English Department
Course Description Booklet

Spring 2020

Available online: http://www.csus.edu/engl/courses.html
# 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.

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<td><strong>20: College Composition II</strong></td>
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<td>Fulfills the second semester composition requirement. (English majors are exempt from the GE requirement; majors take English 120A instead.)</td>
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### 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 traditional classroom setting and in small group and individual tutorials. Students enrolled in this tutorial must also be coenrolled in a first-year composition course as the focus will be drafting and revising the work done for the primary writing course.

**Corequisite:**
ENGL 5 or ENGL 5M or 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 5,000 words.

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

### 11M: Academic Literacies II-ML
- 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 10

**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.

### 11: Academic Literacies II
- 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.

**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) - 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, 5M, 10/11, 10M/11M, 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)

30A: Introduction to Creative Writing - McKinney
MW 9:00-9:50am
This course is designed for students who want to learn the elements of writing short fiction and poetry. Students will learn a variety of styles for writing their own imaginary worlds into being. We will focus on sound, rhythm, voice, image, character, scene, plot, setting, story, and revision. Students will be introduced to peer critiquing known as “workshop.” This course also serves as a prerequisite for all upper-division Creative Writing courses.
Presentation: Lecture-Discussion. Workshop.
Texts:
Memory Care, Matthew Chronister (poetry), not in bookstore. Stay tuned for purchasing details.
Making Shapey Fiction, Jerome Stern
Flash Fiction: 72 Very Short Stories, Thomas, Thomas, and Hazuka, Eds.

30B: Introduction to Writing Fiction - Williams
MW 3:00-4:15pm
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 workedshopped.
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

40B: British Literature II - Cope
MW 1:30-2:45pm
This course examines a variety of literary texts from the late eighteenth through the twentieth century. Most of the texts are poems. One is a Victorian novel: Charles Dickens’s Hard Times (1854). Students will be expected to recognize and apply common literary terms associated with analysis of poetry: allusion, apostrophe, enjambment, iambic pentameter, metaphor, octave, pathetic fallacy, sestet, sonnet, volta and so on. Students will also demonstrate an awareness of the different literary genres and the fundamental characteristics of Romantic, Victorian and twentieth-century literature and culture. The course will focus on how and to what extent literature privileges the revolutionary and creative artist (often associated with early Romanticism), the social and political responsibilities of authors (often associated with mid-Victorian texts) and the sense of disillusionment and disintegration that emerged after the reign of Victoria and intensified during and after the First and Second World Wars.

50B: Introduction to US Literature: 1865-Present - Ghosal
MW 12:00-1:15pm
In this course we will examine the trajectory of American literature over a century and a half, from the aftermath of the Civil War to the early twenty-first century. We will consider fiction, nonfiction, poetry, and drama that engage historical, political, and cultural phenomena such as Reconstruction, race and regionalism, immigration and internal migration, the proliferation of mass media and technological changes.
Given that we will be surveying texts written over a fairly long period of literary history, it will be necessary to identify focal points connecting the literary responses to broader socio-cultural phenomena. To that end, we will pay attention to innovations in literary forms, emergence of new literary trends, resurgence of realism and its variants, modernist and postmodernist experiments. You will be introduced to a range of canonical and non-canonical American literary texts, learn to appreciate and critique diverse aesthetic practices, develop capacities for interpretation, critical thinking, and writing.
Presentation: Lecture-Discussion
Requirements: Short analytic papers, pop quizzes, and one final multi-text quiz.
Texts:
Will include novels and novellas such as Henry James’s Daisy Miller (1879), Mark Twain’s The Adventures of Huckleberry Finn (1884), John Fante’s Ask the Dust (1939), Ana Castillo’s The Mixquiahuala Letters (1986), Aleksander Hemon’s ‘The Lazarus Project’ (2008); along with poems by Emily Dickinson, William Carlos Williams, Langston Hughes, Susan Howe, Claudia Rankine; short stories by Ernest Hemingway, James Baldwin, Eudora Welty, Toni Morrison, Jhumpa Lahiri; and Suzanne Lori Parks’s The America Play (1995).
G.E.: Fulfills area C2 (Humanities) of the GE Requirements.

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
TR 3:00-4:15pm
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 crises 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.


**Texts:**
- Juan Rulfo, *Pedro Paramo* (1955)
- Gabriel García Márquez, *Selected Stories* (1968)
- Chinua Achebe, *Things Fall Apart* (1958)
- Chimamanda Ngozi Adichie, *We Should All Be Feminists* (2014)
- Warsan Shire, *warsan vs. melancholy* (2012)
- Junot Díaz, *This Is How You Lose Her* (2012)
- Canvas Reader

**G.E.:**
- Fulfills area C2 (Humanities) of the GE Requirements.

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**109W: Writing for GWAR Placement**

**Staff**

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

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

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**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

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

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**110A: Linguistics and the English Language**

**Heather**

TR 1:30-2:45pm

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.

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**110J: Traditional Grammar and Standard Usage**

**Seo**

MW 1:30-2:45pm

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.

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**110P: Second Language Learning and Teaching**

**Komiyama**

MW 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; two exams; a group project (teaching demonstration).

110Q: English Grammar for ESL Teachers - Heather
TR 12:00-1:30pm
This course provides a survey of the issues in English grammar that are relevant to the teaching of English as a Second Language. The focus will be on simple and complex clauses, with particular emphasis on the structure of noun phrases and the verb phrase system. Students who successfully complete this course will be able to recognize, name and use all the grammatical structures covered in the course text.
Presentation: Lecture-discussion.
Prerequisites: None; however, previous or concurrent enrollment in 110A is recommended.
Requirements: Mid-term & Final; Projects.

116A: Studies in Applied Linguistics - Clark
TR 10:30-11:45am
TR 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 assignments.
Texts: Moustafa, Beyond Traditional Phonics; Course Reading Packet.

116B: Children’s Literary Classics - Zarins
TR 9:00-10:15am
TR 10:30am-11:45am
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 the present, common themes persist, and in this course we will explore some of those themes: entrapment and isolation; social differences and prejudice; living with a physical or cognitive differences; 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 (TBA) may include Charlotte’s Web by E. B. White; Holes by Louis Sachar; Rules by Cynthia Lord; Ghost by Jason Reynolds; If Ain’t So Awful, Falafel by Firoozeh Dumas; The Conch Bearer by Chitra Banerjee Divakaruni; selected fairy tales, picture books, and Aesop fables.

120A: Advanced Composition - Lee
TR 12:00-1:15pm
An intensive writing workshop in which student writing is the focus. Students will engage in a writing process that will include feedback from peers and the instructor throughout the process. This writing process may occur in a variety of rhetorical situations and genres. Through reflection on their writing products and processes, students will gain an awareness of themselves as writers. By the end of the course students will complete an extensive research project focused on academic inquiry.
Note: ENGL 120A is a requirement for English majors.
Prerequisites: GWAR Certification before Fall 09, or WPJ score of 70+, or at least a C- in ENGL 109M or ENGL 109W.

120A: Advanced Composition - Fanetti
MW 4:30-5:45pm
Discourse in the Social Media Era
In this section of Advanced Composition, we will orient our work toward the discursive situation of social media—that is, the ways in which the rise of social media is shaping culture and discourse, and the ways in which we participate in it. Student work will be focused on studying this topic and developing individual research projects within in it.
Presentation: Discussion, light lecture, workshops, and individual and group activities.
Requirements: Participation, regular reading and writing events, culminating in a final research paper.
Texts: The reading list for the course is not yet finalized.

120P: Professional Writing - Dunn
MW 1:30-2:45pm
TR 12:00-1:15pm
This course will introduce students to the rhetorical conventions and writing practices of professional and technical communication. Because writing and communication are essential to success in any profession, course content will be relevant for all students regardless of career ambitions. The course will approach professional communication from a rhetorical perspective, focused on understanding how purpose, audience, and context dictate content, style, medium, and other composition decisions. The course will be focused on a series of cases derived from hypothetical and authentic situations in which students will be required to identify, understand, and address problems in the workplace and the community. Students will gain experience with a variety of technical and professional communication genres, incorporating both traditional written mediums as well as other nontraditional mediums.
Requirements: Three major projects (a job application portfolio, a workplace conflict resolution portfolio, and a community-based collaborative recommendation portfolio), regular short writing assignments, class presentation.
G.E.: Fulfills the Writing Intensive Graduation 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. To register for this course, students must sign up for a regular tutoring session time during week two of the semester at the University Writing Center.

125A: Literature and Film for Adolescents - Fanetti
MW 12:00-1:15pm
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
125B: Writing and the Young Writer - Fanetti

MW 1:30-2:45pm

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: English 110I or equivalent, Eng 20 or 120A
Requirements: Participation, regular reading and writing events, and a final project.
Texts: Teaching Adolescent Writers, by Kelly Gallagher

Teaching Composition: Background Readings 3rd ed., ed. T.R. Johnson

125F: Teaching Oral Skills - Clark

TR 4:30-5:45pm

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,
Requirements: tutoring, final exam.
Text: Teacher-prepared course reader

130A: Writing Fiction - Ghosal

MW 6:00-7:15pm

In this course, you will learn to read like a creative writer, reflect on the art of narration, and craft short fiction with attention to elements such as tone, point of view, and voice. While offering exercises and prompts, that help you generate new creative work, the course will require you to be a constructive critic of fiction. You will approach your own and your peers’ work as critic/editor during workshop sessions. Aesthetics is informed by cultural and historical concerns. So, our discussions of craft will take into account the multiplicity of cultural traditions and understand thematic and formal elements of fiction with reference to socio-political milieu.

Prerequisites: English 30 B or 30 A

Presentation: Lecture-Discussion-Workshop
Requirements: Participation, completing reading assignments, short writing exercises, and two polished stories (around 10 pages).

Texts: Short stories by a diverse range of authors such as Viet Thanh Nguyen, Rohinton Mistry, Ian McEwan, Attia Hossain, Justin Torres, Namwali Serpell, Angela Carter, Zadie Smith, Carmen Maria Machado, and others (will be made available on Canvas); Ursula Le Guin, Steering the Craft: A 21st Century Guide to Sailing the Sea of Story and Charles Johnson, The Way of the Writer.

130B: Intermediate Poetry Writing - McKinney

MWF 10:00-10:50am

This course picks up where English 30C left off. Students will study seminal texts on poetics from poets such as Wordsworth, Breton, Rimbaud, Lorca, Valery, Pound, Eliot, Hughes, Stevens, and Olson; and students will produce their own poems in response to (or in “conversation with”) these poetic theories. The course format is lecture/discussion, guided practice in poetic technique, and peer workshop. Quizzes and exams will cover the assigned reading.

Prerequisites: English 30A or 30C
Required Texts: A Little More Red Sun on the Human, Gillian Conoley; Toward the Open Field, Melissa Kwasny, Ed.

130F: Writing for Television - Williams

MW 12:00-1:15pm

This class will introduce students to the craft and art of television writing. Students will learn how to pitch, notecard and eventually write an original pilot for television. 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 television show.

Presentation: Lecture, discussion, workshop
Requirements: Weekly quizzes, a story pitch, a television treatment, a series bible, 30 notecards and 10 pages of an original pilot

130M: Art of Autobiography - Ghosal

MW 3:00-4:15pm

In May 2017, a New Yorker article famously proclaimed that “The Personal Essay Boom is Over,” which subsequently prompted the publication of several articles defending and critiquing autobiographical writing by turns. While the jury is still out on whether the personal essay is alive or dead, in this course, students will read a range of autobiographical writings and theories to explore how this mode of creative expression relates to the “self” to the “world.” Challenging pre-conceived ideas about one’s “self” and the veracity of “memory,” students will respond in writing to these poetic theories. The course format is lecture/discussion, guided practice in poetic technique, and peer workshop. Quizzes and exams will cover the assigned reading. Students will be expected to display awareness of the cultural, political, and/or historical forces shaping the writer’s subjectivity, in keeping with the memoirs students will read in the course.

Prerequisites: English 30 B or 30 A

Presentation: Lecture-Discussion-Workshop

Requirements: Multiple drafts of a 10-12 page autobiographical essay; response papers, and other short writing.

Texts: Will include the following autobiographical texts in selection or in their entirety—Roland Barthes by Roland Barthes, David Small’s Stitches, Rafia Zakaria’s Veil, Terese Marie Mailhot’s Heart Berries, Karen Tei Yamashita’s Letters to Memory, Amitava Kumar’s Lunch with a Bigot, Edna Biss’s No Man’s Land, and Ta-Nehisi Coates’s Between the World and Me.

G.E.: Fulfills the Writing Intensive Graduation Requirement and General Education Area C1 (Arts).
140J: The Victorian Imagination - Cope
M 6:30-9:20pm

This course examines representative works by major figures of the Victorian Era. Most of the texts are poems. There is one Victorian novel: Oscar Wilde’s *The Picture of Dorian Gray* (1890). Students will be expected to recognize and apply common literary terms associated with analysis of poetry: allusion, apostrophe, enjambment, iambic pentameter, metaphor, octave, pathetic fallacy, sestet, sonnet, volta and so on. Students will also demonstrate an awareness of the different literary genres and fundamental characteristics of Victorian literature and culture. Topics include the implications of evolutionary science, the rise of democracy, the Pre-Raphaelites (a major emphasis of the course) and aestheticism. Experience in reading and analyzing poetry is strongly recommended.

For course policies, see the documents called ‘Student Handbook and Contract for All Upper-Division Courses’, ‘Papers: General Criteria’ and ‘Why My Cell Phone Policy Exists’: https://www.csusm.edu/faculty/e/jonas.cope/

**Presentation:** Lecture-Discussion

**Requirements:** Reading quizzes every week (including passage identifications); a midterm examination; a cumulative final examination or a final essay.

**Required texts:**

145A: Chaucer – Canterbury Tales - Zarins
TR 1:30-2:45pm

This course will introduce students to Chaucer’s great poem and the ways it thinks about power, authority, gender, society, and the pursuit of truth. We will supplement our reading with primary texts by classical and medieval authors, as well as secondary readings and audio and film clips and studies of medieval manuscripts and facsimiles. Chaucer will make you laugh and think.

**Presentation:** Lecture/Discussion

**Requirements:** Presentation, Papers, Quizzes, Midterm, and Final Exam

145B: Shakespeare—Early Plays - Giger
TR 12:00-1:15pm

This 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 turn to a sampling from Shakespeare’s history plays, works that merge comedy and tragedy as they detail the lives and fates of Prince Hal and Falstaff (*Henry IV, Part I* and *Henry IV, Part II*) plus small portions of *Henry V*.

After the mid-term, we read two comedies that take their young New Comedy lovers away from corrupt courts and potential death and out into the ways it thinks about power, authority, gender, society, and the pursuit of truth. We will supplement our reading with primary texts by classical and medieval authors, as well as secondary readings and audio and film clips and studies of medieval manuscripts and facsimiles. Chaucer will make you laugh and think.

**Presentation:** Lecture/Discussion

**Requirements:** mid-term and final exam, response papers, quizzes, performance project, longer writing assignment with scholarly research component


150A: Early American Literature - Sweet
MW 1:30-2:45pm

When the English Puritans first looked out onto the shores of America, they saw a “howling wilderness, full of wild beasts and wild men.” For newcomers to the American landscape, this wilderness could be alternatively exhilarating, liberating, terrifying, or transcendental. In narratives, short fiction and novels, we will examine how this confrontation with the wild corresponds with themes of contact, conquest, and captivity in colonial through early nineteenth-century America, and we will also explore the implications of such themes for theories of knowing oneself and one’s community.

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

**Presentation:** Lecture-Discussion

**Texts Likely to Include:**

150C: American Realism - Sweet
TR 3:00-4:15pm

Reacting against the perceived excesses of the Romantic era, with its often sentimental, idealized, or fantasy representations, U.S. writers in the period between the Civil War and World War I sought what William Dean Howells called a more “truthful treatment” of American life in their novels, poetry, short stories, and essays. Through a more unvarnished depiction of American experience, whether in factories, city streets, Southern black communities, Indian boarding schools, or New York salons, literary realism will be our focus as we explore the relationship between art and “truth”; the influence of science and technology on American culture; the impact of industrialization and urbanization, and the quest for social equality and justice in post-Civil War America.

**Presentation:** Lecture-discussion.

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

**Texts Likely to Include:**
novel Bones genocide unearthed and reimagined in Edwidge Danticat's conceptions of "the island" and of the emigration from it. legacies of colonialisms in the Caribbean(s) we encounter textually, and reading, writing, and critical thinking skills necessary to analyze the Caribbean and Yoruban folklore. Lastly, the course equips students with the colonized planet of Toussaint where we revisit Carnival and examine short story collection (1966), Jamaica Kincaid's postcolonial and magically real Sargasso Sea prequel and response to Charlotte Bronte's "madwoman in the attic" in turns to the intersections of gender, sexuality, and migration with Jean Rhys' visions of performance, and (un)belonging, and analyze the violence, that "brought reggae to the world"—we will explore postcolonial struggles and their novels and short stories.

150I: Modern American Short Story - Lee
TR 4:30-5:45pm
Since the publication of Washington Irving's "Legend of Sleepy Hollow," Americans have excelled at the genre of the short story. Offers a survey of traditional "masters" and recent innovators. Provides an opportunity to read a wide variety of writers (such as Wharton, Chopin, Crane, Gilman, James, Anderson, Hemingway, Faulkner, Ellison, O'Connor, Barth, Oates, Proulx, Roth, Carver, and Welty), and examine a range of forms, themes and experiences that reflect and shape American culture.

155E: Hemingway and Fitzgerald - Wanlass
TR 1:30-2:45pm
Spurring each other on through their sometimes friendly, sometimes not-so-friendly competition, Hemingway and Fitzgerald produced some of the most remarkable writing in modern American literature. As Scott Donaldson says in his new study, Hemingway and Fitzgerald: The Rise and Fall of a Literary Friendship, "They may have thought themselves in competition, but the race is over and both tortoise and hare have won." This course will examine the exceptional talents of these two closely related and yet very distinctive writers, as seen in a range of their novels and short stories.

Presentation: Lecture-discussion (with an emphasis on discussion).
Requirements: Two papers and an exam.
Texts: (Subject to minor change) Hemingway: The Sun Also Rises, The Old Man and the Sea, Short Stories of Ernest Hemingway, Fitzgerald: This Side of Paradise, The Great Gatsby, Tender is the Night, The Short Stories of F. Scott Fitzgerald.

165F: Caribbean Literature: Modern and Contemporary Anglophone Caribbean Literature - Montgomery
TR 1: 3:30-2:45pm
This course provides the opportunity to study the ways history and identity converge and diverge in Caribbean literary and filmic texts. We begin with V.S. Naipaul's The Mystic Masseur (1957) and enter colonial Trinidad and the eve of nationalism, where we meet Ganesh Ramsaram, a frustrated writer who becomes a successful politician through his endeavors as a masseur who can cure illness. With Earl Lovelace's The Dragon Can't Dance (1979) and Perry Henzel's The Harder They Come (1972)—the film that "brought reggae to the world"—we will explore postcolonial struggles for self-determination and equality, through Trinidadian Carnival and the street life of Jamaica. We will interrogate constructions of masculinity, visions of performance, and (un)belonging, and analyze the violence, criminality, and police brutality in these island locales. The course then turns to the intersections of gender, sexuality, and migration with Jean Rhys' prequel and response to Charlotte Bronte's "madwoman in the attic" in Wide Sargasso Sea (1966), Jamaica Kincaid's postcolonial and magically real short story collection At the Bottom of the River (1983), and the 1937 Haitian genocide unearthed and reimagined in Edwidge Danticat's The Farming of Bones (1998). We end the course with Nalo Hopkinson's science fiction novel Midnight Robber (2000). Hopkinson takes us from island to the Carib-colonized planet of Toussaint where we revisit Carnival and examine Caribbean and Yoruban folklore. Lastly, the course equips students with the reading, writing, and critical thinking skills necessary to analyze the legacies of colonialisms in the Caribbean(s) we encounter textually, and how and to what extent race, gender, and language intersect in the authors' conceptions of "the island" and of the emigration from it.

Presentation: Lecture-discussion, student presentation, quizzes and exams.
Requirements: Midterm essay, two short reflection papers, final exam.
Texts: V.S. Naipaul's The Mystic Masseur, Earl Lovelace's The Dragon Can't Dance, Jamaica Kincaid's At the Bottom of the River, Edwidge Danticat's The Farming of Bones, Jean Rhys, Wide Sargasso Sea, Nalo Hopkinson's Midnight Robber

170N: Narrative Poetry - McKinney
MW 12:00-1:15pm
This course will focus on epic poems in western literary history from Homer to Alice Notley (1945- ). Through lecture and class discussion, we will explore a variety of aspects of poetic narratives including myths, themes, methods of composition, social and material culture, and history.

Presentation: Lecture-Discussion, student presentation, quizzes and exams.
Required Texts: The Iliad, Homer (Robert Fagles translation)
The Aeneid, Virgil (Robert Fagles translation)
The Inferno, Dante (John Ciardi translation), Paradise Lost, John Milton
The Rime of the Ancient Mariner, Samuel Taylor Coleridge
The Descent of Allute, Alice Notley

180B: Forms African-American Fiction - Montgomery
TR 10:30-11:45am
This course explores five major categories: the Neo-Slave Narrative (Arna Bontemps' Black Thunder), Blues, Jazz and Urban Realism, (Ralph Ellison's Invisible Man), Postmodernist Aesthetics (Toni Morrison's Song of Solomon), Black Speculative Fiction (Octavia Butler's Kindred and Kiese Laymon's Long Division), Addressing key “events” or “moments,” we will analyze the determining effects of race relations on the reorientation of U.S. racial, sexual, and regional/transnational politics from the 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 contemporary 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. Questions for the course are: 1) Does literature have
were created and concepts of representation, stereotypes, Orientalism, and non-recognition in which the “I” is caught between nostalgia for heritage experience staged in stories of the learning self, not in a context of shared communities of color in autobiographies, especially those that narrate social theory of double consciousness and José Esteban Muñoz’s feeling brown in the individual and collective consciousness.” Rooting her call in Du Bois’ belonging can only occur through “a massive uprooting of dualistic thinking in Chican@ literature. It takes its inspiration from W.E.B Du Bois’ book THE SOULS OF BROWN FOLK Brownness is not white, and it is not black either, yet it does not simply sit midway between them. - José Muñoz

This course examines the culture, politics and souls of brown folk in Chican@ literature. It takes its inspiration from W.E.B Du Bois’ book title while engaging Gloria Anzaldua’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’ theory of double consciousness and José Esteban Muñoz’s feeling brown (as a mode of brown politics and 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 rather through deeply self-reflective moments of non-recognition in which the “I” is caught between nostalgia for heritage and desire for racial mobility. Reading for brown matters, 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 Anzaldua, Muñoz, and Du Bois, we will reflect on classic texts to examine genre and contextualize several authors, through whose works we will follow how structures of discrimination and institutions of privilege sustain and break communities on the cultural path toward “Americanness.”

This writing intensive course, which fulfills General Education area C2 and the Race and Ethnicity requirement, is designed to introduce you to the diversity and richness of Asian American literature as well as to help you improve your ability to communicate your ideas effectively. We will discuss the social and historical contexts in which Asian American texts were created and concepts of representation, stereotypes, Orientalism, and transnationalism. We will also explore the concept of home and how our ideas about family, memories, and cultures shape our sense of identity and place in society.

This writing intensive course, which fulfills General Education area C2 and the Race and Ethnicity requirement, is designed to introduce you to the diversity and richness of Asian American literature as well as to help you improve your ability to communicate your ideas effectively. We will discuss the social and historical contexts in which Asian American texts were created and concepts of representation, stereotypes, Orientalism, and transnationalism. We will also explore the concept of home and how our ideas about family, memories, and cultures shape our sense of identity and place in society.

**Presentation:** Lecture, lecture-discussion, and workshop.

**Text:**
- Gloria Anzaldua, Borderlands/La Frontera: The New Mestiza (1987)
- Rudolfo Anaya, Bless Me, Ultima (1972)
- John Rechy, City of Night (1963)
- Cherrie Moraga, Loving in the War Years (1983)

**G.E.:** Fulfills the Writing Intensive and Race & Ethnicity Graduation Requirements and General Education Area C2 (Humanities).
195A: Writing Center Theory and Practice: Internships - Staff
TR 4:30-5:45pm

Sign up for this course and become a University Reading and Writing Center tutor. The course will provide you with strategies for conducting one-to-one tutorials with Sacramento State students on their writing. We will examine writing center theory and research in light of your experiences as a tutor. Students will tutor five hours a week in the University Reading and Writing Center and will be able to choose their hours (day or evening hours are available). On-going guidance and support for your work in the University Reading and Writing Center are provided by experienced tutors and the instructor. After completing the course, students are eligible to become paid tutors.

Presentation: Discussion
Prerequisites: A “B” or better in ENGL20 or ENGL120A or a Writing Intensive course
Note: May be repeated for 6 units of credit. Credit/No Credit

195W: Writing Programs Internship - Laflen
T 4:30-5:45pm

During Spring 2020, the writing programs internship will focus on projects for the composition program. Working in teams, students will revise the writing program handbook and help create an accessible ebook version of the handbook. This internship will provide students with the opportunity to learn firsthand about the work of writing program administrators, desktop publishing, writing project management, and document accessibility. Students will test the documents they create with real users and learn how usability testing helps improve professional writing. Students will produce writing samples to be used by the composition program and that can be included in students’ portfolios.

197A: Film: Horror, Comedy, and Science Fiction - Giger
R 6:30-9:20pm

This semester we will focus on the American horror film, screening films from the 1930s through the early 2000s alongside readings about and discussions of their content/themes (sometimes sci-fi, sometimes comedy, always horror) and their connections to American culture and history. We will be working with the sub-theme: Classics, Sequels, Remakes, and Reimaginings. Films to be screened will likely include: James Whale’s Frankenstein and The Bride of Frankenstein; Tod Browning’s Dracula; Jacques Tourneur’s Cat People (a Val Lewton production); Christian Nyby’s The Thing from Another World (with an assist from Howard Hawks?); Don Siegel’s Invasion of the Body Snatchers; Alfred Hitchcock’s Psycho; George Romero’s Night of the Living Dead; John Carpenter’s Halloween; Philip Kaufman’s Invasion of the Body Snatchers; Ridley Scott’s Alien; Paul Schrader’s Cat People; Tom Holland’s Fright Night; Francis Ford Coppola’s Bram Stoker’s Dracula; Wes Craven’s Scream; and Ruben Fleischer’s Zombieland. Some of the films we study will feature moments of graphic violence, profanity, and/or nudity & explicit sexuality.

Presentation: Lecture/Discussion

Texts:
The textbook for this course will be: New Approaches to Popular Romance Fiction: Critical Essays, ed. Sarah S.G. Frantz and Eric Murphy Selinger
Otherwise, the reading list for this course is not yet finalized but will likely include:
The Bird and the Sword, by Amy Harmon
Dark Lover, by J.R. Ward
The Duchess War, by Courtney Milan
A Duke by Default, by Alyssa Cole
Idol, by Kristen Callihan
The Kiss Quotient, by Helen Hoang
Long Shot, by Kennedy Ryan
Saga, Vols. 1-4, by Fiona Staples and Brian K. Vaughan
The Song of Achilles, by Madeline Miller
Truth or Beard, by Penny Reid
When Beauty Tamed the Beast, Eloisa James
Wolfgang, by T. J. Klune

Requirements: Midterm and Final Exam, One Paper/Research Assignment, Response Papers, Quizzes, Creative Project

Texts:
Rick Worland, The Horror Film: An Introduction

1981T: Senior Seminar - Martinez
TR 12:00-1:15pm
Melville’s Moby-Dick
God keep me from ever completing anything. This whole book is but a draught—nay, but the draught of a draught. Oh Time, Strength, Cash, and Patience! - Melville (Chapter 32)

Herman Melville’s (1819-1891) 200th birthday was celebrated in August of 2019, so let’s begin the year with a celebratory plunge into Moby-Dick; or, The Whale (1851), the so-called literary masterpiece in the American canon but that which its author once called a “wicked book”. As we embark upon a maddening quest, particularly in search of how his whaling book became a 20th-century phenomena, our very close reading of Melville’s beloved classic and our intensive study of the art of his composition, will lead us into theoretical waters through which to explore a range of literary, social, political, religious, philosophical, psychological, and even etiological depths. Put simply: this seminar is about Melville and his writing of Moby-Dick. We will pursue Melville’s creative meditations, where we shall find genius alongside monomaniac. You will be introduced to Melville’s earlier publications to understand his quarrel with imitation literature and his writerly protests against 19th-century America and its literary marketplace. You might ask: Why read Melville’s whaling book? Well, Melville’s lyrical and radical prose pursued epic notions of Americanness; indeed, Moby-Dick was/is Melville’s own pursuit toward defining a literature that America could call its own. Together, we will read deeply into Melville’s 135 chapters as well as glance at the texts that inspired his novel, in addition to correspondence, journal entries, international reviews, contemporary illustrations (including maps, engravings, and diagrams of whaleboat rigging), watch a film or two, and even study Melville’s marginalia via an online tool.

Presentation: Lecture, lecture-discussion, and workshop.
Text: Herman Melville, Moby-Dick (1851, Norton Critical Edition); Course Reader

1981T: Senior Seminar - Cope
W 6:30-9:20pm

The focus of this seminar is Romantic-era Poetry. We will read two kinds of text in this class:
1. poems by Romantic-era authors; and

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 temerariness, balance and didacticism privileged by eighteenth-century aesthetics with an emphasis on emotional expression, sincerity and the individual imagination.

Students will be expected to recognize and apply common literary terms associated with analysis of poetry: allusion, apostrophe, enjambment, iambic pentameter, metaphor, octave, pathetic fallacy, sestet, sonnet, volta and so on. We will also study poetic meter. Both required texts are nonnegotiable. This anthology is unusually detailed in its annotation. Its headnotes and annotations to the poems provide relevant contextual information but, more importantly, give pride of place to features such as
form, theme, genre, structure, rhyme, line-endings, imagery and allusions to other poems. The intention is to open up debate about interpretations and modes of valuing the poetry by demonstrating ways of reading the poems. Formal analysis is offered in the interest of stimulating a sense of the imaginative and affective force of the original. Experience in reading and analyzing poetry is strongly recommended.

For course policies, see the documents called ‘Student Handbook and Contract for All Upper-Division Courses’, ‘Papers: General Criteria’ and ‘Why My Cell Phone Policy Exists’; https://www.csus.edu/faculty/e/jonas.cope.

Presentation: Lecture-Discussion
Requirements: Reading quizzes every week (including passage identifications); a midterm examination; a final essay.

course-pack (available at University Copy and Print).

198T: Senior Seminar: Black Speculative Fiction - Montgomery

MW 12:00-1:15pm

Jamaican born Canadian writer Nalo Hopkinson asserts that “science fiction has always been a subversive literature” because it forces the reader to “think twice and thrice about a whole bunch of things in relation to each other: sexuality, race, class, color, history.” With Hopkinson’s statement as guide, this seminar investigates contemporary black speculative fiction from a variety of angles. In the first part of the course, we’ll discuss how authors, from the turn on the twentieth-century, such as W.E.B Du Bois and George Schuyler, use familiar science fictional conceits like apocalypse and genetic mutation, to uncover uncomfortable truths about racialized conflict between cultures. In the second part of the course, we will turn to what Ishiah Lavender dubs the “counterfactual ethnoscapes” in Colson Whitehead’s postmodern novels and Nnedi Okorafor’s Afrofuturist narratives to think through alternative histories and (alien) futures, technologies, hybridity, and mythologies. In the final section of the course, we will read the first two (of three) in Octavia Butler’s Lilith Brood’s trilogy to explore what it means to create new (spatial, cultural, biological, cosmological) worlds in trilogy form. During this time, students will continue to research black speculative fiction as they write their seminar essay that concludes the course.

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, Reading Responses, Conference Abstract, Seminar Research Paper 10-15 pages

Texts: Octavia Butler’s Lilith’s Brood, Colson Whitehead’s The Intuitionist and The Underground Railroad, Nnedi Okorafor’s Binti and Who Fears Death, and selections from Sheree Thomas’ Dark Matter.

198T: Senior Seminar - Rice

TR 3:00-4:15pm

Spike Lee’s America

As the title suggests, the course’s ostensible subject is the work of Spike Lee. While we will directly engage with his cinematic canon, we will explore American society and politics through the lens of his films and the work of other writers. The defining trait of Lee’s work is a willingness to raise hard questions about contemporary America without pretending to have easy answers; his films are designed to challenge and provoke viewers, not ease our minds or pacify our emotions. Over a career spanning three decades, Lee has crafted films that are widely considered cinematic time capsules of the African American experience. Chronicling everything from WW II to the Civil Rights era, and on into the genesis of hip-hop culture in the 80s, Lee’s movies have been distinct, deeply personal and often incendiary portraits of America. Despite his varied career spanning television, documentaries, and narrative film, explorations of race and class have remained at the core of most of his work. With notable frequency, his films have sparked heated debate and controversy. We will study his work directly. We will screen films; students will need to stream his work offline as well. We look at his work through the lens of critical and theoretical essays about Lee and we will study his work through the work of cultural critics writing on American society.

Lee is a quintessentially American filmmaker.

Pre-requisites: WPE, English 120A
Requirements: Regular seminar presentations; rigorous discussions, short response papers; formal academic research paper; mid term and final exam.


215B: ESL Writing/Composition - Heath

TR 4:30-5:45pm

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.


215C: Pedagogical Grammar for TESOL - Seo

MW 4:30-5:45pm

This course will focus on English grammar with an emphasis on points that are problematic for ESL students. Topics will include the theory and practice of teaching/learning grammar; review of the syntactic structures of English; discourse constraints on sentence-level grammar; and textbook evaluation with respect to grammar teaching. The course is required for the TESOL M.A. and recommended for the TESOL Certificate (Option B).

Presentation: Lecture-discussion and workshop.

Prerequisites: See MA TESOL prerequisites. Students should have taken ENGL 110Q.

Requirements: Lesson plans, presentations, textbook review, tutoring, final project.


215D: Pedagogy of Spoken English - Clark

TR 3:00-4:15pm

The first half of the class is a graduate-level course in English phonetics and phonology. The second half of the course will instruct students how to promote second language oral proficiency at the Novice and Intermediate levels following the principles of Stephen Krashen and The Natural Approach.

Presentation: Seminar.

Prerequisites: None, though successful completion of 110A (Linguistics & the English Language) is strongly recommended.

Texts: Teaching Pronunciation Celce-Murcia, M., Brinton, D. and J. Goodwin. Cambridge U. P.
write about the struggle for a feminist future where hope is “earned through emerges in historical texts and artifacts and to to recapture, remember, and projects, using our feminist rhetorical frameworks to identify how hope theorize hope by locating, disrupting, and challenging the social, economic, past and present, to explore a more global concept of doing feminism, to global locations. We will also develop theoretical frameworks that are critical for constructing and imagining more socially just, culturally

Beginning with this definition of hope, then, our overarching goal will be to critically examine feminist rhetorical practices to understand how and why hope is rooted in possibility . . . Protest is the work of hope” (8, 9).

In short, we will ask how feminist rhetorics convey the idea that “what we do matters even though how and when it may matter, who and what it may impact, are not things we can know beforehand” (Solnit, 2016, p. 142).

In On the Other Side of Freedom: The Case for Hope, Deray McKesson writes, “Hope is rooted in possibility . . . Protest is the work of hope” (8, 9). Beginning with this definition of hope, then, our overarching goal will be to begin an examination of feminist rhetorical practices to understand how and why hope is critical for constructing and imagining more socially just, culturally sustaining futures.

In short, we will ask how feminist rhetorics convey the idea that “what we do matters even though how and when it may matter, who and what it may impact, are not things we can know beforehand” (Solnit, 2016, p. xiv).

We will also inquire critically and engage deliberately in, what Cheryl Glenn (2018) calls, “rhetorical feminism” to ask new questions about our past and present, to explore a more global concept of doing feminism, to reshape, retell, and making meaning through analysis.

To do this, we will engage with scholars, writers, and activists who theorize hope by locating, disrupting, and challenging the social, economic, and political realities of people from different classes, races, sexualities, and global locations. We will also develop theoretical frameworks that are constructed from key feminist concepts and use these frameworks to better understand “rhetorical performance, accomplishment, and rhetorical possibilities” (Royster & Girsch, 2012).

Working from these foundations, we will design feminist research projects, using our feminist rhetorical frameworks to identify how hope emerges in historical texts and artifacts and to 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).

The world needs the participation of artists more than ever. It is not a question of whether artists should engage directly with the world, but a question of how. In short, we must participate. We are in the world and we are of the world. Thomas Merton writes: “If I had not the choice about the age in which I was to live, I nevertheless have a choice about the attitude I take and about the way and extent of my participation in its living ongoing events. To choose the world is . . . an acceptance of a task and a vocation in the world, in history and in time.” In this class, you will be expected to engage with the world beyond the narrow-minded “I” of the self through writing a series of essays and through writing a semester long project, which will include research. This course will rescue your eye from the madness of late market capital and train your eye to not flinch, to see the thing seen, to experience sensation with the care of language and movement. This is a course that will allow you to tend to seeing in a world gone blind with distraction. We will read theory, philosophy, fragments, desires, misunderstandings, longings, dreams, and memoirs. A putting back together of that which has been forgotten. We will study the craft of creative nonfiction, of seeking to see into the world that surrounds us. We will play in the spaces between, the slips. “The real voyage of discovery,” as Proust says, “lies not in discovering new lands but in seeing with new eyes.” You will learn to doubt in ways that will fill the deepest parts of you with joy. You will engage through discussion and writing with many of the issues of the contemporary world: race, poverty, truth, migration, new feminisms, the writing of the first person, and so on. Along with reading complete works, we will read selections from others. Students will be emailed readings over the break. Students will be expected to read these works prior to our first class meeting.

Lecture, workshops, discussions. Student presentations.


This course is a tutorial, which means I will be working with you individually. It is likely, indeed, nearly a given, that I will suggest supplemental texts for you to read, techniques for you to attempt, principles for you to ponder, themes for you to engage. However, all my suggestions will be tailored to you, individually, based on the work you submit and the nature/direction of our one-on-one conferences.

Graduate status, English 30C or 130B or 130C or permission of instructor.

A Little More Red Sun on the Human, Gillian Conoley Sudden Eden, Donald Revell

Our course will examine English prose fiction from the late seventeenth century through the late eighteenth. We will begin with “journey narratives” that lead characters out of Britain, starting with Daniel Defoe’s famous castaway (Robinson Crusoe is celebrating its 300th anniversary this year, 1719-2019). We will follow Crusoe with two works
that utilize prose elements of both classic romance and the developing novel, Aphra Behn’s tale of slavery and heroics in the New World from the 1680s (Oroonoko) and Eliza Haywood’s novella of Orientalist intrigue, desire, and adventure from the 1720s (Phildore and Placentia). We then turn to three classics of the emergence of literary realism from the 1740s-1770s by Samuel Richardson, Henry Fielding, and Frances Burney that further develop the novel as a genre dedicated to individual discovery and the recording of private/interior life (with some “journeying” still part of their narrative conventions). We will conclude the semester with Ann Radcliffe and a return to the earlier romance tradition by way of the gothic fiction of the 1790s. Topics to be discussed include: the development of print culture, the rise of the middle class, the culture of sympathy, the woman writer in England, the strategies of narrative, and the changes in conceptions of love, sex, and marriage.

Presentation: Seminar/Discussion
Requirements: Response papers, oral presentations, review of criticism, researched seminar paper

250A: Wharton and Cather - Wanlass
TR 4:30-5:45pm
This course will show how these two major American writers, poised on the threshold of the twentieth century—and pulled simultaneously forward and back—explore similar themes, such as the conflict between the new and the old social order, and especially the new freedoms, and attendant problems, of women’s roles during this liminal period. This course will also focus on the ways in which Wharton’s and Cather’s works explore the concept of space (as evoked in Virginia Woolf’s A Room of One’s Own: the idea that women need a place of their own to think and create)—Wharton with her eye on the interior space of rooms, and Cather with her eye on the exterior space of landscapes. In examining the ways in which these writers’ works both intersect and diverge in theme and technique, students will gain appreciation for the richness of early American literature.

Presentation: Seminar
Requirements: Two papers, oral presentation
Texts: Wharton’s The House of Mirth, The Reef, Summer, The Age of Innocence; Cather’s My Antonia, The Song of the Lark, A Lost Lady, The Professor’s House

250J: Henry James - Sweet
MW 4:30-5:45pm
“The story won’t tell, not in any literal, vulgar way.” So proclaims James’s storyteller in The Turn of the Screw, a narrative that is characteristic of James’s works in foregrounding questions of what cannot and should not be spoken, variously because certain kinds of ideas, emotions, and knowledge cannot be conveyed in ordinary words, because “literal, vulgar” telling has the power to corrupt both teller and hearer, because some ideas exist in a shadowy, unconscious realm and evade expression through literal language, and because “telling” can mean revealing what should be kept secret. As we read a variety of works from James, including novels, novellas, short stories, essays, and criticism, we’ll inquire into the nature of the untold and the untellable, themes that prompt further questions about the role of representation, art and narrative; the limitations of language; the role of the unconscious; sexual identity and desire; the power of sexual norms; and the ethics of “telling” as it relates to confession, accusation, revelation, and implication. We will read James alongside essays in psychoanalytic theory, gender studies, feminist theory, and literary criticism.

Presentation: Seminar
Requirements: A short essay; an oral presentation; a bibliographical essay; a culminating research essay.

Texts Likely to Include: The American; The Portrait of a Lady; Tales of Henry James; The Turn of the Screw; Washington Square; What Maisie Knew.

410A: Writing Center: Internship - Staff
TR 4:30-5:45pm
Sign up for this course and become a University Reading and Writing Center tutor. The course will provide you with strategies for conducting one-to-one tutorials with Sacramento State students on their writing. We will examine writing center theory and research in light of your experiences as a tutor. Students will tutor five hours a week in the University Reading and Writing Center and will be able to choose their hours (day or evening hours are available). On-going guidance and support for your work in the University Reading and Writing Center are provided by experienced tutors and the instructor. After completing the course, students are eligible to become paid tutors.

Presentation: Discussion

410B: Internship – ESL Teaching - Komiyama
TR 6:00-7:15pm
Students will serves 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.
Prerequisites: TESOL prerequisites.
Requirements: Semester-long interning in an ESL class; discussion leading; 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 piece of student’s choice)

410E: Internship in Teaching Writing - Laflen
R 4:30-5:45pm
Students considering a teaching career intern in a composition class at an area community college. They work with a mentor teacher on site and meet periodically at Sacramento State. The internship provides students with an opportunity to experience the day-to-day life of a composition class and hands-on opportunity to design assignments, respond to student writing, conduct class discussions, etc. Students read composition and rhetorical theory with an eye toward day-to-day application in the classroom. Contact Dr. Laflen (angela.lafien@csus.edu) for more information.

410W: Writing Programs Internship - Laflen
T 4:30-5:45pm
During Spring 2020, the writing programs internship will focus on projects for the composition program. Working in teams, students will revise the writing program handbook and help create an accessible ebook version of the handbook. This internship will provide students with the opportunity to learn firsthand about the work of writing program administrators, desktop publishing, writing project management, and document accessibility. Students will test the documents they create with real users and learn how usability testing helps improve professional writing. Students will produce writing samples to be used by the composition program and that can be included in students’ portfolios.
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/engl: please go to “forms.” This form can be turned as soon as your registration period for Spring 2020 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 2020 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 preparing 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 - 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.
Prerequisites: TESOL program required courses and linguistics electives.
Requirements: Discussion leading, comprehensive examination.
Text: No book required.