

English Department
Course Descriptions
Booklet
Spring 2024



Department of English

Spring 2024 Course Descriptions

The courses and course times 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 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 (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 5000 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 5000 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

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.

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 10M and ENGL 11M.

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

16: Structure of English (3 units) - Seo **TR 12:00-1:15 p.m.**

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

Presentation: Lecture-discussion

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

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

20: College Composition II (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)

30A: Introduction to Creative Writing (4 units) -Williams
TR 1:30-2:45 p.m.

This course is designed for students who want to learn the elements of writing short fiction, poetry, and screenwriting. This class will consist of reading, writing, and commenting on peer work. Success in this course requires regularly attendance, meaningful participations, and weekly reading and writing assignments. This course also serves as a prerequisite for all upper-division Creative Writing courses.

Presentation: Lecture, discussion, and workshop.

Requirements: Test, in-class writing assignments, an original story, poem, and ten pages of a screenplay

Texts: James Thomas and Robert Shapard, *Flash Fiction Forward*; the screenplays and poetry we read will be on Canvas

40B: British Literature II (3 units) - Cope
MW 6:00-7:15 p.m.

This course introduces students to a variety of British literary texts from the late eighteenth through the twentieth century. Most of these texts are lyric poems, one is a late Victorian novel—Thomas Hardy’s *Jude the Obscure* (1895)—and the remaining texts are prose essays, including selections from Matthew Arnold’s *Culture and Anarchy* (1867-1868) and the entirety of Virginia Woolf’s *A Room of One’s Own* (1929). Students will gain 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. Questions on pop quizzes and exams will be taken from all assigned reading material and the contents of the lectures/discussions in class.

Presentation: Lecture-discussion.

Requirements: Pop quizzes, a midterm examination, a final examination, and one essay

Texts: **REQUIRED:** Greenblatt, Stephen, editor. *The Norton Anthology of English Literature, The Major Authors*. 10th ed. Vol. 2. Norton, 2013. ISBN: 9780393603095. Hardy, Thomas. *Jude the Obscure*. Edited by Ralph Pite. 3rd ed. Norton, 2016. ISBN: 9780393937527.

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

50B. Introduction to American Literature II (3 Units) -Martinez
Asynchronous Online

Commencing at the end of the Civil War (1861-1865) and extending into the present-day, this course examines major literary developments in the literature of America. Students will read a selection of works, including poetry, short stories, and novels. The course is guided by two seminal thinkers from across the literary arch that we will examine: Frederick Jackson Turner’s famous essay on “The Significance of the Frontier in American History” (1893), and Louise Erdrich’s famous essay, “Where I Ought to Be: A Writer’s Sense of Place” (1985). In the writings of our selected authors, we find that “stubborn American environment,” as Turner calls it, where “the bonds of custom are broken and unrestraint is triumphant” and where “each frontier did indeed furnish a new field of opportunity.” Across this landscape, too, Erdrich prompts us to ask, “[I]f not a shared sense of place, what is it then that currently provides a cultural identity?” Our readings will draw upon diverse and distinct voices that intend to offer a broader understanding of how we conceive America’s literary heritage, as well as America’s literary mappings.

Presentation: Asynchronous. Recorded Lectures. Canvas Activities

Requirements: Weekly Journal. Author Profiles. Midterm Exam. Final Exam.

Tentative Authors: Walt Whitman, Emily Dickinson, Mark Twain, Kate Chopin, Henry James, W.E.B. Du Bois, Langston Hughes, Willa Cather, Zitkala Sa, Nella Larsen, Zora Neale Hurston, Louise Erdrich, Toni Morrison, Sandra Cisneros, Octavia Butler, Junot Diaz.

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

60: Reading for Speed & Efficiency (2 units) - Staff

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

65: Introduction to World Literatures in English - Montgomery
TR 1:30-2:45 p.m. (3 Units)

This course serves as an introduction to modern postcolonial literature and theory. Reading novels, short stories, and essays from postcolonial Africa, India, the Caribbean, and the U.S., we examine the relationship between nationalism, migration, and literary form, tracking the shift from realism to postmodernism and magic realism. How do contemporary writers decolonize the mind? In a rapidly globalizing world, what place do national identities have, if any? How do we define ‘traditional’ and ‘modern’ in a time of fluid identities? How are these ideas of tradition gendered and why? We will also look at how postcolonial texts circulate in the West, as exotic commodities, or as sites of resistance, and explore how they challenge reductive discourses of the clash of civilizations and new forms of colonialism and racism.

Presentation: Lecture and lecture-discussion.

Requirements: Reading quizzes, analyses, mid-term and final exams
Booklist: May include Gabriel García Márquez’s *Love in the Time of Cholera*, Edwidge Danticat’s *The Farming of Bones*, Chinua Achebe’s *Things Fall Apart*, Jhumpa Lahiri’s *The Namesake*, Toni Morrison’s *Sula*. A Canvas Reader (to include short stories, critical essays, and theoretical sources)

G.E.: Fulfills area C2 (Humanities) of the GE requirements

105: Film Theory and Criticism (4 units) - Rice
MW 4:30-5:45 p.m.

Film is visceral, vital, and dynamic, and wider frameworks of understanding are needed to explain these aesthetic resonances. This class will overflow with desires, pleasures, becomings, sensations, and ways for pulling such madness into theoretical reflections and discourses, not tame it but to further complicate it in downright delightful ways filled with wonder and surprise. This course will journey deep into the crevices of a variety of theoretical approaches to reading films and to unreading our own expectations. We will play with theory in radical ways that will transform and unnerve common methods for seeing. The class will introduce students to theoretical approaches such as Feminism, Post-Structuralism, Deconstruction, Psychoanalysis, Gender, Race and Ethnic studies, etc. English Majors are encouraged to take this class as a way of being introduced to literary and cultural theory. On Mondays, students will screen the films on their own on Canvas, and we will meet as a class on Wednesdays to discuss the films and the readings. Films must be viewed *prior* to class meetings on Wednesday. Students are then expected to re-view the films after our class meetings.

Prerequisites: *None, Intro to Film Studies highly encouraged*
Presentation: *Screening of films, discussions, lectures.*
Requirements: *Four exams.. Regular attendance and participation*
Texts: *Critical Visions in Film Theory, editors Timothy Corrigan, Patricia White and Meta Mazaj*

109M: Writing for GVAR 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 GVAR Portfolio, from which they will receive a GVAR 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.*

109W: Writing for GVAR Placement (3 units) - 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 GVAR Portfolio, from which they will receive a GVAR Placement.

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

109X: Writing-Intensive Workshop (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

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

110A: Linguistics and the English Language (3 Units) - Heather
TR 3:00-4:15 p.m.

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

110J: Traditional Grammar and Standard Usage - Komiyama
MW 1:30-2:45pm (3 Units)

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 address 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-discussion.*
Requirements: *Four Exams; three Reflective Exercises.*
Texts: *Barry, A. K. (2012). English Grammar (3rd ed.). ISBN 9780321996220.*

110P: Second Language Learning and Teaching (3 units) - Komiyama
TR 4:30-5:45 p.m.

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

Requirements: *Project 1; Project 2 (which involves teaching demonstration); two exams; online posts.*
Texts (Recommended): *(1) Lightbown, P. M. & Spada, N. (2021). How Languages Are Learned (5th Ed.). ISBN 978-0194406291; (2) Larsen-Freeman, D. & Anderson, M. (2011). Techniques and Principles in Language Teaching (3rd Ed.). ISBN 978-0194423601.*

116A: Studies in Applied Linguistics (3 units) - Heather
MW 4:30-5:45 p.m.
TR 1:30-2:45 p.m.

This course introduces applied linguistics to future elementary school teachers. We will explore multiple aspects of English phonology, morphology, syntax, and semantics as preparation for an integrated exploration of first and second language acquisition, language variation, and literacy development. Evaluation will include classroom examinations; students will also undertake a detailed analysis of children's literacy development.

Presentation: *Completion of Writing Placement for Juniors.*
Presentation: *Lecture-discussion.*
Requirements: *Examinations, one major assignment.*
Text: *Justice, P. (2004). Relevant Linguistics (2nd ed.). CSLI. ISBN-13: 978-1-57586-218-7*

116B: Children's Literary Classics (3 Units) - Zarins
TR 12:00-1:15 p.m.

In this class that meets on campus twice a week, we will study a variety of children's books targeted toward different ages (from ages 0 to 18, though the focus will be on K-6 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) conversely, or complementarily, every child deserves access to seeing other places, times, and cultures; (4) books are springboards for important conversations and invitations to wonder; (5) complexity of thought/content is matched by complexity of craft and structure; how something is said matters as much as what is said. Through class discussion, extensive projects, the Writing Partners Program (in which we write letters to elementary students), and additional assignments, this course aims to satisfy two kinds of students, those who enjoy reading children's books for their own sake, and those who seek to bring literature alive to children.

Prerequisite(s): *Successful completion of at least 60 units (junior standing).*

Presentation: *Lecture-discussion*

Requirements: *Several short writing assignments, midterm paper, final paper, class presentation, quizzes; several community engagement projects including writing to children*

Texts: *(TBA) include Charlotte's Web by E. B. White; Holes by Louis Sachar; Esperanza Rising by Pam Muñoz Ryan; It Ain't So Awful, Falafel, by Firoozeh Dumas; and others.*

120A: Advanced Composition: The Harlem Renaissance (4 Units)
- Montgomery TR 10:30-11:45 a.m.

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

As an advanced writing course, students will learn to read and write with a critical point of view that displays depth of thought and is mindful of the rhetorical situation in the discipline of Literature. The different kinds of writing exercises will encourage increased sophistication in critical thinking, contain arguable theses, and demonstrate personal engagement with diverse aspects and issues of the Harlem Renaissance/Jazz Age.

Prerequisite: *Completion of Writing Placement for Juniors.*

Presentation: *Lecture-discussion*

Requirements: *Critical and reflection essays, three short papers, a research prospectus, and a research paper.*

Texts: *Jean Toomer, Cane (1923); Nella Larsen, Quicksand (1928); Claude McKay, Banjo (1929); and Graff, Gerald and Cathy Birkenstein, They Say, I Say: The Moves That Matter in Academic Writing.*

120A: Advanced Composition: Discourse in the Social Media Era
- Fanetti TR 3:00-4:15 p.m. (4 Units)

In this section of Advanced Composition, we will orient our work toward the discursive situation of social media—that is, the ways in which 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.

Prerequisite: *Completion of Writing Placement for Juniors.*

Presentation: *Discussion, light lecture, workshops, and individual and group activities.*

Requirements: *Participation, regular reading and writing events culminating in a final research project.*

Texts: *Turkle, Sherry. Alone Together: Why We Expect More from Technology and Less from Each other.*
Other readings as assigned; will be available on Canvas.

120P: Professional Writing (4 units) -Mendoza
T 6:30-9:20 p.m.

What knowledge, skills, and experience guide the work of professional writers? What good habits help them succeed? How do professional writers make decisions about their writing, their collaborations with others, and the roles writing plays in their organizations? Given that learning isn't confined to school, how do professional writers drive innovation and/ keep up with their fields? And lastly and importantly, how can professional and technical writers consider ethics, reciprocity, justice, and accessibility in professional writing and design?

This course will introduce students to the rhetorical conventions and writing practices of professional and technical communication. Because writing and communication are essential to success in any profession, course content will be relevant for all students regardless of career ambitions. The course will approach professional communication from a rhetorical perspective, focused on understanding how purpose, audience, and context dictate content, style, medium, and other composition decisions. The course will be focused on a series of cases derived from hypothetical and authentic situations in which students will be required to identify, understand, and address problems in the workplace and the community. Students will gain experience with a variety of technical and professional communication genres, incorporating both traditional written mediums as well as other nontraditional mediums.

Prerequisite: ENGL 20 or 120A and *Completion of Writing Placement for Juniors.*

Requirements: *Three major projects, a job application portfolio, writing assignments, class presentation.*

Text: *No required text*

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

120T: Technical Writing (4 units) -Laflen
Asynchronous Online

This asynchronous online 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 do this, students will work on authentic client-based projects, meaning some of the work students complete will be done in response to the needs of real clients with real technical writing needs.

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

Prerequisite: ENGL 20 or 120A and *Completion of Writing Placement for Juniors.*

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

Text: We will use open-access textbooks that are available online including: *Open Technical Communication* by Tamara Powell, Jonathan Arnett, Monique Logan, Cassandra Race, Tiffani Reardon, Lance Linimon, James Monroe, and Megan MacDonald and *Technical Writing Essentials* by Suzan Last; other readings will be provided via Canvas

G.E: Fulfills the Writing Intensive requirement.

120X: MLA and APA Style Guides (1 unit) - Various Instructors
Asynchronous Online

During this online, independent course, students will learn how to format papers, cite sources, and integrate in-text citations into their work according to MLA and APA formatting and style guides.

Requirements: weekly reading, quizzes, midterm exam, final exam

Texts: *MLA Handbook*, 9th edition; *APA Publication Manual*, 7th edition

121: Writing Center Tutoring (1 unit) - Hayes

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

Note: May be repeated for credit.

125B: Writing and the Young Writer (4 units) - Clark-Oates
TR 1:30-2:45 p.m.

This course serves as a critical introduction to and engagement with theories, methods, and practices for the teaching of writing at the secondary level. It is predicated on the idea that “learning is a social activity and that learners construct meanings based on a variety of social and cultural factors that include (but are not limited to) their life experiences, cultural beliefs, family relationships, peer relationships, and institutional norms and expectations” (National Council on Teacher Quality). Equally important is the idea that effective written communication is the cornerstone practice for all arenas of life—academic, professional, personal, and civic. As such, the course is designed to encourage you to develop a praxis-oriented approach to teaching writing in high school English classrooms. To do this, you will engage deeply with theories and research from the fields of composition and rhetoric, literacy studies, and English education, respectively. Then, you will apply these theories and research to your own past experiences as students, tutors, mentors, and/or teachers. You will also develop dynamic conceptual frameworks—professional, pedagogical, and disciplinary—to inform your course development, curriculum and assignment design, and assessment practices. Finally, you will have opportunities to develop critical reflective practices that are integral to expanding your notion of literacy, to valuing technology and multimodality, to designing culturally sustaining curriculum and learning opportunities, to assessing equitably, to connecting deeply with your future students, and to constructing community with not for them.

Prerequisites: *Engl 110J, 110Q, or 16; Engl 20 or 120A*

Requirements: You will lead discussions, conduct research, design writing assignments, create a podcast episode, and draft a theory of teaching writing.

Possible Required Texts: Baker-Bell, A. (2020). *Linguistic justice: Black language, literacy, identity, and pedagogy*. Champaign, IL: NCTE. Lynch, T.L. (2021). *Critical media literacy: Bringing lives to text* (special issue: volume 1). Champaign, IL: NCTE. Marchett, A., & O’Dell, R. (2018). *Beyond literary analysis: Teaching students to write with passion and*

authority about any text. New York, N.Y.: Heinemann. Whitney, A.E. (Ed.). (2021). *Principles for high school writers and their teachers*. Champaign, IL: NCTE.

130A: Writing Fiction (4 units) - Kochai
TR 6:00-7:15 p.m.

This is a combination undergraduate and graduate course. One half of the course will focus on workshop for undergraduate students who already have some experience writing short stories. Students will write and polish several stories which they present for critique and commentary. They will also take an in-depth look at the theory and craft of fiction-writing, analyze short stories, and learn how to apply what they have learned to their own writing. The other half of the course will consist of one-on-one conferences with graduate students, through which they will receive individualized instruction and guidance regarding their ongoing writing projects.

Presentations: Lecture-Discussion. Workshop. Individualized conferences.

Prerequisite(s): ENGL 30A or ENGL 30B

Requirements: In-class writing exercises, reading responses, quizzes, written critiques, and two drafts of a single short story.

Texts: John Gardner, *The Art of Fiction*; Ann Charter, *The Story and Its Writer 9th Edition*

130C: Special Topics in Poetry (4 Units) -Martinez
MW 6:00-7:15 p.m.

It’s true. I’m from / Spirit Mountain, Mojave Barbie had said. *No, you’re not*, Skipper / had argued. *You came from Asia*.

– Natalie Diaz, from “The Last Mojave Indian Barbie” in *When My Brother Was an Aztec*

Californians Say Yes / to bilingual instructions on curbside waste receptacles: / [...] Recortes de jardin solamente / Yard clippings only.

– Harryette Mullen, from “Bilingual Instructions” in *Sleeping with the Dictionary*

“I sing the body electric,” thus begins Walt Whitman’s plunge into a song of self. In his heavily (if not insanelly) revised collection, titled *Leaves of Grass* (1855-1892), Whitman celebrates the body and the material world that surrounds it. Narcissistic waters? Absolutely. But it was at that comma (and others like it, for its poetic pause and hinge) that Whitman opened up the poetic imagination to *vers libre* or “free verse.” Taking hold of Whitman’s unconventional form, his national call to the self, and his plea in the final lines of his poem – “O I say these are not the parts and poems of the body only, but of the soul, / O I say now these are the soul!” – here is the impetus for our course. Designed for poets and students of poetry alike, students will study long poems, chapbooks, language poetry, lyric sequences, docupoetics and other works, all of which challenge the formal structure and rules of poetry. The aim: to expand our understanding of the history of the genre (turning to earlier poets like William Carlos Williams, T.S. Eliot, Ezra Pound, and H.D.) while also turning to contemporary poets (Harryette Mullen, M. NourbeSe Philip, Anne Carson, Cecil Giscombe, Lyn Hejinian, Lorna Dee Cervantes, Joy Harjo, Major Jackson, Mikko Harvey, Natalie Diaz), in order to elucidate assumptions and gravitate toward a theory. After all, central to the course is a shift from the study of poetry to the writing of poetry in a workshop setting, in which students will produce their own poems and learn to open them up for further invention and revision in terms of craft, style, and aesthetic.

Prerequisite: ENGL 30A or ENGL 30C (for possible exemption, please email professor at rosa.martinez@csus.edu)

Presentation: Lecture-Discussion. Workshop.

Requirements: Quizzes. Four poems. Two Analysis Essays. Portfolio Project.

Tentative Authors: To be determined.

130J: Writing Feature Film Scripts (4 Units) -Williams
TR 3:00-4:15 p.m.

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

Presentation: Lecture, discussion, workshop

Requirements: Test, a screenplay pitch, 20 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.

130T: Advanced Writing for Television (4 Units) -Williams
TR 12:00-1:15 p.m.

Students will outline, write and rewrite a pilot for an original television show. This course will have a strong emphasis on rewriting. We will analyze modern television shows and discuss what makes them successful. (This class will be taught for beginners as well. Email the instructor for a permission number for the course.)

Prerequisite: ENGL 130F or consent of instructor: be in contact with s.b.williams@csus.edu

Presentation: Lecture, discussion, and workshop

Requirements: Test, in-class writing assignments, multiple drafts of an original pilot for television

Texts: The pilot scripts we will be reading will be provided for free on Canvas

145B: Shakespeare—Early Plays (4 Units) -Zarins
TR 3:00-4:15 p.m.

In this course, we'll read and discuss William Shakespeare's early plays primarily from the 1590s, written during the last decade of the 45-year reign of Queen Elizabeth I (1558-1603). We'll start by investigating Elizabethan gender roles in what some scholars consider his first play, *The Taming of the Shrew*. We then will consider his English history plays (*Richard II*, *Henry IV, Part I*) as part of arc of Shakespeare experimenting with dramatic monologues and comedic writing (it's also a fun way to learn English history!). From here we'll visit Italy and Denmark for his famous tragedies, *Romeo and Juliet* and *Hamlet*, and then we'll spend the remainder of the semester in fantastic or whimsical realms where love and mayhem rule: *A Midsummer Night's Dream* and *Twelfth Night*. Along the way, we will meet some of English (world?) literature's greatest characters (and their famous, oft-quoted words and speeches): Hamlet, Ophelia, Gertrude, Prince Hal, Falstaff, Bottom, Puck, Titania, Oberon.

Presentation: Lecture/Discussion

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

Texts: TBA, including Russ McDonald, *The Bedford Companion to Shakespeare: An Introduction with Documents* (2nd Edition: Bedford/St. Martin's, ISBN: 978-0312248802); William Shakespeare: *Romeo and Juliet* (New Folger Library); *Taming of the Shrew* (New Folger Library); *Twelfth Night* (New Folger Library); *Hamlet* (edition TBA); *Richard II; Henry IV, Part One* (edition TBA); *A Midsummer Night's Dream: Texts and Contexts* (Bedford/St. Martin's, ISBN: 978-0312166212).

145I: John Milton (4 Units) -Cope
MW 3:00-4:15 p.m.

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

Assigned works of poetry include *Lycidas* (1638), *Comus* (1634) and the late masterpieces *Paradise Lost* (1667), *Paradise Regained* (1671) and *Samson Agonistes* (1671). Assigned works of prose include all of *Areopagitica* (1644) and selections from *The Reason of Church Government* (1642), *An Apology for Smectymnuus* (1642), *The Doctrine and Discipline of Divorce* (1643) and the unfinished manuscript *On Christian Doctrine*. Prospective students should be aware that the course is almost entirely focused on poetry, difficult poetry steeped in allusions to classical, medieval and Renaissance texts.

Presentation: Lecture-discussion.

Requirements: Pop quizzes, a midterm examination, a final examination, and one essay

Texts: Milton, John. *The Complete Poetry and Essential Prose of John Milton*. Edited by William Kerrigan, John Rumrich and Stephen M. Fallon. Later print ed. Modern Library, 2007. ISBN: 9780679642534.

150B: American Romanticism (4 Units) Sweet
TR 3:00-4:15 p.m.

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.

Presentation: In-person attendance is required.

Prerequisites: Completion of Writing Placement for Juniors.

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

Texts Likely to Include: Frederick Douglass: *Narrative of the Life of Frederick Douglass, an American Slave*; Nathaniel Hawthorne: *The Scarlet Letter* (Penguin) ISBN: 978-0142437261; Harriet Wilson: *Our Nig* (Penguin) ISBN: 978-0143105763; Ralph Waldo Emerson: *Nature* (Penguin 978-0142437629); Henry David Thoreau: *Civil Disobedience* (Dover 978-0486275635).

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

190R: Romance Fiction (4 Units) - Fanetti
TR 12:00-1:15 p.m.

The Romance Genre in the 21st Century

FIRST THINGS FIRST: This course is NOT focused on the Romantic Period. We will NOT be reading Byron, Shelley, Blake, et al. We WILL be discussing the genre of POPULAR ROMANCE—i.e., ROMANCE NOVELS. We will be taking it seriously, reading, analyzing, and discussing romance literature through literary and cultural lenses.

NOTE: this genre is often sexually explicit, and we will engage in academic discussions of that aspect of the literature with the same seriousness as any other aspect. DO NOT take this course if explicit sexual content, including a wide range of sexual situations and an inclusive range of orientations and identities, offends you. DO take this course if you're interested in engaging in serious academic inquiry into one of the most popular and influential genres of fiction.

The enduring stereotype of the romance novel is the dramatic cover depicting the bare-chested, Fabio-modeled "hero" holding the swooning "heroine" draped over his arm, her wild hair flowing and her bountiful pale breasts swelling from her ripped bodice.

Neither the stereotype nor the term has aged well. Though of course there are still stories written about brooding dukes and naïve duchesses, the genre contains multitudes. Romance is more diverse and dynamic than ever before and continuing to evolve in new, more inclusive directions.

Romance is the only literary genre dominated in every facet by women, and as such is often unjustly denigrated in this patriarchal culture as "mommy porn." However, its influence is significant, and we would do well to take it seriously. In the twenty-first century, the romance genre is a billion-dollar industry—as big as the mystery, science fiction, and fantasy genres combined. It is an industry juggernaut, supported by and responding to a savvy, sophisticated audience that is culturally and politically aware, engaged, and active.

Moreover, while it is dominated by women, romance is not exclusively by or for women, and the industry itself is finally taking notice of voices outside the conventional cishet, white, privileged perspective the stereotype instantiates.

In this course we will read widely among many subgenres of contemporary romance fiction, and we will consider the evolution of the genre, the power of its audience, and its place in popular literature and culture.

Presentation: Discussion, light lecture, workshops, and individual and group activities.

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

Texts: This course will use two textbooks:

- Fanetti, Susan, ed. *New Frontiers in Popular Romance: Essays on the Genre in the 21st Century*.
- Kamblé, Jayashree, Eric Murphy Selinger, and Hsu-Min Téó, eds. *The Routledge Research Companion to Popular Romance Fiction*.

Otherwise, the reading list for this course is **not yet finalized** but will likely include:

- Allen, Danielle. *Sweatpants Season*.
- Cole, Alyssa. *That Could Be Enough*.
- Guillory, Jasmine. *The Wedding Date*.
- Hoang, Helen. *The Kiss Quotient*.
- Henry, Emily. *Book Lovers*.
- Herrera, Adriana. *Finding Joy*.
- Jalaluddin, Uzma. *Hana Khan Carries On*.
- Klune, T.J. *Wolfson*.
- Stewart, Mary. *Nine Coaches Waiting*.
- Ward, J.R., *Dark Lover*.
- Other readings as assigned; will be available on Canvas.

195A: Writing Center: Internships (4 Units) - Hayes
TR 4:30-5:45 p.m.

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

195W: Writing Programs Internship (4 Units) -Hayes
TR 4:30-5:45 p.m.

This course is paired with an internship with the University Writing Programs or a Community Engagement Center partner organization during which students apply knowledge of writing, editing, design, copy editing, and production in the professional workplace. Students define the learning goals and objectives specific to their internships by writing a learning agreement, and in a portfolio presented to the class they examine the extent to which they met the learning objectives outlined in the learning agreement. **Note:** May be repeated for credit if topic of internship differs.

197G: Films of Great Directors (4 Units) -Rice
MW 1:30-2:45 p.m.

Since its inception, cinema has been produced, marketed, and experienced in relation to significant—if often loosely defined—notions of authorship. It was only in the late 1950s—with the emergence of the auteur theory in France—that the film director would be restored to a position of prominence in the creative hierarchy of cinema. Although subject to thorough critical debate (and revision) over the years, the auteur theory continues to shape our understanding of cinema as an aesthetic, commercial, and cultural form. In this class, we will celebrate and study films by a few of the most important auteurs in film history. Directors MAY include: Spike Lee, Jean-Luc Godard, Agnes Varda, Sally Potter, Julie Dash, Wong Kar-Wai, Pedro Amodovar, Francois Truffaut, Lou Ye, Abbas Kiarastomi, etc. On Mondays, students will screen the films on their own on Canvas, and we will meet as a class on Wednesdays to discuss the films and the readings. Films must be viewed *prior* to class meetings on Wednesday. Students are then expected to re-view the films after our class meetings.

Prerequisites: none, but ENGL 120A suggested

Presentation: Lecture, discussion

Requirements: Three exams, short position papers, group presentations

Texts: *Auteurs and Authorship: A Film Reader*, ed. Barry Keith Grant

198T. Senior Seminar (4 Units) -Zarins
TR 10:30-11:45 p.m.

Romance and Nostalgia in Early British Literature

In this course, we will read a wide variety of medieval romances, those tales of love and magic that abounded in the Middle Ages and beyond. Authors include Marie de France, Geoffrey Chaucer, the *Gawain*-poet, Edmund Spenser, and we'll finish with a modern Arthurian tale by Kazuo Ishiguro. We will be thinking a lot about nostalgia, and what it means to long for a world you've never known, or a language you've never spoken. Some modern people long for the past; it turns out the people of the past long for the past too, or a past that never existed. What do medieval knights and ladies in romances long for? When does fantasy become destructive? Some of our texts will be in translation, but others will be in the original Middle English.

Prerequisite(s): English 120A

Presentation: Lecture-discussion

Requirements: Several short writing assignments, midterm paper, final paper

Texts: TBA, including Marie de France, *Lais*; *Sir Gawain and the Green Knight*; Edmund Spenser, *Faerie Queene*; selected English Breton lais; Geoffrey Chaucer, selections; Ishiguro, *The Buried Giant*; and others.

198T: Senior Seminar in English (4 Units) - Kochai
TR 3:00-4:15 p.m. Time and Space in Fiction

Whether we are examining the epic, multi-generational scope of *One Hundred Years of Solitude* or the vividly rendered Naples of *My Brilliant Friend*, how we experience time and space in fiction can determine the overall immersive qualities of a story. In this class, we will analyze short stories, novels, and films—including the works of Toni Morrison, James Baldwin, and Asako Serizawa—to see how they negotiate narrative time, political histories, local geographies, and physical space in creating both immersion and propulsion in their fictional worlds. Our readings of these stories will fluctuate between a focus on the craft of writing and a traditional literary analysis of the texts. Students will be assigned both creative and analytical assignments. These assignments may include reading responses, pop quizzes, writing exercises, group presentations, and a final research paper.

Prerequisite: English 120A and a minimum of 90 units

Presentation: Seminar

Requirements: In-class participation, reading responses, pop quizzes, writing exercises, group presentations, and a final research paper.

Texts: *The Art of Time in Fiction* by Joan Silber, *One Hundred Years of Solitude* by Gabriel García Márquez, translated by Gregory Rabassa, *My Brilliant Friend* by Elena Ferrante, translated by Ann Goldstein, *Beloved* by Toni Morrison, *We the Animals* by Justin Torres

198T: Senior Seminar (4 Units) -Mendoza
MW 6:00-7:15 p.m.

This senior seminar course will focus on the introduction to interdisciplinary research methods in Composition, Rhetoric, and Professional Writing Studies. This course will focus on research methods that are dominant in the field, which include archival, case study, ethnographic, textual analysis, and rhetorical analysis. Over the course of the semester, students will develop a semester long project where they will engage in a research process that includes an annotated bibliography, research proposal, seminar paper, and presentation of their research. This course will emphasize students' ability to evaluate, assess, and interpret multiple texts; integrate primary and secondary sources; construct a sustained, coherent, and rhetorically sophisticated piece of writing. The purpose of this course is to synthesize the culmination of what students have learned over the English major and hyper focus their skills into this one sophisticated research seminar paper.

Prerequisites: *Engl 120A, with a C- or better*

Presentation: Lecture discussion and workshop

Requirements: Active participation, Reading Responses, Research Memo, Research Proposal, Annotated Bibliography, and Seminar Research 15 pages

Texts: No Text Required

198T: Senior Seminar (4 Units) -Cope
MW 12:00-1:15 p.m.

This senior seminar focuses on a selection of the major novels and poetry of Thomas Hardy, with some attention to be paid to his short stories and essays. Thomas Hardy is one of the greatest writers in the English language, producing outstanding novels, poems, short stories and essays. The course will enable students to analyze his literary techniques, to appreciate the social context of his novels and to enrich their understanding of the qualities that make his peerless work endure.

We will explore three novels that Hardy classified as “novels of character and environment,” *The Return of the Native* (1878), *Tess of the d'Urbervilles* (1891) and *Jude the Obscure* (1895). Hardy's description emphasizes a central theme recurring in these works: the relationship between the individual, his or her social context and the natural world. We will consider how Hardy explores this theme across his novels, poems and, in some cases, his short stories and essays. Through class discussions and written assignments, students will be encouraged to examine the formal and thematic qualities of each text so as to develop informed and critical responses to Hardy's work. The required reading for each class will be

augmented with extracts from Hardy's essays, prefaces and letters, so as to enhance our knowledge and enjoyment of his work and thought.

Prerequisite: English 120A

Presentation: Lecture-Discussion

Requirements: Pop quizzes, three essays

Required texts:

1. Hardy, Thomas. *The Return of the Native*. Edited by Phillip Mallett. 2nd ed. Norton, 2006. ISBN: 9780393927870.
2. Hardy, Thomas. *Tess of the D'Urbervilles*. Edited by Scott Elledge. 3rd ed. Norton, 1990. ISBN: 39780393959031.
3. Hardy, Thomas. *Jude the Obscure*. Edited by Ralph Pite. 3rd ed. Norton, 2016. ISBN: 9780393937527.
4. Hardy, Thomas. *Selected Poetry*. Edited by Samuel Hynes. Oxford World's Classics Reissue ed. Oxford, 2009. ISBN: 9780199538508.
5. Headrick, Paul. *The Wiley Guide to Writing Essays About Literature*. Wiley-Blackwell, 2013. ISBN: 9781118571231.

Any essays or short stories by Hardy will be provided as PDF files as required.

198X: Senior Portfolio - Various Instructors
Asynchronous On-line 2 units

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

Presentation: *Asynchronous; online, self-directed*

Prerequisites: *None*

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

Texts: *Online course reader*

Credit/No Credit

200A: Methods & Materials of Literary Research (4 Units) -Fanetti
TR 6:00-7:15 p.m.

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

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

Presentation: *Discussion, light lecture.*

Requirements: *Participation, regular reading and writing events, a substantial research project and a substantial pedagogy project.*

Required Texts: (listed alphabetically)

- Belsey, Catherine. *Criticism*.
- Culler, Jonathan. *Literary Theory: A Very Short Introduction*
- Filene, Peter. *The Joy of Teaching: A Practical Guide for New College Instructors*
- Fitzgerald, F. Scott. *The Great Gatsby*.
- Harris, Joseph. *Rewriting: How to Do Things with Texts*.
- Larsen, Nella. *Quicksand*.
- Showalter, Elaine. *Teaching Literature*
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 4th ed., Routledge, 2023.
- Other readings as assigned; will be available on Canvas.

210D: Contemporary Literary Theory (4 Units) -Rice
M 6:30-9:20 p.m.

According to Gilles Deleuze, theory begins with a *faire l'idiot* – with making oneself an idiot. Every philosopher/theorist who creates a new idiom, a new thinking, a new language, is an idiot. A philosopher inhabits a virgin, hitherto undescribed *immanent* level of thinking. By adopting the principle of *faire l'idiot*, thinking risks leap into the altogether other, ventures on untrodden paths. The history of theory/philosophy is one of idiotic leaps. In this course, we will celebrate these virginal idiots and leap with them into uncertainty. This course will establish the clear differences between literary theory and literary criticism. The initial section of the course will explore conventional theory, then we will venture out among the more innovative sense of what theory is and how theory challenges the discipline of English Studies. Along with written texts, we will use film and video texts. The best theory is always entertaining and poetic, never coldly analytic. There is never a dull moment in theory. And, theory, unlike institutionalized criticism, must lead to acts of public engagement.

Prerequisites: None, ENGL 200A highly encouraged
Presentation: Lecture, discussion
Requirements: Seminar Project, Short in-class writing, oral presentations, group presentations

210G: Second Language Acquisition (3 units) - Komivama
TR 4:30-5:45 p.m.

Students in this course will explore theories and research findings in the field of second language acquisition. Topics covered in the course center on various theoretical approaches to SLA and factors affecting SLA. Such factors include first language transfer; developmental sequences; the role of input, interaction and output; cognitive and personality variables, including age; and the role of formal instruction and error correction.

Presentation: Seminar
Prerequisites: TESOL program pre-requisites, and ENGL 200D
Requirements: Reading responses; mid-term exam; research project; discussion leading

Texts: (1) Mitchell, R., Myles, F., & Marsden, E. (2019). *Second language learning theories* (4th ed.). ISBN 978-1444163100; (2) Articles and book chapters to be provided in Canvas.

220D: Teaching and Composition Research (4 Units) -Lafien
M 6:30-9:20 p.m.

English 220D is a graduate seminar examining the history and the current status of research methods and methodologies in Writing Studies. This course is designed to prepare students to write scholar-practitioner MA projects in Composition and to prepare Composition Certificate students to be resourceful teachers. We will explore the ways research has been conducted in Writing Studies, ethical principles that guide writing researchers, and how digital writing is transforming traditional research methods. Students can expect to design a research study that can be carried out in future contexts.

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

Textbooks: *Writing Studies Research in Practice: Methods and Methodologies* edited by Lee Nickoson, Mary Sheridan, and Gesa Kirsch (ISBN: 0809331144); *Qualitative Research Design: An Interactive Approach*, 3rd edition by Joseph A. Maxwell (9781412981194); Other readings will be provided in class
Open-Access: *Race, Rhetoric, and Research Methods* edited by Alexandria L. Lockett, Iris D. Ruiz, James Chase Sanchez, & Christopher Carter.
<https://doi.org/10.37514/PER-B.2021.1206>

230B: Advanced Poetry Writing (4 Units) -Martinez
MW 6:00-7:15 p.m.

It's true. I'm from / Spirit Mountain, Mojave Barbie had said. *No, you're not*, Skipper / had argued. *You came from Asia*.

– Natalie Diaz, from “The Last Mojave Indian Barbie” in *When My Brother Was an Aztec*

Californians Say Yes / to bilingual instructions on curbside waste receptacles: / [...] *Recortes de jardin solamente / Yard clippings only*.

– Harryette Mullen, from “Bilingual Instructions” in *Sleeping with the Dictionary*

“I sing the body electric,” thus begins Walt Whitman’s plunge into a song of self. In his heavily (if not insanelly) revised collection, titled *Leaves of Grass* (1855-1892), Whitman celebrates the body and the material world that surrounds it. Narcissistic waters? Absolutely. But it was at that comma (and others like it, for its poetic pause and hinge) that Whitman opened up the poetic imagination to *vers libre* or “free verse.” Taking hold of Whitman’s unconventional form, his national call to the self, and his plea in the final lines of his poem – “O I say these are not the parts and poems of the body only, but of the soul, / O I say now these are the soul!” – here is the impetus for our course. Designed for poets and students of poetry alike, students will study long poems, chapbooks, language poetry, lyric sequences, docupoetics and other works, all of which challenge the formal structure and rules of poetry. The aim: to expand our understanding of the history of the genre (turning to earlier poets like William Carlos Williams, T.S. Eliot, Ezra Pound, and H.D.) while also turning to contemporary poets (Harryette Mullen, M. NourbeSe Philip, Anne Carson, Cecil Giscombe, Lyn Hejinian, Lorna Dee Cervantes, Joy Harjo, Major Jackson, Mikko Harvey, Natalie Diaz), in order to elucidate assumptions and gravitate toward a theory. After all, central to the course is a shift from the study of poetry to the writing of poetry in a workshop setting, in which students will produce their own poems and learn to open them up for further invention and revision in terms of craft, style, and aesthetic.

Presentation: Lecture-Discussion. Workshop.
Requirements: Four poems. Two Analysis Essays. Workshop Presentations. Portfolio Project.

Tentative Authors: To be determined.

230X: Master Class in Writing Fiction (4 Units) - Kochai
TR 6:00-7:15 p.m.

This is a combination undergraduate and graduate course. One half of the course will focus on workshop for undergraduate students who already have some experience writing short stories. Students will write and polish several stories which they present for critique and commentary. They will also take an in-depth look at the theory and craft of fiction-writing, analyze short stories, and learn how to apply what they have learned to their own writing. The other half of the course will consist of one-on-one conferences with graduate students, through which they will receive individualized instruction and guidance regarding their ongoing writing projects.

Presentations: Lecture-Discussion. Workshop. Individualized conferences.

Prerequisite(s): ENGL 30A or ENGL 30B
Requirements: In-class writing exercises, reading responses, quizzes, written critiques, and two drafts of a single short story.

Texts: John Gardner, *The Art of Fiction*; Ann Charter, *The Story and Its Writer 9th Edition*

275: Seminar in Literary History (4 units) - Sweet
MW 4:30-5:45 p.m.

How does one tell the story of the literature of an era, a nation, or a people? In this seminar, we will explore different conceptualizations of American literary history through the late nineteenth-century. Our study will consider how literary periods have been conceptualized and formulated, and how literary works have been catalogued and categorized. What counts as “American”; what constitutes “literature”? How does the conceptualization of an “American literature” corroborate or generate ways of understanding Americanness itself? Designed for English graduate students in creative writing and in literature, the seminar seeks not only to

familiarize the student with different versions of the “canon,” but to enable the student to tell their own story of literature and culture.

Presentation: In-person attendance is required.

Requirements: Analytical essays, in-class presentations.

Texts Likely to Include: *The Broadview Anthology of American Literature Volumes A & B: Beginnings to Reconstruction* (will include online access to texts not printed in the book version). Selections from: *Teaching the Canon in 21st Century Classrooms*, edited by Michael Macaluso and Kati Macaluso; *The Role of the Literary Canon in the Teaching of Literature* by Robert J. Aston; *Predicting the Past: The Paradoxes of American Literary History* by Michael Boyden.

280B: The Ethics of African-American Verbal Aesthetics (4 Units)

-Montgomery TR 4:30-5:45 p.m.

This course introduces the advanced study of black authors writing in the 2000s. Reading Toni Morrison’s *Home* (2011), Colson Whitehead *The Underground Railroad* (2016), Jasmyn Ward’s *Salvage the Bones* (2011), Kiese Laymon’s *Long Division* (2013) and Ta-Nehisi Coates’ *The Water Dancer* (2019), we will investigate how the authors above treat cultural trauma, hidden knowledge, and subversion. Through this diverse constellation of texts, we will think through the ethics of folktales, post-racial aesthetics, dialectical utopias, punctuation, magical realism, politics, and social change and see how African-American verbal aesthetics understands blackness to be iterative—something that is evolving, abundant, prolific, and perhaps even prophetic. Reading our major African-American theorists for the course, we will see how cultural theory and literary archiving excavates and centralizes black culture and everyday experiences. At the end of the semester, students will present a conference paper and final research paper, where they will be expected to generate their points of discussion and/or contestation.

Presentation: *Lecture-discussion.*

Requirements: *Near perfect attendance. Seminar presentations. Two short reaction papers, an 8-page conference paper, a 12-15 page literary research essay. This course includes a guided project which requires approximately sixty hours of work over the course of the semester.*

Required Texts: Toni Morrison, *Home* (2012)
Colson Whitehead *The Underground Railroad* (2011)
Jasmyn Ward’s *Salvage the Bones* (2011)
Kiese Laymon’s *Long Division* (2013)
Ta-Nehisi Coates’ *The Water Dancer* (2019)

Additional Readings available on Canvas, as noted on Course Calendar

410A: Writing Center: Internships (4 Units) Hayes

TR 4:30-5:45 p.m.

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

410B: Internship – ESL Teaching (3 units) Komiyama

TR 6:00-7:15pm

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.*

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: (1) Richards, J. & Farrell, T. (2011). *Practice teaching: A reflective approach*. ISBN 978-0-521-18622-3; (2) Scrivener, J. (2012). *Classroom management techniques*. ISBN 978-0-521-74185-9.

410E: Internship in Teaching Writing (4 Units) Hayes

TR 4:30-5:45 p.m.

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

410W: Writing Programs Internship (4 Units) Hayes

TR 4:30-5:45 p.m.

Students will work with a Composition faculty member to complete a project for the campus writing program, the University Reading and Writing Center, the Graduation Writing Assessment Requirement, or the Writing Across the Curriculum Program. Students should contact the appropriate program coordinator to register for the course and design a project.

500 Culminating Experience (2 Units) Sweet

W 6:30-9:20 p.m.

Completion of a thesis, project, comprehensive examination. To register for Engl 500, submit a “Permission to Enroll in 500” form, which can be found on the English Department Canvas site: <https://csus.instructure.com/courses/63359/pages/graduate-ma-forms>. The form must be submitted no later than the second week of the Spring 2024 semester. For students preparing to take the Comprehensive Examination in Literature: this class will meet occasionally before the exam in April. During class meetings we will discuss the exam format and strategies for studying. These meetings are solely for those 500 students who are studying for the comprehensive exam in literature. Students studying for the Comprehensive Examination in Creative Writing should contact the creative-writing faculty. Those students working on theses and projects should register for 500 but need not attend class meetings.

Recommended Texts for Literature-Exam Students: Barry, Peter: *Beginning Theory: An Introduction to Literary and Cultural Theory* (ISBN: 978-0719079276); Gray, Richard: *A History of American Literature* (ISBN: 978-1405192286); Parker, Robert Dale: *How to Interpret Literature: Critical Theory for Literary and Cultural Studies* (ISBN: 978-0190855697); Poplawski, Paul: *English Literature in Context* (ISBN: 978-0521549288); Tyson, Lois: *Critical Theory Today: A User-Friendly Guide* (ISBN: 978-0415506755)

598T: TESOL Culminating Experience (3 Units) - Seo

TR 6:00-7:15 p.m.

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*