

A photograph of a modern university courtyard. In the center, a large, rounded tree is covered in white flowers, supported by a wooden pergola structure. A metal bench is visible under the pergola. The background shows a multi-story building with large windows and balconies. The scene is bright and sunny.

CALIFORNIA STATE UNIVERSITY
SACRAMENTO

*English Department
Course Descriptions
Booklet*

Spring 2022

Department of English

Spring 2022 Course Descriptions

The courses outlined in this booklet are subject to change.

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

NOTE: English 1X, 5, 5M, 10, 10M, 11, 11M, 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 **MW 12:00-1:15pm Hybrid**

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) - McKinney
MWF 9:00-9:50am Synchronous

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 CW courses.

Presentation: Lecture-Discussion. Workshop.

Texts: *The Autumn House Anthology of Contemporary American Poetry, Second Edition, Michael Simms*
Making Shapely Fiction, Jerome Stern
Flash Fiction: 72 Very Short Stories, Thomas, Thomas, and Hazuka, Eds

40B: British Literature II (3 units) - Cope
Asynchronous

This fully online, asynchronous course introduces students to a variety of British literary texts from the late eighteenth through the twentieth century. One text is a late Victorian novel – Thomas Hardy’s *Jude the Obscure* (1895) – and the rest are mostly poems, with a few essays here and there (e.g., Arnold and Woolf). Students will listen to one audio lecture each week. A few of the weekly lectures include video components, in the form of either streaming videos or PowerPoint presentations with my commentary. There will be one reading quiz per week as well as a midterm and a final exam. The quizzes and exams are drawn from the readings and the lectures.

Presentation: lecture; self-directed

Requirements: multiple-choice weekly reading quizzes; weekly online lectures; a midterm examination; a cumulative final examination.

Required texts: 1) Greenblatt, Stephen, editor. *The Norton Anthology of English Literature, The Major Authors, 10th ed.* Vol. 2. Norton, 2013. ISBN: 9780393603095.
2) Hardy, Thomas. *Jude the Obscure*. Edited by Ralph Pite. 3rd ed. Norton, 2016. ISBN: 9780393937527.

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

50A: Introduction to American Literature I (3 units) - Sweet
Asynchronous

Writers have long represented America as an exceptional place—a city on a hill, a nation promising liberty and justice for all comers, and a land where anyone can achieve success through hard work and determination. Our study of literature from the fifteenth century to the Civil War will explore how these idealistic visions of America stand up against the realities of American life in times of colonization, war, slavery, economic and geographic expansion, and changing attitudes toward religion

and the role of women in society. Our readings will include chronicles of European exploration; the poetry of Anne Bradstreet, Emily Dickinson, and Walt Whitman; the essays of Benjamin Franklin, William Apess, Ralph Waldo Emerson, Frederick Douglass, and Henry David Thoreau; and fiction by Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville.

Requirements: On-line quizzes, weekly writing exercises

Texts: *Norton Anthology of American Literature, 9th Ed., Vols. A & B.* ISBN: 978-0393264548

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

50B: Introduction to US Literature: 1865-Present - Ghosal
MW 3:00-4:15pm Synchronous

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 with a focus on self-realization and self-representation. We will consider fiction, nonfiction, poetry, and drama that engage historical, political, and cultural phenomena such as 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 thematic commonalities. 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 in ‘self-representation.’ 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, quizzes, and exams.

Texts: Will include Henry James’s *Daisy Miller* (1879), James Baldwin’s *Giovanni’s Room* (1956), Maxine Hong Kingston’s *The Woman Warrior* (1976), Aleksander Hemon’s *The Lazarus Project* (2008), along with poems by Walt Whitman, Emily Dickinson, Langston Hughes, Claudia Rankine; short stories by Herman Melville, Eudora Welty, Toni Morrison, Jhumpa Lahiri, Ana Castillo; and Suzanne Lori Parks’s *The America Play* (1995).

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

60: Reading for Speed & Efficiency (2 units) - 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 (3 units) - Martinez
TR 3:00-4:15pm Hybrid

WRETCHED LOVE

"Way before we enter into contracts that confirm that our relations are a result from choice, we are already in the hands of the other—a thrilling and terrifying way to begin."

- Judith Butler

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

illuminating, even in its oppressive hold. Traverses genres, periods and cultures to examine how literary style reflects cultural heritage and how literary voice transcends national cultures.

Presentation: *Lecture and lecture-discussion.*

Requirements: *Paragraph Assignments. Pop-Analyses. Research Essay.*

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

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

105: Film Theory and Criticism (4 units) - Toise
TR 4:30-5:45pm Face-to-Face

This course engages with an influential body of work in film studies devoted to theoretical approaches to vision/spectatorship, language, representation, and identity. You will be watching some great and interesting films: our viewings will likely include *Eve's Bayou*, *Vertigo*, *Moonlight*, *Alien*, *Inception*, and *Cache* (titles subject to change). Through these films and assigned readings, we'll start by exploring foundational approaches of film theory: psychoanalytic, structuralist, and poststructuralist theory and then branch out to examine additional theoretical approaches that can more specifically address gender, sexuality, and critical race theory as important foci for theoretical approaches to topics like spectatorship, identification, performance of gender, the Lacanian gaze, etc. In taking up this subject, the course focuses on theoretical approaches to the study of film (in contrast to the study of film history and film production). Films likely to include: *Now Voyager*; *Vertigo*; *Alien*; *Eve's Bayou*; *Moonlight*; *Inception*; and *Die, Mommie, Die*.

Prerequisites: *None*

Presentation: *discussions, lectures.*

Requirements: *weekly discussion posts, several short papers (approx. 2 pages), final paper, annotated bibliography, video project, and regular attendance/participation.*

Texts: *(required) Poststructuralism: A Very Short Introduction (Belsey; 978-0192801807), Film and Theory: An Anthology (Stam and Miller); 978-0631206262, Film Theory: An Introduction (Stam; 978-0631206545).*

109M: Writing for GWR 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 GWR Portfolio, from which they will receive a GWR Placement.

Prerequisites: *Must have passed ENGL20 (or a comparable course) with a C- or higher and have completed at least 60 semester units.*

109W: Writing for GWR 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 GWR Portfolio, from which they will receive a GWR 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 unit) - Heather

MW 12:00-1:15pm Face-to-Face

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*

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

TR 1:30-2:45pm Face-to-Face

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

Presentation: *Lecture-discussion.*

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

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

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

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

MW 3:00-4:15 Hybrid

TR 3:00-4:15 Hybrid

Using a combination of lecture, exercises in and out of class, quizzes, and exams, this course will cover basic concepts in traditional grammar and usage: the parts of speech, the types of phrases, clauses, and sentences, their various functions, and the conventions of standard written English. While this course will include a unit on how to respond to errors in

student writing, its focus is not "how to teach" grammar; instead, the goal is to provide future teachers with a foundational knowledge of those formal aspects of the English language that are important in English classes, including grammar, punctuation, and writing.

Presentation: *Lecture, in-class group work, discussion.*
Requirements: *5 quizzes, 1 midterm, 1 project, 1 final exam.*
Texts: *Barry, A. K. (2002 or 2012). English Grammar (2nd or 3rd ed.). Upper Saddle River: Prentice Hall.*

110B: History of the English Language (3 units) - Clark
TR 10:30-11:45am Hybrid

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

Presentation: *Lecture-discussion.*
Requirements: *assignments, examinations.*
Texts: *Fennell, Barbara. A History of English; Algeo, John and Carmen Acevedo Butcher. Workbook: Problems for The Origins and Development of the English Language 7th edition (earlier editions will also work)*

110P: Second Language Learning and Teaching (3 units) - Komiyama
MW 1:30-2:45pm Face-to-Face

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 discussions.*

Texts (Recommended): *(1) Lightbown, P. M. & Spada, N. (2013). How Languages Are Learned (4th Ed.). Oxford University Press; (2) Larsen-Freeman, D. & Anderson, M. (2011). Techniques and Principles in Language Teaching (3rd Ed.). Oxford University Press.*

110Q: English Grammar for ESL Teachers (3 units) - Heather
TR 12:00-1:15pm Face-to-Face

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

116A: Studies in Applied Linguistics (3 units) - Clark
TR 12:00-1:15pm Hybrid

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

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

Texts: *Moustafa, Beyond Traditional Phonics; Course Reading Packet.*

116A: Studies in Applied Linguistics (3 units) - Staff
MW 1:30-2:45pm Face to Face

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

116B: Children's Literary Classics (3 units) - Staff

TR 9:00-10:15am Face to Face

TR 10:30-11:45am Face to Face

Introduction to the rich profusion of children's literature from a variety of cultures and countries and provides the opportunity to respond to this literature creatively and personally. Students will become familiar with the basic terminology of literary analysis -- themes, irony, point-of-view, etc.-- in order to deepen and enrich their experiences with the fiction, drama, and poetry available to young people. The readings are balanced for gender, culture, and ethnic concerns.

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

120A: Advanced Composition (4 units) - Lee
MW 3:00-4:15 Synchronous

Brief Description: Close-Reading and Research.

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

This course will provide an opportunity to develop and expand the two of the most-valued literary skills: close-reading and research. Both essays will be based on Andrea Lee's *Sarah Phillips*, a novel/short-story collection about the coming of age of a middle-class, African-American woman. Through a series of directed revisions, students will write two essays: 1) a close-reading essay, and 2) a research essay. Emphasis will be on the writing process and will include multiple drafts and revisions in a variety of analytical essay formats.

Method of Presentation: *Online/Synchronous; workshop; independent work; group work; individual conferences.*

Prerequisites: *GWAR Certification before Fall 09, or WPJ score of 70+, or at least a C- in ENGL 109M or ENGL 109W.*

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

Texts: *Lee, Sarah Phillips; Harris, Rewriting: How to Do Things with Texts; dictionary, collegiate level; MLA Handbook.*

120A: Advanced Composition (4 units) - Martinez
TR 12:00-1:15pm Hybrid
CERVANTES' DON QUIXOTE

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

- Miguel de Cervantes

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

Presentation: *Lecture. Lecture-Discussion. Workshop.*
Prerequisites: *GWAR Certification before Fall 09, or WPJ score of 70+, or at least a C- in ENGL 109M or ENGL 109W.*
Requirements: *Paragraph Assignments. Research Essay.*
Booklist: *Miguel de Cervantes Saavedra, Don Quixote (1605, 1615), Translated by Edith Grossman*
The Cambridge Companion to Cervantes (2002), Edited by Anthony J. Cascardi
MLA Handbook, Ninth Edition (2021)
Joseph Harris, Rewriting: How to do things with texts (2006) Canvas Reader (to include critical essays and theoretical sources)

120P: Professional Writing (4 units) - Dunn
TR 9:00-10:15pm Face-to-Face

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 written mediums as well as other, more visually oriented 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.

Prerequisite(s): *GWAR certification before Fall 09; or WPJ score of 80+; or 3-unit placement in ENGL 109M or ENGL 109W; or 4-unit placement in ENGL 109M or ENGL 109W and co-enrollment in ENGL 109X; or WPJ score 70 or 71 and co-enrollment in ENGL 109X.*

Text: *Business and Professional Writing: A Basic Guide - Second Edition 2nd Edition, by Paul MacRae, ISBN: 978-1554814718*

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

121: Writing Center Tutoring (1 unit) - Staff

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

125A: Literature and Film for Adolescents (4 units) - Fanetti
MW 12:00-1:15pm Hybrid

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

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

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

Texts: *The reading list for the course is **not yet finalized**, but likely titles include:*
Aristotle and Dante Discover the Secrets of the Universe, by Benjamin Alire Sáenz
The Hate U Give, by Angie Thomas.
The Hunger Games, by Suzanne Collins
Incidents in the Life of a Slave Girl, by Harriet Jacobs
Maus (Parts I and II), by Art Spiegelman
Othello, by William Shakespeare
A Raisin in the Sun, by Lorraine Hansberry
Our textbook will be Teaching Young Adult Literature Today, 2nd ed., Judith A. Hayn and Jeffrey S. Kaplan, eds.

125B: Writing and the Young Writer (4 units) - Fanetti
MW 1:30-2:45pm Hybrid

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, independent and group activities.*

Prerequisites: *Engl 110J or equivalent, Engl 20 or 120A*

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

Texts: *Teaching Adolescent Writers*, by Kelly Gallagher
The Political Classroom: Evidence and Ethics in Democratic Education, by Diana E Hess and Paula McAvoy
Teaching Composition: Background Readings 3rd ed., ed. T.R. Johnson

125F: Teaching Oral Skills (3 units) - Clark
TR 4:30-5:45pm Hybrid

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

130A: Writing Fiction (4 units) - Williams
Asynchronous

This is a workshop course for students with experience writing short stories. This class will consist of reading, writing and commenting on peer work. Students will write two rough drafts and two final drafts of two different short stories. There will be weekly assignments on Canvas and online quizzes over the reading material. This is a four-unit class that has substantial reading and writing requirements. Students will work on reading as a writer, revision, character, setting, plot, point of view, theme, and style.

Presentation: *Lecture, workshop (Online Asynchronous)*
Prerequisite(s): ENGL 30A or ENGL 30B
Requirements: *Two drafts of two short stories, online quizzes, weekly writing assignments, weekly reading*
Required Texts: *Charles Johnson, The Way of the Writer; Cormac McCarthy, The Road*

130C: Special Topics in Poetry Writing: ECOPOETICS (4 units)
- Josh McKinney
MWF 10:00-10:50am Synchronous

In defining the term ecopoetics, Jonathan Skinner, the editor of the journal *ecopoetis*, says:

“Eco” here signals—no more, no less—the house we share with several million other species, our planet Earth. “Poetics” is used as poesis or making, not necessarily to emphasize the critical over the creative act (nor vice versa). Thus: ecopoetics, a house making (5).

How can poetry engage with a global ecosystem under duress? How do poetic languages, forms, structures, syntaxes, and grammars contend or comply with the forces of environmental disaster? Can innovating languages forward the cause of living sustainably in a world of radical interconnectedness? In what ways do vectors of geography, race, gender, class, and culture intersect with the development of individual or collective ecopoetic projects? These are some of the fundamental questions we will engage—as writers and thinkers—in this course.

Presentation: *Lecture, Discussion, Workshop*
Prerequisite(s): ENGL 30A or ENGL 30B
Required Texts: *The Ecopoetry Anthology, Ann Fisher-Wirth, and Laure Street, Eds. Greening the Lyre: Environmental Poetics and Ethics, David W. Gilcrest (and a variety of poetry and theoretical texts either online or in handouts)*

130F: Writing for Television (4 units) - Williams
TR 3:00-4:15pm Face-to-Face

This class will introduce students to the craft of television writing. Students will learn how to pitch an original television series and how to write a television pilot. This course will have a strong emphasis on rewriting. We will analyze modern television shows and discuss what makes them successful. 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 (Face to Face)*
Requirements: *Online quizzes, television treatment, a story pitch, the initial pages of an original television pilot, weekly writing assignments, weekly reading*
Texts: *Robert Mckee, Story: Style, Structure, Substance, and the Principles of Screenwriting; the pilot scripts we will be reading this semester will be provided for free on Canvas.*

145B: Shakespeare—Early Plays - Gieger
MW 1:30-2:45pm Face-to-Face

Our course will focus on a sampling of William Shakespeare’s plays from the 1590s and very early 1600s, plays written during the last decade of the 45-year reign of Queen Elizabeth I (1558-1603). We will start with two of his most famous tragedies, the earlier *Romeo and Juliet* and then, from about 1600, *Hamlet*. We will then read a couple of Shakespeare’s histories, plays that merge tragedy and comedy as they detail the lives and fates of Prince Hal and Falstaff (*Henry IV, Part I and Henry IV, Part II* as well as small portions of *Henry V*). We will begin to wrap up the semester with two comedies that take their young New Comedy lovers away from corrupt courts and potential death and out into Northrop Frye’s liberating “green world” of Nature, rebirth, and sexuality (*A Midsummer Night’s Dream and As You Like It*), and, to finish our course, we will read *Much Ado About Nothing*, a comedy that very nearly becomes a tragedy. Along the way, we will meet some of English (world?) literature’s greatest characters (and their famous, oft-quoted words and speeches): Juliet, Romeo, Hamlet, Ophelia, Gertrude, Prince Hal, Falstaff, Bottom, Puck, Titania, Oberon, Rosalind, Touchstone, Jaques, and Beatrice & Benedick. Selections from Russ McDonald’s *The Bedford Companion to Shakespeare* (as well as from the various editions of our texts and some photocopies) will help us to understand the plays and the cultural, literary, and political cross currents of Elizabethan England.

Presentation: *Lecture/Discussion (in person)*
Requirements: *midterm and final exam, response papers, quizzes, performance/creative project, longer writing assignment with scholarly research component*
Texts: *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/Simon & Schuster, ISBN: 978-0671722852); Hamlet (Oxford University Press, ISBN: 978-0199535811); Henry IV, Part One (Modern Library/Random House, ISBN: 978-0812969245) and Part Two (Modern Library/Random House, ISBN: 978-0812969252); A Midsummer Night’s Dream: Texts and Contexts (Bedford/St. Martin’s, ISBN: 978-0312166212); As You Like It (Penguin/Pelican Shakespeare, ISBN: 978-0143130239); Much Ado About Nothing (Signet Classics, ISBN: 978-0451526816)*

170G: Modern Poetry (4 units) - McKinney
MW 12:00-1:15pm Synchronous

"America is a poem in our eyes: its ample geography dazzles the imagination, and it will not wait long for metres [sic]." –Ralph Waldo Emerson, "The Poet."

When Emerson wrote this in 1844, he summed up the desire to turn the New World into words, a desire that has seized the imagination of many American poets. This poetic enterprise is perhaps nowhere so evident and energetic as it was during the first half of the twentieth century. This course will examine that generation of American poets who witnessed the nation's emergence from a largely rural and provincial society to the chaos of two World Wars, the Great Depression, the technological revolution, and vast upheavals in the social, political, and economic orders to the "Pax Americana" of mid-century. We will consider the "Modernist" experiment and how it manifested itself in styles and themes, the clash between tradition and innovation, the charge of "obscurity," and the emergence of American poetry as the most significant poetry of the English language by the middle of the twentieth century. We will examine the welter of poeticisms (Imagism, Objectivism, Fugitivism), and familiarize ourselves with some of the "big names" Pound, Eliot, H.D., Stevens, Williams) as well as poets of arguably equal importance who continue to be largely overlooked (Johnson, Loy, Cullen, Jeffers).

The main objective of the course will be to help students read modern American poetry with insight and appreciation.

Presentation: *Lecture-discussion*

Required Texts: *Anthology of Modern American Poetry, Volume 1, 2nd edition, Edited by Cary Nelson*

180B: Forms of African-American Fiction (4 units) - Lee
TR 3:00-4:15pm Synchronous

Black Authenticity and the African-American Middle Class.

Representations of the Black middle class did not start with the television show *Fresh Prince of Bel Air* (1990) or with *The Cosby Show* (1984) or even *The Jeffersons* (1975). Since the nineteenth century, the Black middle class has had a long history of representing itself—as well as being represented by others—in fiction, film, and visual art. At the same time, the Black middle class faces unique challenges in joining a discourse and struggle against racial discrimination, particularly since in the U.S. racial discrimination is imbricated with severely limited economic opportunity and political enfranchisement. In this course, we will interrogate a sustaining feature of 20th-century Black literary studies and political discourses by questioning what is Blackness, who is Black, and where can "true" black identities be located. The notion of black authenticity remains hotly contested, although with different emphases specific to an era of affirmative action and the black middle class. In this course, we will read fiction, political theory, and social criticism by authors who have struggled with the concepts of black identity construction and racial authenticity. Emphasis will also be on the writing process and will include multiple drafts and revisions in a variety of analytical essay formats.

Method of Presentation: *Online/Synchronous; workshop; independent work; group work; individual conferences.*

Prerequisite(s): *GWAR certification before Fall 09; or WPJ score of 80+; or 3-unit placement in ENGL 109M or ENGL 109W; or 4-unit placement in ENGL 109M or ENGL 109W and co-enrollment in ENGL 109X; or WPJ score 70 or 71 and co-enrollment in ENGL 109X.*

Requirements: *Short written assignments, one bibliography, discussion leading, intensive peer-review and workshop participation; final research essay; and a PowerPoint presentation for the Independent Project.*

Texts may include: *Harris, Rewriting: How to Do Things with Texts; Prince, A Black Woman's Odyssey (1850); Chesnut, The Marrow of Tradition (1901); Larsen, "Passing" (1929); Lee, Sarah Phillips (1993); Senna, Caucasia (1999); and an online course reader.*

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

185B: Twentieth-Century Fiction by Women (4 units) - Ghosal
W 6:30-9:20pm Hybrid

Through the twentieth century women have experimented with language and narrative form to subvert dominant modes of expression. In this course, we will examine innovative Anglophone fictions written by women across the globe from the 1900s to the present, focusing on the iconoclastic literary techniques they devised to depict social realities. The texts under consideration encompass a variety of styles and genres including Modernist prose, the verse novel, postmodernist science fiction, and postcolonial rewriting. While studying them we will explore how the authors challenge and repurpose available modes of expression to suit their ends.

Presentation: *Lecture-Discussion*

Prerequisite(s): *GWAR certification before Fall 09; or WPJ score of 80+; or 3-unit placement in ENGL 109M or ENGL 109W; or 4-unit placement in ENGL 109M or ENGL 109W and co-enrollment in ENGL 109X; or WPJ score 70 or 71 and co-enrollment in ENGL 109X.*

Requirements: *quiz, short analytic papers, essay*

Texts: *Will include novels and novellas such as Virginia Woolf's Mrs. Dalloway, Jeanette Winterson's Written on the Body, Arundhati Roy's The God of Small Things, Anne Carson's Autobiography of Red, Tsitsi Dangaremba's This Mournable Body, and short stories by Katherine Mansfield, Alice Munro, Ursula Le Guin, Namwali Serpell, Krys Lee, and Ana Castillo, among others.*

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

191A: Masterpieces of Cinema - Gieger
W 6:30-9:20pm Face-to-Face

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

Presentation: *Lecture/Discussion (in person)*

Requirements: *Midterm; Final Exam; Viewing Response Papers; Reading/Film Quizzes; Silent Film/Creative Project*
Texts: *Robert Phillip Kolker, Film, Form, and Culture, 4th edition (Routledge ISBN: 978- 1138845725)*

G.E.: *Fulfills area C1 (Arts) of the GE requirements.*

195A/410A: Writing Center Theory and Practice: Internships -Dunn
TR 3:00-4:15pm Face-to-Face

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 Sac State students on their writing. We will examine writing center theory and research in light of your experiences as a tutor. On-going guidance and support for your work in the University Reading and Writing Center are provided by experienced tutors and the

instructor. Students who complete the course will be eligible to work as paid tutors in the Center.

Requirements: *Two short papers; leading class discussion, informal writing assignments; intern tutoring in the CSUS Writing Center*

Text: *The Bedford Guide for Writing Tutors, Sixth Edition* by Leigh Ryan and Lisa Zimmerelli; ISBN: 978-1457650727

198T: George Bernard Shaw & Tom Stoppard (and a little Oscar Wilde) (SENIOR SEMINAR) (4 units) - Gieger
M 6:30-9:20 Face-to-Face

Our English 198T this spring concentrates on seven plays by two of English literature's great "playwrights of ideas," George Bernard Shaw [1856-1950] and Tom Stoppard [1937 -], and two plays by Oscar Wilde [1854-1900], a playwright whose comedic works initially ran parallel with Shaw's and whose life and drama influence Stoppard in the next century. Moving between Wilde's theatrical triumphs in the 1890s and Stoppard's successes in the 1990s, our seminar will investigate the ways in which these plays by Shaw, Stoppard, and Wilde deploy comedy to laugh at the cultural, social, political, and moral norms of their eras even as other aspects, especially in Shaw and Stoppard, address and debate even larger ideas in their moments and after. We will theorize how and why our authors seek to provide entertainment AND provocation, allowing for some happy comic endings but also the potential for an audience to be challenged by ruffling revisions to normative ideas about gender, sexuality, desire, marriage, divorce, class, status, history, literature, writing itself, and political and social revolution—not to mention theatrical forms and what theater itself offers its audiences. We will read scholarly critical and historical pieces alongside our plays to better inform our analyses and conversations. Some of the texts we study may feature moments of *profanity, violence, and/or explicit sexuality*. Plays to be read, discussed, and written about: Wilde, *Lady Windermere's Fan* (1892) and *The Importance of Being Earnest* (1895); Shaw, *Mrs. Warren's Profession* (written 1894 / published 1898 / performed 1902), *Man and Superman* (1903 / 1905), *Pygmalion* (1914), and *Saint Joan* (1923); Stoppard, *Travesties* (1975), *Arcadia* (1993), and *The Invention of Love* (1997)

Presentation: *Lecture/Discussion (in person)*

Prerequisite(s): *Engl 120A, with a C- or better.*

Requirements: *A longer Seminar Paper and its various Drafts, an Annotated Bibliography & Paper Proposal, Response Papers, Oral Presentation with Visual Aids/PowerPoint*

Texts: *Wilde, Lady Windermere's Fan (Dover: 978-0-486-40078-5) and The Importance of Being Earnest (Norton Critical Edition: 978-0-393-92753-5); Shaw, Plays by George Bernard Shaw (Signet/Penguin: 978-0-451-52944-2), Pygmalion (Dover: 978-0-486-28222-0), and Saint Joan (Dover: 978-0-486-83663-8); Stoppard, Travesties (Grove: 978-0-8021-5089-9) Arcadia (Grove: 978-0-8021-2699-3), and The Invention of Love (Grove: 978-0-8021-3581-0); MLA Handbook, 9th Edition (Modern Language Association: 978-1-60329-351-8)*

198T:Senior Seminar (Norse mythology from Odin to Gandalf)- Zarins
TR 12:00-1:15pm Hybrid

In this in-person, hybrid course (which meets twice a week regularly), we will read Norse poems and sagas about gods and giants, heroes and dragons, valkyries and prophetesses, runes and spells. Though Norse texts will be in translation, we will seek an appreciation of eddaic and skaldic poetry, the Old Norse language, the art of the kenning, and medieval Iceland's wry prose in which heroes die with pithy statements on their lips. To supplement our understanding of Norse mythology, we will read non-mythological sagas, material culture (e.g. rune stones), and scholarly articles that elucidate historical and cultural backgrounds. Finally, we will apply what we have learned to explore Norse mythology's impact on the English imagination, from Old English texts such as *Beowulf* to modern authors such as J. R. R. Tolkien. If you were passionate about *The Lord of*

the Rings and want to know where Tolkien got all his ideas, or just wanted to know more about Norse gods, this would be the course for you.

Presentation: *Lecture-discussion, class meeting in person or via Zoom/Canvas*

Prerequisite(s): *Engl 120A, with a C- or better.*

Requirements: *Short papers/writing assignments, presentations, quizzes, final research paper*

Texts: *Texts include Prose Edda, Poetic Edda, Saga of the Volsungs, Beowulf; other texts TBA.*

198T:Dystopian Realities: Theorizing Science Fiction (4 units) - Fanetti
MW 3:00-4:15pm Hybrid

Mary Shelley and H.G. Wells notwithstanding, the origin of modern science fiction is usually traced from the middle of the 20th century—from magazines like *Galaxy* and *Amazing Stories* to novels like Richard Matheson's *I Am Legend* and Ray Bradbury's *Fahrenheit 451*. Relegated mainly to the literary margins where pulp fiction and B movies dwell, sci-fi spoke truth to power—often engaging in socio-political and cultural critique in ways that more mainstream texts did not (could not?). These midcentury texts are not unproblematic themselves; they are often (rightly) accused of racist and sexist content.

Sci-fi is now in the midst of a robust resurgence and has in many ways moved deeply into the mainstream. The novels, films, video games, and television series that are so much a part of our contemporary culture all owe a heavy debt to those weird stories from a few generations ago. Despite this shift in esteem and popularity, science fiction texts continue to challenge what we think, how we act, and where we're headed.

We will read classic and contemporary science fiction, see some classic and contemporary science fiction films and TV, and take a look at a few video games. We'll engage all of these texts through various theoretical lenses, including (but not limited to) eco-crit, feminist, queer, and postcolonial.

Presentation: *Lecture and discussion.*

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

Requirements: *Participation in online discussions and activities, regular reading, viewing, and writing assignments, a culminating seminar paper.*

Texts: *The text list for this course is **not yet finalized**, but likely titles include: The Power, by Naomi Alderman; The Handmaid's Tale, by Margaret Atwood; Fahrenheit 451, by Ray Bradbury; The Parable of the Sower, by Octavia Butler; Do Androids Dream of Electric Sheep, by Philip K. Dick; The Road, by Cormac McCarthy. You will also be required to watch several films and a few television seasons; you'll need access to Netflix, Amazon Prime, and HBO streaming accounts.*

198X: Senior Portfolio (2 units) - Cope
Asynchronous

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

Presentation: *asynchronous online; fully independent; self-directed*

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

Requirements: *Students will assemble an e-portfolio that consists of all of the following: a resume, the one-unit projects completed in previous 4-unit English courses (where applicable), and five brief essays. The essays will respond in large part to the online readings made available in Canvas.*

Required Texts: *A reader will be provided for all students via our 198X Canvas website, which includes all the required readings for the course.*

198X: Senior Portfolio (2 units) - Haves
Asynchronous

In this asynchronous online course, you will reflect on your experiences as an English major and your goals – professional and scholarly – for the future. You will also assemble and edit your senior portfolio, which will showcase your work for future job applications, graduate school applications, etc. *Credit/No Credit*

Presentation: *Asynchronous; online, self-directed*
Prerequisites: *120A, with a C- or better*
Requirements: *Assignments; independent, self-directed portfolio*
Texts: *Online readings*

198X: Senior Portfolio (2 units) - Lee
Asynchronous

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

Method of Presentation: *Asynchronous; online, self-directed*
Prerequisites: *None*
Requirements: *Assignments; independent, self-directed portfolio*
Texts: *Online course reader*
Credit/No Credit

198X: Senior Portfolio (2 units) - Martinez
Asynchronous

FROM COLLEGE TO CAREER

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

accomplishments in the major.

Presentation: *Independent Study.*
Prerequisites: *120A, with a C- or better*
Requirements: *Short Essays. Professional Writing (Statements, Cover Letter, CV).*
Booklist: *Canvas Reader (Essays, YouTube Lectures, TEDTalks)*

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

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

Presentation: *Fully online course.*
Prerequisites: *120A, with a C- or better*
Requirements: *Several reflection pieces, creative projects, and professional writing (including draft CV).*
Booklist: *Several short readings on Canvas or a through a class reader.*

210B: Sociolinguistics and TESOL (3 units) - Clark
TR 6:00-7:15pm Hybrid

This course is both an investigation into the study of language and society without special attention to TESOL concerns as well as a focus on the pedagogical issues in teaching language beyond sentence-level grammar and the socially-embedded pragmatics of interaction in the target culture. Topics investigated include the anthropological roots of linguistics, language variation, discourse analysis a.k.a. interactional sociolinguistics), and World Englishes. The course is required for the MA-TESOL, and an option for students getting a TESOL Certificate

Presentation: *Seminar/workshop*
Prerequisites: *ENGL 110A, ENGL 110P, ENGL 110Q, ENGL 120A.*
Requirements: *Midterm, final examination, major semester project involving the taping of real-time, face-to-face conversation, nine homework assignments for submission.*

Text: *Foley, William A. 2000. Anthropological Linguistics: An Introduction. Oxford: Blackwell. ISBN 0-631-18603-4 (required); Cutting, Joan. 2002. Pragmatics & Discourse: A resource book for students (required).*

210G: Second Language Acquisition (4 units) Komivama
TR 4:30-5:45pm Hybrid

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 (4thed.). New York: Routledge. (2) Articles and book chapters to be provided in Canvas.*

215B: ESL Writing/Composition (3 units) - Heather
MW 4:30-5:45pm Face-to-Face

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.

Requirements: *Tutoring; written assignments; lesson-planning project; group projects.*
Texts: *Ferris & Hedgcock (2013), Teaching ESL composition: Purpose, process, & practice (3rd Ed.) ISBN-13: 978-0-415-89472-2; Matsuda, P., Cox, M, Jordan, J., & Ortmeier-Hooper, C. (Eds.). (2006). Second-language writing in the composition classroom. ISBN-13: 978-0-312-44473-0*

220A: Teaching College Composition (4 units) - Clark-Oates
TR 4:30-5:45pm Face-to-Face

This course serves as a critical introduction to and engagement with theories, methods, and practices for teaching writing at the college level. The course is designed to encourage students to develop a praxis-oriented approach to teaching and learning in the college-level writing classroom. To do this, students will engage deeply with composition, literacy, learning, and rhetorical theories that inform our field's aspirational and disciplinary vision for the future, reflecting critically on their own experiences as students, tutors, mentors, and teachers, as they

develop a dynamic framework using professional, pedagogical, and disciplinary knowledge to inform their course development, curriculum and assignment design, and assessment practices. Moreover, this course will provide opportunities for students to develop critical reflective practices that are integral to growing professionally, to design culturally sustaining curriculum and learning opportunities, to assessing equitably, to connecting deeply with students, and to constructing community with not for their future students.

Presentation: *Discussion (in-person and online), Workshops, Presentation*

Requirements: *Working teaching philosophy, course portfolio (including a syllabus, lesson plans, assessment plan, and major assignment sequence), blog, and teaching observations*

Book List: Jackson, B. (2020). *Teaching Mindful Writers*. Louisville, CO: Utah State Press.

Open Access: Ball, C.E., & Loewe, D.M. (Eds.). (2017). *Bad Ideas About Writing*. West Virginia University Library. edited by Cheryl E. Ball and Drew M. Loewe. Open Access Textbook

<https://textbooks.lib.wvu.edu/badideas/badideasaboutwriting-book.pdf>

Condon, F., & Young, V. A. (Eds.). (2016). *Performing Antiracist Pedagogy in Rhetoric, Writing, and Communication*. Across the Disciplines Books. The WAC Clearinghouse; University Press of Colorado.

<https://wac.colostate.edu/books/atd/antiracist/>

Inoue, Asao B. (2015). *Antiracist Writing Assessment Ecologies: Teaching and Assessing Writing for a Socially Just Future*. Perspectives on Writing. The WAC Clearinghouse; Parlor Press.

<https://wac.colostate.edu/books/perspectives/inoue/>

220D: Teaching and Composition Research (4 units)

MW 3:00-4:15pm Face-to-Face -Clark Oates

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

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

Book List: Saldaña, J. (2015). *The Coding Manual for Qualitative Researchers* (3rd Edition). Newbury Park, CA: Sage Publishing.

Serviss, T., and Jamieson, S. (2018). *Points of departure: Rethinking student source use and writing studies research methods*. Logan, UT: Utah State University Press.

Open-Access: Lockett, Alexandria L., Iris D. Ruiz, James Chase Sanchez, & Christopher Carter. (2021). *Race, Rhetoric, and Research Methods*. The WAC Clearinghouse; University Press of Colorado. <https://doi.org/10.37514/PER-B.2021.1206>

220P: Professional Writing (4 units)

- Dunn

TR 6:00-7:15pm Face to Face

This course will examine theories and practices that shape the work of professional writers of many sorts. To be clear, we are not going to be discussing professional writing in terms of publishing novels and other such creative work. Rather, we will discuss the kind of writing that is done in professional (as opposed to academic) spaces, both by individuals who consider themselves writers – technical writers, content writers, social media managers, etc. – as well as professionals who are required to write as a part of their job, which is everybody. This course will provide students opportunities to learn about professional writing professions, practice common professional writing genres, and better understand current issues, challenges, and practices in the field of technical and professional communication.

Requirements: *participation, reading responses, a genre presentation, a research project, and an industry white paper.*

Text: *Solving Problems in Technical Communication*, by Johndan Johnson-Eilola (Editor), Stuart A. Selber (Editor); ISBN: 978-0226924076

The Non-Designers Design Book, 4th edition, Robin Williams (Author) (also available as an ebook though the library)

230X: Master Class in Writing Fiction (4 units)

- Rice

TR 6:00-7:15pm Hybrid

This course is designed to help you shape a full-length fiction project, i.e. a novel or a short story collection, a memoir, or a collection of creative nonfiction. Students will meet individually with the instructor to discuss their work and will receive close, personal supervision. This course is specifically designed for students with an abundance of passion for writing prose. Deep passion. For students who want to revitalize language. Students who want to make art instead of consume junk.

In consultation with the instructor, students will design their own literary prose project for the semester; that is, a part of a novel, of a memoir, a series of creative nonfiction essays, a series of short stories, and so on.

Students will also do short reading and writing assignments as well as interview a published author. (The author will be assigned by the instructor.) Students will write a critical essay on aesthetics and craft of writing prose.

Presentation: *No class meetings after first meeting. Student and professor meet at hours convenient to both to discuss student work.*

Requirements: *Between 30 and 40 pages of original literary prose: memoir, creative nonfiction, fiction, hybrid. A five to ten-page essay on the craft of imaginative prose.*

Prerequisites: *It is strongly recommended that students have had one of the following courses: English 130A, 230A or their equivalents.*

Texts: *Arranged individually with each student. Students should refer to the Graduate Reading List for the 500 Exam In Creative Writing Prose 2022 and be familiar with those books. They should own those books and have them read prior to this class.*

240Z: Special Topics in British Literature (4 units) - Martinez

W 6:30-9:20pm Face-to-Face

VIRGINIA WOOLF

"[B]ut here I was actually at the door which leads into the library itself. I must have opened it, for instantly there issued, like a guardian angel barring the way with a flutter of black gown instead of white wings, a deprecating, silvery, kindly gentleman, who regretted in a low voice as he waved me back that ladies are only admitted to the library if accompanied by a Fellow of the College or furnished with a letter of introduction."

– Virginia Woolf, *A Room of One's Own*

Our course will examine a prominent British author and the ways in which her expansive career – across three decades, from the 1910s to the 1920s to the 1930s – significantly shaped the arc of British modernism. Of course, none other than Virginia Woolf (1882-1941). In our tracking of her

literary career, we will begin with her final pieces of writing, her memoir, and then return to her earliest novel and march forth chronologically into her other novels, essays, and short stories. Alongside reading her major works, we will immerse ourselves into the context of her life (English social history at the start of the twentieth century), discuss the emergence of modernism and important influences (Henry James, T.S. Eliot, James Joyce, Joseph Conrad, Sigmund Freud, Roger Fry, E. M. Forster, D.H. Lawrence, and Vita Sackville-West), and explore a range of critical debates, all to grasp the vast field of Woolf's Studies. Especially important within our seminar is our pursuit of Woolf's plunge into deep poetic musings of subjectivity, our consideration of her reinvention of the English novel, and our grappling with her literary representations of mental illness, feminist protests, same-sex desire, consequences of war, and unbearable grief. My plea: Don't be afraid of Virginia Woolf.

Presentation: *Lecture. Discussion. Workshop.*

Requirements: *Presentations. Paragraph Assignments. Short Essays. Portfolio Project.*

Tentative booklist: *(only 8 will be selected for our 16 weeks)*

Moments of Being (1976)

The Voyage Out (1915)

Jacob's Room (1922)

Mrs Dalloway (1925)

To the Light House (1927)

Orlando: A Biography (1928)

A Room of One's Own (1929)

The Waves (1931)

Flush: A Biography (1933)

The Years (1937)

Between the Acts (1941)

Canvas Reader (essays and short stories, and critical essays)

250J: Henry James (4 units) - Sweet

TR 4:30-5:45pm Face-to-Face

"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.

275: Seminar in Literary History (4 units) - Cope

T 6:30-9:20pm Face-to-Face

This is a graduate seminar in British literary history from the late Middle Ages to the Romantics. The course is chronologically as well as thematically organized. Thematically it is organized around the literary mode (sometimes called a genre) known as the romance. In this fully in-person seminar we will read a lot of texts – including a lot of challenging poetry. The primary texts include the anonymous chivalric romance *Sir Gawain and the Green Knight* (c. 1400); three major sections of Sir Thomas Malory's chivalric romance *Le Morte Darthur* (1485); the second book of

Edmund Spenser's 'romantic epic' *The Faerie Queene* (1590); William Shakespeare's late 'romance' *The Tempest* (c. 1610–11); four books of John Milton's *Paradise Lost* (1667) (which we will connect to the literary romance!); Aphra Behn's half-romance-half-novel *Oroonoko* (1688); S. T. Coleridge's (arguably-romance-influenced) *The Rime of the Ancient Mariner* (1798); Percy Shelley's (ditto) *Alastor* (1816); and several poems by John Keats that modernize and reimagine the romance mode, including 'La Belle Dame Sans Merci' (1820) and 'The Eve of St Agnes' (1820). Secondary texts will include numerous peer-reviewed articles, book chapters and books on British literary history and on the history of the literary romance. Both primary texts and secondary texts will be assigned each week.

Presentation: *Lecture-Discussion*

Requirements: *weekly reading quizzes, a class presentation, two research essays*

Required Texts:

1. Poplawski, Paul, editor. *English Literature in Context*. 2nd ed. Cambridge UP, 2017. ISBN: 9781316506639.
2. Anonymous. *Sir Gawain and the Green Knight*. Translated by Marie Borroff. Edited by Marie Borroff and Laura L. Howes. 2nd ed. Norton, 2021. ISBN: 9780393532463.
3. Malory, Thomas. *Le Morte Darthur: The Winchester Manuscript*. Edited by Helen Cooper. Oxford UP, 2008. ISBN: 9780199537341.
4. Spenser, Edmund. *The Faerie Queene, Book Two*. Edited by Erik Gray. Hackett, 2006. ISBN: 9780872208476.
5. Milton, John. *Paradise Lost*. Edited by Gordon Teskey. 2nd ed. Norton, 2021. ISBN: 9780393617160.
6. Shakespeare, William. *The Tempest*. Edited by Jonathan Bate and Eric Rasmussen. Modern Library, 2008. ISBN: 9780812969108.
7. Course-Pack. *This is mandatory. It will contain nearly all the criticism assigned in the course. It will also contain several primary texts from the Romantic period. The course-pack will be made available at University Copy and Print for a reasonable price.*

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

MW 3:00-4:15pm Hybrid

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-13 978-0-521-18622-3; (2) Scrivener, J. (2012). Classroom management techniques. Cambridge: Cambridge University Press. ISBN-13: 978-0-521-74185-9.*

500: Culminating Experience (2 units) - Rice
MW 6:00-7:15pm Hybrid

All English MA students signing up for English 500 (project, literature comprehensive exam, creative writing comprehensive exam, and thesis) should fill out the sign-off sheets for the Culminating Experience (English 500) found on the English Department website, <https://csus.instructure.com/courses/63359/pages/graduate-ma-forms> please go to Permission to ENGLISH 500 and use the proper form. This form can be turned as soon as your registration period for Spring 2022 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 2022 semester. For students preparing to take the Comprehensive Examination in Literature: this class will meet a few times before the exam in April; meetings are directed solely towards 500 students who are studying for the comprehensive exam in literature. Students studying for the Comprehensive Examination in Creative Writing should contact the creative writing faculty. Other students working on theses and projects should register for 500, but need not attend any class meetings. Shortly before the start of the semester, Professor Rice will e-mail registered 500 students with a list of meeting times and topics for the exam class. Students will also join a Canvas Page to keep informed of protocols for their exams. The purpose of the class 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 writing rhetorical arguments, understanding the exam format, what committee readers look for, and managing anxiety productively.

Texts: *For students preparing to take the comprehensive exam, the suggested books are: Barry, Peter. Beginning Theory: An Introduction to Literary and Cultural Theory. New York: Manchester University Press, 2009. Isbn: 978-0719079276 ; Gray, Richard. A History of American Literature. Malden, MA: Blackwell Publishing, 2004. Isbn: 9781405192286 ; Parker, Robert Dale. How to Interpret Literature: Critical Theory for Literary and Cultural Studies. New York: Oxford University Press; 2011. Poplawski, Paul. English Literature in Context. New York: Cambridge University Press, 2008. Isbn: 9780521549288; Tyson, Lois. Critical Theory Today: A User-Friendly Guide. 2nd ed. New York: Routledge, 2006. Isbn: 0415974100 Hellen Lee, Guidelines for Critical Reading, Thinking, and Writing 978-1581525328*

598T: TESOL Culminating Experience (3 units) - Heather
MW 6:00-7:15pm Face-to-Face

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.*