and the current trends of research methods and methodologies in Writing Studies. This course is designed to prepare students to write MA theses in Composition and to prepare Composition Certificate students to engage in action research to inform their teaching practice. We will explore the ways research has been conducted in Writing Studies, and you will draw on what you’ve learned about research in Writing Studies to design and conduct your own pilot research project or proposal. We will explore the following questions:

- What are the exigencies in Writing Studies research?
- What theories inform research in Writing Studies?
- What types of methods do writing studies researchers choose?
- What ethical principles guide research in writing studies?
- How should research inform the teaching of writing?
- How can the teaching of writing contribute to research in writing studies?
- What are some of the central issues and scholarly debates in Writing Studies research?

Texts:
Not yet finalized, but likely titles include:

220P: Professional Writing (4 units) - Laflen
MW 6:00-7:15pm
This course will introduce you to the most common professional writing genres used in career fields ranging from business to public relations to nonprofit management. Focuses on how business or technical communication is different from academic styles and introduces students to the current writing challenges and practices in these fields. Students will gain instruction and practice composing various essential writing formats, such as memos, reports, and feasibility studies.

During this online section of English 220P you will gain real-world experience as a professional writing researcher by participating in semester-long professional writing research project. This means that in addition to the hands-on experience you will gain, you will also have the chance to contribute to original research in professional writing. As a class, we will research how the Covid-19 pandemic impacted the work of professionals in diverse positions and fields, and you will use this research to write a conference-length paper presenting the results of our research.

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

Texts:
Solving Problems in Technical Communication, by Johndan Johnson-Eilola (Editor), Stuart A. Selber (Editor), The Non-Designers Design Book, 4th edition, Robin Williams (Author)

230A: Writing Fiction (4 units) - Staff
M 6:30-9:20pm
Seminar in the workshop format designed for experienced writers of fiction. It is designed to provide intensive instruction in the theory and craft of writing short stories, novels, and screenplays.

240Z: Order in Elizabethan and Jacobean England, its Maintenance and Disruption; or, The Inessential Shakespeare (4 units) - Gieger
Asynchronous (no scheduled class meetings)
An investigation into early modern ideologies of order as well as challenges/revisions to these hierarchies in the plays of William Shakespeare. This semester, however, we will bring such historicist, cultural, and political approaches to Shakespeare plays that are not necessarily “high” canon (interesting/quirky in their own ways, they’re plays that I enjoy and want to share with you, so let’s say they’re “less known” rather than “inessential”). In other words, if you have read and/or studied many of the Big Titles in the Shakespeare repertory, this is your chance to discover/revisit some plays that normally don’t get taught (I won't say “get studied” because, c'mon, it's Shakespeare! Thus, I figured this would be a good 240Z topic for this all-online moment since even non-canonical Shakespeare will have a lot written about it and available online). We will start with the three Henry VI history/chronicle plays and Richard III (okay, that last play is pretty canonical, but it completes the not-as-famous “first tetralogy”). Then, we will move on to an early romantic comedy (Love’s Labour’s Lost), a “problem play” that mixes the comic and the tragic (Troilus and Cressida), a tragedy (Coriolanus—this play is pretty close to canon these days), and a late romance (Pericles). We will work with the McDonald Bedford Companion as well as many other secondary works to help us read and contextualize these texts.

Presentation: Asynchronous on-line Lecture/Discussion
Requirements: Reading Response Papers, PowerPoint Presentations, Paper Proposal and Review of Criticism/Annotated Bibliography, Researched Seminar Paper

Texts:

250F: Whitman and Dickinson (4 units) - Sweet
TR 4:30-5:45pm
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.
ENGL 195A is a paired course with ENGL 410A, but the graduate course of the semester.

This course will also have a guided project that will require approximately fifty hours of work over the course of the semester.

Note: ENGL 195A is a paired course with ENGL 410A, but the graduate level class has a significantly increased reading, writing, and research component. May be repeated for up to 8 units of credit.

410A: Writing Center: Internships (4 units) - Staff
TR 4:30-5:45pm

Provides interns with an opportunity to apply tutoring principles while working at tutors in the writing center. This course will also have a guided project that will require approximately fifty hours of work over the course of the semester.

Text:

Prerequisites:
- TESOL prerequisites; requires instructor consent.

Requirements:
- Semester-long interning in an ESL class; one teaching observation conducted by 410B instructor; a portfolio (which includes: an observation/teaching log, a critical-incident analysis; lesson plans and supplementary materials; a reflection on second language learning and teaching; one other piece of material of your choice, such as an example student work)

Texts:

410B: Internship – ESL Teaching (3 units) - Komiyama
TR 4:30-5:45pm

Students will serve as interns in an approved ESL course. They will observe the class and assist their mentor teachers (i.e., instructor of record of the ESL course) by helping with small group activities, leading whole group discussions, designing activities, creating materials, etc. (The students’ responsibilities as interns vary, depending on the assigned course and the mentor teacher.) The seminar meetings will provide students with opportunities to reflect on their experiences as an intern, as well as receive peer feedback on their teaching experiences. Contact rkomiyama@csus.edu to enroll in the class.

Presentation:
- Seminar-workshop.

Requirements:
- Semester-long interning in an ESL class; one teaching observation conducted by 410B instructor; a portfolio (which includes: an observation/teaching log, a critical-incident analysis; lesson plans and supplementary materials; a reflection on second language learning and teaching; one other piece of material of your choice, such as an example student work)

Texts:

500: Culminating Experience (2 units) - 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, https://csus.instructure.com/courses/63359/pages/graduate-MA-forms

Please go to Permission to ENGLISH 500 and use the proper form. This form can be turned as soon as your registration period for Spring 2021 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 Spring 2021 semester. For students preparing to take the Comprehensive Examination in Literature: this class will meet a few times before the exam in April; 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.

Texts:

598T: TESOL Culminating Experience (3 units) - Heather
MW 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.

Requirements:
- TESOL program required courses and linguistics electives.

Texts:
- TESOL program required courses and linguistics electives.

418E: Internship in Teaching Writing (4 units) - Laflen

Students considering a teaching career intern in a composition class at Sacramento State. They work with a mentor teacher via their online course shell and meet periodically online with the internship coordinator. The internship provides students with an opportunity to experience the day-to-day life of an online composition class and hands-on opportunity to design learning activities, low-stakes process 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. This internship is open to students seeking a certificate in teaching composition or in the composition MA. Contact Dr. Laflen for more information.