



**English Department
Course Descriptions
Booklet
Fall 2021**



**SACRAMENTO
STATE**

Department of English

Fall 2021 Course Descriptions

The courses and modalities 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 1, 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 coenrolled in a first-year composition course as the focus will be drafting and revising the work done for the primary writing course.

Corequisite: ENGL 5 or ENGL 5M or ENGL10 or ENGL 10M or ENGL 11 or ENGL 11M

Graded: Credit / No Credit. **Units:** 1.0

Note: May be taken for workload credit toward establishing full-time enrollment status, but is not applicable to the baccalaureate degree.

5: Accelerated Academic Literacies (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.

10: Academic Literacies I (3 units) - Staff

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

processes; and understand that everyone develops and uses multiple discourses.

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

GE: Completion of ENGL 10 & ENGL 11 will fulfill area A2 of the GE Requirements.

10M: Academic Literacies I for Multilingual Writers (3 units) - Staff

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

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

GE: Completion of ENGL 10M & ENGL 11M will fulfill area A2 of the GE Requirements.

16: Structure of English (3 units) - Seo **MW 1:30-2:45pm (synchronous/online)**

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 10/11, 5, or equivalent.

Requirement: A minimum of 5,000 words.

G.E.: Fulfills the second semester composition requirement. (English majors are exempt from the GE requirement; majors take English 120A instead.)

20M: College Composition II (Multilingual) (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 10/11, 5, or equivalent.

Requirement: A minimum of 5,000 words.

G.E.: Fulfills the second semester composition requirement. (English majors are exempt from the GE requirement.; majors take English 120A instead)

21: First-Year Seminar (3 units) - Toise
TR 3:00-4:15pm (synchronous/online)

ENGL 21 is a freshman seminar intended to provide students with an introduction to the meaning of higher education, the resources of the University, and skills for lifelong learning. This course is designed to help students develop academic success strategies, and to improve information literacy, intercultural competence, and integrative thinking. The seminar also provides students with the opportunity to interact with fellow students, and seminar faculty to build a community of academic and personal support.

Presentation: discussion

Requirements: Several short papers, research and interview project, self-reflection assignments, and quizzes.

Texts: Readings/videos on Canvas, *Today's College Students* ed. Sasso and DeVitis, ISBN-13: 978-1433123948

30B: Introduction to Fiction Writing (4 units) - Williams
ASYNCHRONOUS

This class will consist of reading, writing and commenting on peer work. Students will work on plot, dialogue, descriptive passages and character sketches with the goal of learning to write substantial short stories. The class will culminate in students producing a portfolio of writing assignments and several short stories, which have been revised and workshopped.

Presentation: Lecture, discussion and workshop

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

Texts: *Anne Lamott's Bird by Bird: Some Instructions on Writing and Life*; James Thomas and Robert Shapard's *Flash Fiction Forward*

30C: Introduction to Writing Poetry (4 units) - McKinney
MW 3:00-4:15pm (synchronous/online)

This course is designed for students interested in learning to write poetry. No previous creative writing experience is necessary; in fact, the instructor assumes that some students may even feel intimidated at the prospect of writing verse. If you are a beginner and/or feel you know nothing about writing poetry, then this course is for you. English 30C is also appropriate for students who may write poetry but who have had no formal poetry writing instruction. This course will cover the basics of writing poetry from invention exercises through peer critique to revision and editing. Students will examine the genre of poetry from a variety of angles (historical, theoretical, technical), and they will gain a familiarity with a variety of poetic styles, forms, and practices.

Presentations: Lecture-discussion, guided practice.

Requirements: 10 new poems (some in assigned forms), quizzes and exams on identification and application of poetic technique, peer critique (both written and oral).

Text: *Writing and Workshopping Poetry* – Stephen Guppy
Spirit Extracts - Leng Moua

40A: Introduction to British Literature I (3 units) - Gieger
ASYNCHRONOUS

In this survey of British literature from the Middle Ages to the late eighteenth century, we will read and analyze a variety of authors and literary genres from the 1100s through the 1700s and, in the process, cover more than six hundred years of English history. We will read works by Marie de France, Chaucer, Sidney, Marlowe, Shakespeare, Herrick, Milton, Behn, Pope, Swift, Gray, Johnson, and Austen, exploring multiple genres (narrative, drama, the sonnet, the pastoral, satire, the essay, the novel) while focusing on the theme "History, Morality, Heroes, and Heroines." Lots of audio lectures and close readings of our texts, and here's something of a warning (or a tease): Some of the works we will study feature moments of violence, profanity, and/or explicit sexuality.

Presentation: Lecture

Requirements: Three Exams, Reading Quizzes

Texts: *The Norton Anthology of English Literature, Package I, Vols. A, B, & C [10th Edition]* (Norton ISBN: 9780393603125); Geoffrey Chaucer, *The Canterbury Tales* (Oxford ISBN: 9780199599028)

G.E.: Fulfills area C2 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: Online quizzes, weekly exercises

Presentation: Asynchronous (no Zoom meetings)

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

G.E.: Fulfills area C2 of the GE requirements.

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

W 11:00-11:50am (synchronous/online)

R 12:00-12:50pm (synchronous/online)

W 1:00-1:50pm (synchronous/online)

Strategies and techniques to promote greater reading efficiency and flexibility and increase reading speed.

Note: Utilizes computers; may be repeated for credit.

85: Grammar for Multilingual Writers. (2 units) -Staff

TR 1:30-2:20pm (face-to-face/on campus)

Covers the major systems of English grammar in the context of reading passages and the students' own writing. Practice in editing authentic writing.

Note: May be repeated for credit.

Credit/No Credit

65: Introduction to World Literatures in English (3 units) - Ghosal
MW 12:00-1:15pm (synchronous/online)

This course will survey the representation of subnational and international conflicts and migrations in late twentieth and twenty-first century Global Anglophone literatures. While attending to narrative form and conditions of literary production, we will discuss the inadequacy of nation-states and national identities as conceptual frameworks for situating texts. We will then analyze the texts with reference to theories of transnationalism, post-colonialism, and cosmopolitanism, and consider the

different ways in which the “world” is imagined as a concept from particular locales. The literary works covered in the course are remarkable for their experimentations with narrative form and inventive use of language

Presentation: *Lecture-discussion*

Requirements: *Reading quizzes, pop-analyses, mid-term and final exams*

Texts: May include David Malouf, *Remembering Babylon* (1993); Arundhati Roy’s *The God of Small Things* (1997); Mohsin Hamid’s *Exit West* (2017), Tsitsi Dangarembga’s *This Mournable Body* (2018), and shorter works by Derek Walcott, Chris Abani, Xiaolu Guo, and Elif Shafak, among others.

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

98: Introduction to Film Discourse and Analysis (4 units) - Williams

ASYNCHRONOUS

This is an introduction to film studies as a discipline. We will study film analysis and discuss strategies for discerning the ways in which films produce meaning. We will explore the fundamental elements of film, such as narrative form, *mise en scene*, cinematography, editing, sound and alternatives to narrative cinema. This course will have a heavy writing component and emphasize the process of revision.

Presentation: *Lecture and discussion*

Requirements: *Weekly quizzes, writing assignments, preparation for class discussions and multiple drafts of one critical analysis paper.*

Text: *Film: A Critical Introduction, 3rd edition, Maria Pramaggiore and Tom Wallis*

100B: Literary Theory (4 units) -Sweet

ASYNCHRONOUS

From deconstruction to postcolonialism, feminism to ecocriticism, theory seeks to recognize, decode, and analyze the beliefs and values that undergird culture and that shape our relationships, both with one another, and with the natural world. Theory teaches that in understanding our shared belief systems, we become empowered to interrogate and transform social values that we often take for granted, and which sometimes serve arbitrarily to privilege certain groups of people over others or otherwise to promote social injustice or the destruction of our natural world. This semester, we will explore various schools of theory and investigate how they bring to light the ideologies at work in our culture. We’ll also practice applying insights of theory to the interpretation of literary texts.

Requirements: *Analytical essays, weekly online writing exercises, and a final project.*

Presentation: *Asynchronous (no Zoom meetings)*

Texts: *Robert Dale Parker: How To Interpret Literature, 4th edition, Oxford UP, ISBN: 978-0190855697 and Julie Rivkin and Michael Ryan: Literary Theory, an Anthology, 3rd Edition, Wiley Blackwell, ISBN: 978-1118707852.*

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: *English 20 with a C- grade or better 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 units) - Heather

MW 4:30-5:45 (synchronous/online)

TR 3:00-4:15 (synchronous/online)

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

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

TR 1:30-2:45pm (synchronous/online)

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. (2002 or 2012). English Grammar (2nd or 3rd ed.). Upper Saddle River: Prentice Hall.*

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

MW 12:00-1:15pm (synchronous/online)

TR 12:00-1:15pm (synchronous/online)

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: (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) - Clark
TR 1:30-2:45pm (face-to-face/on campus)

English 110Q is a survey of English grammar, especially focusing on structures that are relevant to teaching second-language learners of English. The emphasis is on sentence-level grammar (syntax and morphosyntax, not discourse and pragmatics).

Presentation: *Lecture-discussion.*

Pre-requisites: *None; but prior enrollment in English 16 or 110J, and prior or concurrent enrollment in 110A is recommended.*

Requirements: *Two Mid-terms, final exams and Project.*

Texts: Required: Cowan, Ron. (2008) *The teacher's grammar of English: A course book and reference guide.* Cambridge, UK: Cambridge University Press. ISBN 978-0-521-00755-9. Recommended Biber, D., Conrad, S., & Leech, G. (2002). *Longman student grammar of spoken and written English.* Harlow, Essex, UK: Longman. ISBN 0-582-237262

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

TR 10:30-11:45am (face-to-face/on campus)

TR 3:00-4:15pm (face-to-face/on campus)

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.*

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

TR 9:00-10:15am (synchronous/online)

TR 10:30-11:45am (synchronous/online)

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

Presentation: *Lecture-discussion*

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

Texts: *Texts (TBA) may include Charlotte's Web by E. B. White; Holes by Louis Sachar; Rules by Cynthia Lord;*

Esperanza Rising, Pam Muñoz Ryan; It Ain't So Awful, Falafel, by Firoozeh Dumas.

120A: Advanced Composition (4 units) - Cope
ASYNCHRONOUS

This section of 120A is very specific. It trains students to read poetry critically and to write about poetry critically – i.e., to write close readings of poems that are driven by an informed, debatable and incisive argument. Students will be responsible for learning and applying several technical terms related to the study of poetry, including allusion, apostrophe, caesura, consonance, enjambment, elision, metaphor, meter and so on. We will cover the basics of scanning poems. We will also go through most of a single textbook during the semester: *Reading Poetry: An Introduction* (see below). Assignments include writing paraphrases of preselected lines of poems, peer reviews and, in stages, two essays of poetic analysis that utilize the strategies of close reading and literary terminology studied in class. There is one multiple-choice reading quiz for every chapter of *Reading Poetry* that is assigned, so that if two chapters are assigned in a given week, there will be two reading quizzes that week.

It is strongly recommended that students who choose this section of 120A have i) a solid grasp of basic English grammar (what is a participle? a gerund?), so that they can unravel the syntax of a complicated poetic sentence and identify its constituent parts with reasonable clarity; ii) a solid vocabulary, informed by reading books (this will make quizzes that test vocabulary from poems more manageable); and iii) some experience with reading poetry in an academic setting. Students who have minimal or no interest in reading poetry critically will struggle in this course.

Presentation: *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: *weekly quizzes, paraphrase, two analytical paragraphs, two peer reviews, two close readings*

Required Texts: 1. *Furniss, Tom and Michael Bath. Reading Poetry: An Introduction. 2nd ed. Pearson, 2007. ISBN: 9780582894204*
2. *course-pack (available at University Copy and Print)*

120A: Advanced Composition (4 units) - Lee

TR 1:30-2:45pm (synchronous/online)

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.

Presentation: *Synchronous/online; 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) - Montgomery
MW 12:00-1:15pm (synchronous/online)

The glitz and glamour of the 1920s are often associated with the exciting new jazz music which was based on the principle of improvisation or spontaneously creating something new from the materials at hand. This idea of improvisation can also be applied to the literature of the period as writers and their characters explore new lifestyles and invent new kinds of writing to investigate the unprecedented possibilities (or anxieties) of their post-Victorian worlds. Our reading selections are taken from multiple genres (fiction, poetry, film) with special attention given to gender, race, and the texts' representations of the relationship to significant events in African American history and culture. Authors include but are not limited to Zora Neale Hurston, Jean Toomer, Nella Larsen, Claude McKay and Langston Hughes.

As an advanced writing course, students will learn to read and write with a critical point of view that displays depth of thought and is mindful of the rhetorical situation (not just how to write, but awareness of audience, genre, and purpose) in the discipline of Literature. Students will learn how to devise and define a research topic and perform research in the library and databases. The writing assignments include critical and reflection essays, a proposal, an annotated bibliography, two short papers, a research prospectus, and a short presentation. These different kinds of writing will contain arguable theses and demonstrate personal engagement with diverse aspects and issues of the Harlem Renaissance/Jazz Age. In addition, these assignments will encourage increased sophistication in critical reading and writing with a purpose, including addressing multiple audiences through a range of styles and voices.

Presentation: *Lecture on writers, race, gender, and historical contexts, and advanced writing techniques. Discussion will also be a major mode of exchanging ideas, writing skills, and conveying information.*

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

Requirements: *Active participation, discussion leader, a 7-8 page Research Essay, peer editing, annotated bibliography, two short thinking/reflection papers (2 pages), 1 page research prospectus. This course will also have a guided project that will require approximately fifty hours of work over the course of the semester.*

Texts: *(Novels subject to change:) Cathy Birkenstein, Gerald Graff, They Say, I Say: The Moves that Matter in Academic Writing, Jean Toomer, Cane, Nella Larsen, Quicksand, Claude McKay, Banjo*

120C: Beyond the Literacy (4 units) - Clark Oates
TR 4:30-5:45pm (face-to-face/on campus)

Steven Alvarez argues in *Decolonizing Rhetoric and Composition* that “forms of literacy are consistently marked by structural powers operating through boundaries to maintain and enforce (di)vision between dominant and minoritized groups” (p. 19). In this course, we will interrogate these boundaries to understand how social inequities are reproduced through linguistic hegemony.

In this course, our overarching goal will be to critically examine how communities use literacy to navigate their daily lives to enact identities, construct relationships, and configure worlds that have the potential to be recognized and celebrated by some while simultaneously being policed and silenced by others. Our thinking beyond the literacy myth will be rooted in the ideas that “texts are socially constructed from particular perspectives, “the ways we read text are never neutral” (NCTE, 19) and that language and literacy practices are organized by linguistic and racial hierarchies.

We will ground our learning in foundational scholarship in literacy studies to build a conceptual framework for our writing and research. This will also help us critically examine the pervasive myths of literacy. We will then read ethnographic and case study research that

illuminates how localized literacy practices have been used to challenge social, economic, and political inequities and injustices. We will identify key concepts and ideas that emerge from these texts to understand everyday literacy practices (e.g., language in-use) as sites for disrupting linguistic and racial hierarchies, for constructing counterstories, for navigating unjust systems. We will also explore our own literacy practices within our communities.

You will critically engage with texts through blogs and discussions, design presentations, develop multimodal projects, and design a seminar project. As a 4-unit course, you will also engage in an independent project.

Book List: *Brandt, D. (2001). Literacy in American lives. Cambridge, England: Cambridge University Press.*
Kiera, V. (2019). Writing for love and money: How migration drives literacy learning in transnational families. Oxford, UK: Oxford University Press.
Kynard, C. (2013). Vernacular Insurrections: Race, black protest, and the new century in composition-literacies studies. Albany, NY: SUNY Press.

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

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

120P: Professional Writing (4 units) - Laflen
MW 6:00-7:15pm (synchronous/online)

This course will introduce you to professional writing genres such as reports, proposals, presentations, letters, and memos; to professional writing style; and to research approaches and methods useful for professional writers, including logic and the effective use of quantitative information. The course will focus on equipping you with strategies to edit and revise your work to meet the standards of professional communication. Given the nature of professional writing, the course will involve both individual and collaborative work.

You will gain real-world experience as a professional writer during a semester-long research project. You will create a professional portfolio with the samples you produce for this project.

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

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

Texts: *Technical Communication: A Reader-Centered Approach, 9th edition, Paul V. Anderson*

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

120T: Technical Writing (4 units) - Dunn
TR 12:00-1:15pm (face-to-face/on campus)

This course will help students develop the skills necessary to be successful technical communicators, translating information created by technical experts for non-expert readers such as business decision-makers or members of the public. While all professions require some degree or form of technical writing, in this course we will be specifically looking at the kinds of skills and abilities required for individuals whose profession centers on technical writing. In learning to be a technical communicator, you will practice crafting messages in a variety of genres and mediums, and you will do so using a variety of technologies. That said, writing and other forms of composition and communication will be the express focus of this course, not using technology. To be clear, all levels of technical proficiency will be welcome and accommodated in this class.

Much of the technical writing work produced in workplaces is completed through a mix of individual and collaborative efforts. As such ENGL 120T will emphasize both individual and collaborative writing projects.

Students in this course will be asked to produce a number of technical writing genres that will be created and design with various technical and lay audiences in mind. In doing this, students will on authentic client-based projects. This will mean that some of the work students

complete will be done in response to the needs of real clients with real technical writing needs. At the end of this class, students will have a portfolio of technical writing samples that they might conceivably use as pieces of a larger portfolio that can be presented to potential employers.

Requirements: *There will be four major projects, one of which (Project 4) will be completed independently, outside of class:*

Project 1: Technical Description

Project 2: Technical Instructions

Project 3: Collaborative Usability Report

Project 4: Independent Technical Writing Research

Project (there will be a variety of options for this project which you will select in consultation with Dr. Dunn)

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

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

Required Texts: *Technical Communication, 13th Edition, Mike Markel and Stuart Selber, ISBN: 9781319245009*
The Nondesigner's Design Book, 4th Edition, Robin Williams, ISBN: 978-0133966152 (available online through the CSUS library)

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 ASYNCHRONOUS

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 ASYNCRHONOUS

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: *Eng 110J or equivalent, Eng 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

125E: Academic Reading & Writing in a 2nd Lang (3 units) - Komivama MW 3:00-4:15pm (synchronous/online)

This course helps prospective teachers to better understand the unique needs of second language students. The course will cover second language pedagogy and its theoretical underpinnings, with particular emphasis on the teaching of reading and writing for academic purposes. Practical skills covered will focus on the particular needs of second language readers and writers, for instance, how to help them to read more efficiently and with greater comprehension, and how to write more fluently and accurately in ways that meet the needs and expectations of the academic discourse community.

Presentation: *Lecture/discussion.*

Requirements: *Graded exercises; two projects (including lesson planning)*

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

130D: Meter and Rhythm (4 units) - McKinney MWF 10:00-10:50am (synchronous/online)

Prosody is the general term that encompasses all aspects of poetic meter and form. Meter (from Latin metrum, “measure”) is simply a controlled pattern of auditory stimuli established in a line of poetry. Rhythm refers to the actual sound and inflection of words, the free give-and-take of accents, inflections, and pauses within a line of poetry. This course is not exclusively a poetry writing course. Rather, it is designed for poets and students of poetry alike (English majors, this means you). Specifically, this course is designed to serve as a bridge between the creative writing and the literature “tracks” in the CSUS English department, to highlight the symbiosis between the study and production of verse, and to demonstrate that knowledge of prosodic principles can greatly enhance one’s ability to read and appreciate poetry. To this end, the course will undertake a prosodic examination of work by poets covered in courses central to our major: Shakespeare, Pope, Keats, Bradstreet, et al., as well as contemporary poets writing in traditional, metered forms: Gioia, Hadas, Steele, Turco, et al. The project in this course is to introduce traditional English-language prosodic practice and then to progress to fairly advanced levels of competence in it. The goal is to provide answers to questions most often asked about prosody, not only for the reader uncertain how to hear or perform poems written in meter, but also for the poet attempting to use meter and rhyme as compositional resources. The course will include history, theory and practice. Students will be required to write poems in metered forms, but the evaluation of those poems will be based solely on the technical aspects of meter and form, not on poetic “quality.” Therefore, non-poets need have no fear of failure based on the quality of their verse.

Presentation: *Lecture/Discussion*

Requirements: *Quizzes on prosody (definition of terms, identification and application of techniques), completion 3 poems, 3 short analysis papers, 1 longer metrical analytical*

paper, midterm, and final. Class participation and attendance.

Texts:

Poetic Meter & Poetic Form, Fussell
Poetic Designs: An Introduction to Meter, Verse Forms, and Figures of Speech, Adams
NOTE – 230D texts are the same.

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

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

Presentation: Lecture, discussion, workshop

Requirements: Weekly quizzes, a story pitch, a script treatment, 60 notecards and 30 pages of an original screenplay

Texts: Blake Snyder's Save the Cat: The Last Book on Screenwriting that You'll Ever Need; there will 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.

130M: Art of Autobiography (4 units) - Ghosal
MW 3:00-4:15pm (synchronous/online)

In May 2017, a *New Yorker* article famously proclaimed that “The Personal Essay Boom is Over,” which subsequently prompted the publication of several articles defending and critiquing autobiographical writing by turns. While the jury is still out on whether the personal essay is alive or dead, in this course, students will read a range of autobiographical writings and theories to explore how this mode of creative expression relates the “self” to the “world.” Challenging pre-conceived ideas about one’s “self” and the veracity of “memory,” students will respond in writing to memoirs that explicitly engage various objects, texts, and documents to construct the memoirist’s subjectivity. In addition, students will compose and workshop a personal essay (10-12 pages) in stages through the duration of semester by incorporating theoretical and stylistic ideas cultivated from the readings and writing response papers. The personal essay is expected to display awareness of the cultural, political, and/or historical forces shaping the writer’s subjectivity, in keeping with the memoirs students will read in the course.

Prerequisites: English 30 B or 30 A and GWAR Certification before Fall 09, or WPJ score of 70+, or at least a C- in ENGL 109M or ENGL 109W.

Presentation: Lecture-Discussion-Workshop

Requirements: Participation, completing reading assignments, multiple drafts of a 10-12-page autobiographical essay; response papers, and other short writing.

Texts: Will include the following autobiographical texts/memoirs in selection or in their entirety—Roland Barthes by Roland Barthes, Nadia Owusu's Aftershocks, Rafia Zakaria's Veil, Karen Tei Yamashita's Letters to Memory, Roberto Lovato's Unforgetting, Amitava Kumar's Lunch with a Bigot, Eula Biss's No Man's Land, and Ta-Nehisi Coates's Between the World and Me.

G.E.: Fulfills the Writing Intensive requirement.

141A: The Essential Shakespeare (4 units) - Cope
ASYNCHRONOUS

The first thing we will do in this class is read a short, user-friendly, accessible book called *Meter and Meaning*, by Thomas Carper and Derek Attridge. This slim volume will introduce students to the fundamentals of poetic rhythm. *Meter and Meaning* follows the scansion practice invented

by Derek Attridge known as “beat prosody.” A fundamental knowledge of poetic rhythm, via this text, will help us not only understand how Shakespeare changes his use of iambic pentameter throughout his career, but will also be fundamental to students who choose to perform a section of Shakespeare in lieu of writing an essay. Those students who elect to complete this performance project will be required to scan a section of a play, such as a soliloquy, according to the principles taught in *Meter and Meaning*. They will then perform (i.e., recite) their dramatic excerpt in a way that reflects both their scansion and their knowledge of the grammar, syntax and meaning of the text performed.

Overall, the course is a sampling of and an introduction to the writings of William Shakespeare for English majors and non-majors alike. In terms of his dramatic works and its genres, we will read a history play (*Henry IV, Part I*), a tragedy (*Hamlet*), a comedy (*As You Like It*) and two “late romances” (*The Winter's Tale* and *The Tempest*). Please purchase the “Modern Library” edition of these works (Random House/Penguin); we will be engaging with the other critical materials in these editions. We finish the semester by looking at Shakespeare’s sonnets with an eye to form. *Meter and Meaning*, thankfully, contains excellent passages that apply beat prosody to a few of Shakespeare’s sonnets, so that we can see – as well as hear – how two different but equally acceptable scansions of a given sonnet affect that sonnet’s meaning. Different rhythmic emphases mean different meanings.

Presentation: Lecture/Discussion.

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

Requirements: weekly reading quizzes on Meter and Meaning and the plays; three academic essays (with the option to replace the final essay with a performance)

Texts: Shakespeare.Hamlet 9780812969092 (Modern Library)
Shakespeare.The Winter's Tale 9780812969191 (Modern Library)
Shakespeare.Henry IV, Part I 9780812969245 (Modern Library)
Shakespeare. The Tempest 9780812969108 (Modern Library)
Shakespeare. As You Like It 9780812969221 (Modern Library)
Carper/Attridge Meter and Meaning 9780415311755 (Routledge)

G.E.: Fulfills the Writing Intensive requirement.

145C: Shakespeare — Later Plays (4 units) - Gieger
ASYNCHRONOUS

Readings and discussions of a selection of William Shakespeare’s later plays, their early 17th-century moment in British history, and their continuing presence in literary criticism and the literature classroom to this day. We will read three tragedies (*Macbeth*, *King Lear*, and *Antony & Cleopatra*), one of the so-called “problem” comedies (*Measure for Measure*), a late romance (*Cymbeline*) that combines elements of tragedy and the “problem” comedy, and, finally, a history play often considered Shakespeare’s “final” drama (*Henry VIII*—a play he co-wrote with John Fletcher and a production of which accidentally burned down the original Globe playhouse in London in 1613!). In addition to these six plays, we will read chapters from Russ McDonald’s *The Bedford Companion to Shakespeare* (2nd edition) to help us better understand the literary, cultural, and political contexts of Jacobean England. We will also read a few other critical, theoretical, and/or historical pieces to help us develop, frame, and challenge our readings of the plays. We will have as well an assignment that invites you to think about how play editions themselves shape our experience of reading and interpreting Shakespeare’s work.

Presentation: Lecture/Discussion.

Requirements: Reading Quizzes; Response Papers; Performance/Staging Project; Midterm; Final Exam; and a researched Annotated Bibliography assignment linked to character analysis.

Texts: Russ McDonald, The Bedford Companion to Shakespeare (2nd Edition, Bedford/St. Martin's 9780312248802); Macbeth (Folger/Simon & Schuster

9780743477109); *King Lear* (Penguin 9780143128557); *Antony and Cleopatra* (Modern Library/Random House 9780812969184); *Measure for Measure* (Bedford/St. Martin's 9780312395063); *Cymbeline* (Oxford 9780199536504); *King John/Henry VIII* (Signet 9780451529237).

145I: John Milton (4 units) - Cope
ASYNCHRONOUS

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

Assigned works of poetry include several early lyric and elegiac poems, college exercises and verse letters—*L'Allegro* and *Il Penseroso* (1631) and *Lycidas* (1638) prominent among them; a selection of sonnets; the masques “Arcades” (1632) and *Comus* (1634); and the late masterpieces *Paradise Lost* (1667), *Paradise Regained* (1671) and *Samson Agonistes* (1671). Works of prose will include selections from *The Reason of Church Government* (1642), *An Apology for Smectymnuus* (1642), *The Doctrine and Discipline of Divorce* (1643), *Areopagitica* (1644), *Second Defense of the English People* (1654) and Milton's unfinished manuscript *On Christian Doctrine*. Prospective students should be aware that the course is almost entirely focused on poetry. Most of the longer prose works will be read in selections. There is not only a lot of poetry, in fact, but a lot of difficult poetry: steeped in allusions to classical, medieval and early modern (i.e., Renaissance) texts and often arranged according to a syntax and style that resembles the Latin language. This is not meant to discourage (no previous experience in Milton is required), so much as to inform: the poetry is vast and difficult, but it is also immensely rewarding, enlightening and magnificent. Milton's corpus contains some of the finest poetry in the English language, his late masterpieces equaling if not rivaling the poetry of Shakespeare. Students will leave not only with a more comprehensive sense of Milton, but also of the early modern period and the English canon in general.

Note: the specific editions of all required texts, as detailed below, are mandatory. Student writing will be evaluated according to the standards set forth in the handout available on our Canvas course site: “Papers: General Criteria.”

Presentation: *Lecture-Discussion*
Requirements: *Weekly “pop” quizzes, a midterm, a final and two short essays.*

Required Texts: 1. *Milton, John. Complete Poems and Major Prose. Edited by Merritt Y. Hughes. Indianapolis/Cambridge: Hackett, 2003. 978-0872206786.*
2. *The Cambridge Companion to Milton. Edited by Dennis Danielson. Cambridge: Cambridge University Press, 1999. ISBN: 978-0521655439.*

150P: The American Gothic (4 units) -Sweet
ASYNCHRONOUS

With its representations of howling wilderness, rapacious colonizers, dusky “savages,” child-tormenting witches, and a wrathful God overseeing the whole affair, American literary history, it has been said, begins in a Gothic mode. In this course, we will explore the origins and development of the Gothic in colonial, nineteenth- and twentieth-century U.S. literature. After sampling representations of the various terrors posed by life in colonial North America, we will trace the continuing horrors posed by such specters as the forest, fanaticism, sexual repression, social injustice,

technology, isolation, and plain-old bad parenting. Our study will feature spine-tingling short stories, novels, and poetry, and visual materials, such as art, architecture, and film. As we investigate representations of terrifying, uncanny, and supernatural phenomena in U.S. culture, we will examine the ways in which literary depictions of horror rehearse our individual and cultural fears about sexuality, race, disease, violation, rebellion, madness, and death, and we will inquire into that thrill of macabre pleasure that attends the exploration of the darker side of life.

Presentation: *Asynchronous (no Zoom meetings)*
Requirements: *Analytical essays, weekly online writing exercises, and a creative project.*

Texts: *Likely to include: Sigmund Freud: “The Uncanny”; Charles Brockden Brown: Edgar Huntly; Edgar Allan Poe: Tales; Nathaniel Hawthorne: Tales; Henry James: The Turn of the Screw; Charles Crow, ed.: American Gothic: An Anthology.*

185E: Chicana/Latina Women Writers (4 units) - Martinez
TR 3:00-4:15pm (synchronous/online)

SISTERS OF THE ‘80S

“They will not know I have gone away to come back. For the ones I left behind. For the ones who cannot out.”

— Sandra Cisneros, *The House on Mango Street*

For this course, we will take hold of the voice of Esperanza Cordero, the young protagonist from Cisneros's coming-of-age novel, *The House on Mango Street* (1984), whose name means hope. She is one of the earliest representations of Gloria Anzaldúa's famous theorizing around la mestiza consciousness. Our pursuit will be to examine how Cisneros, among other Chicana and Latina writers, evolves a language of her own to articulate the brown female experience. Cisneros's re-formulation of Virginia Woolf's “a room of one's own” dares to reimagine a transformative and redemptive potential for la Chicana and la Latina. Rooted in what José Esteban Muñoz calls a theorizing of “critical hope or an educated desire,” which is “an active refusal and salient demand for something else,” what might we uncover around hope and refusal in the emerging voices of Chicana/Latina women writers of the 1980s? The women who ventured into literary space to begin contemplating aspects of culture, politics, escape, and the souls of brown women? In the selected texts (ranging from memoir to letters to poetry to essays to fiction to plays), we will grapple with a discourse of brown feminism and a collection of voices writing toward a collective brown female political consciousness.

Presentation: *Lecture. Discussion. Workshop.*
Requirements: *Paragraph Assignments. Creative Activity. Research Essay. Portfolio Project.*

Booklist: Lorna Dee Cervantes, *Emplumada* (1981)
Cherrie Moraga, *Loving in the War Years* (1983)
Sandra Cisneros, *The House on Mango Street* (1984)
Helena Maria Viramontes, *The Moths and Other Stories* (1985)
Denise Chávez, *The Last of the Menu Girls* (1986)
Ana Castillo, *The Mixquiahuala Letters* (1986)
Gloria Anzaldúa, *Borderlands/La Frontera* (1987)

195A/410A: Writing Center: Internships (4 units) - Staff
TR 4:30-5:45pm (hybrid: on campus & online)

Provides interns with an opportunity to apply tutoring principles while working at 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 a significantly increased reading, writing, and research component.

May be repeated for up to 8 units of credit.

195W/410W: Writing Programs Internship (4 units) -Laflen
ASYNCHRONOUS

This course provides students with an opportunity to reflect critically and constructively on their work as an intern for the campus writing program, the University Reading and Writing Center, the Graduation Writing Assessment Requirement, the Writing Across the

Curriculum Program, or an organization that partners with Sac State's Community Engagement Center. Interns are required to spend 150 hours over the course of the semester on the job, not including time spent preparing logs, reports, or other materials required for academic credit. The internship itself must involve substantive work that draws upon the student's skills, including, but not limited to, writing, editing, proofreading, web design, document production, grant writing, and document analysis. Coursework completed alongside the internship will help students to think about how the internship relates to coursework in English, your professional skills, and your career goals.

Requirements: *150 hours of work as an intern over the course of the semester; weekly labor log and reflection journal; annotated bibliography; a final portfolio with samples of your work for the internship and a reflective essay*

195C: Internship in Fieldwork (4 units) - Toise
ASYNCHRONOUS

Are you wondering what to do after graduation? Work in a career position before you graduate, through an internship in local businesses, government agencies or nonprofit organizations. Internships are important to have on a resume and offer you the chance to understand and develop professional goals and opportunities. Internships are usually unpaid, but after you complete this course you will earn 4 units (CR/NC) for 150 hours of work and additional requirements. Students are required to locate their own internships, through their own contacts and through opportunities posted on the English facebook page and the Career Center resources: <https://www.csus.edu/student-life/career-center/internships/>.

Presentation: *Internship: supervised, experiential learning*

Requirements: *To Be Determined*

198T: Senior Seminar (4 units) - Lee
MW 1:30-2:45pm (synchronous/online)

Brief Description: Revising for a Specific Purpose and Audience

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

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

Presentation: *Synchronous/online; seminar/workshop; self-directed work; group work; individual conferences.*

Prerequisites: *ENGL 120A and a minimum of 90 units.*

Requirements: *One final essay, with multiple revisions of various lengths; various assignments building to the final essay; a paper proposal; 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: *Rewriting: How to Do Things with Texts; dictionary, collegiate level; MLA Handbook*

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

198T: Senior Seminar (4 units) - Martinez
T 6:30-9:20pm (synchronous/online)

MELVILLE'S *MOBY-DICK*

God keep me from ever completing anything. This whole book is but a draught—nay, but the draught of a draught. Oh Time, Strength, Cash, and Patience! - Melville (Chapter 32)

Not until the 1920s, during the "Melville Revival," did critics rediscover *Moby-Dick*; or, *The Whale* (1851), which we now consider a literary masterpiece. Let us take our own plunge into the dark waters of what Melville called a "wicked book," and thus embark upon a maddening quest in search of how his whaling book became the classic that it is. Our very close reading and intensive study of his composition will lead us into theoretical waters through which to explore a range of literary, social, political, religious, philosophical, psychological, and even etiological depths. Put simply: this seminar is about Melville and the 135 chapters that make-up *Moby-Dick* (in addition to the etymology and extracts that begin the book as well as the epilogue that ends it). You will be introduced to Melville's earlier publications to understand his quarrel with imitation literature and protests against 19th century America. In this process, you come to understand how his lyrical and radical prose pursued epic notions of Americanness; indeed, *Moby-Dick* was/is Melville's own pursuit toward defining a literature that America could call its own. Together, we will glance at the literature that inspired his novel, and also examine Melville's correspondence with famous authors, his journal entries, the good and bad international reviews, historical and contemporary illustrations (including maps, engravings, and diagrams of whaleboat rigging), watch a film or two, and even study Melville's marginalia via online tools. Additionally, we will engage with our annotations of this famous book via an online community text of *Moby-Dick*.

Presentation: *Lecture. Discussion. Workshop.*

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

Booklist: *Herman Melville, Moby-Dick (1851, Norton Critical Edition); Course Reader*

198T: Senior Seminar (4 units) - Zarins
TR 1:30-2:45pm (synchronous/online)

Norse mythology from Odin to Gandalf: In this synchronous 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, this would be the course for you.

Presentation: *Lecture-discussion, via Zoom twice weekly*

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.*

198X: Senior Portfolio (2 units)- Montgomery
ASYNCHRONOUS

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.

Requirements: Several reflection pieces, creative projects, and professional writing (including draft CV).

Booklist: Several short readings on Canvas or a through a class reader.

198X: Senior Portfolio (2 units) - Zarins

ASYNCHRONOUS

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.

Note: On-line course, asynchronous

Credit/No Credit

200A: Methods and Materials of Literary Research (4 units) - Fanetti

ASYNCHRONOUS

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

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

Required Texts: (listed alphabetically)

- 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*
- Larsen, Nella. *Quicksand*
- Showalter, Elaine. *Teaching Literature*
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide. 3rd ed.*

Texts:

200D: TESOL Research Methods (3 units) -Heather

TR 4:30-545pm (synchronous/online)

Students will explore research design for quantitative and qualitative research in second language acquisition (SLA), develop the ability to read second language acquisition research critically, and survey a variety of research perspectives in current SLA research.

Presentation: Lecture-discussion

Prerequisites: None

Requirements: Course project, weekly journal assignments, group presentation, take-home final.

Texts: Mackey, A. & Gass, S.M. (2015). *Second Language Research, 2nd ed.* Mahwah, NJ: Erlbaum. ISBN: 978-1138808560, McKay, S.L. (2006). *Researching Second Language Classrooms.* Mahwah, NJ: Erlbaum. ISBN: 0-8058-5340-5, Galvan, J.L. & Galvan. (2017). *Writing Literature Reviews, 7th ed.* Glendale, CA: Pyczak. ISBN: 978-0415315746

201D: Contemporary Literary Theory (4 units) - Ghosal

W 6:30-9:20pm (synchronous/online)

This course introduces students to the place of theoretical texts in literary studies and engages with theory through a survey of approaches and/or a thematic inquiry. It exposes students to a wide range of aesthetic and cultural approaches that grew out of the decline of ‘New Criticism’ in the twentieth century. These approaches include but are not limited to structuralism, poststructuralism, narratology, psychoanalysis, feminism, postcolonial and critical race studies.

The syllabus will survey key theoretical schools and require students to engage with theory through rigorous discussion. It will also require students to read literary anchor texts using different theoretical lenses. The course is intended to offer students a comprehensive overview of literary theory rather than cover special topics in theory.

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

Presentation: Lecture-discussion.

Requirements: Reading quizzes, *Timed Analysis Exercises, and Essay*

Texts: Rivkin, Julie, and Michael Ryan. *Literary Theory: An Anthology. Third ed.,* John Wiley; Sons, Ltd, 2017; Felski, Rita and Elizabeth Anker (ed.), *Critique and Postcritique,* Duke University Press, 2017; William Shakespeare’s *Tempest*; Toni Morrison’s *Jazz.*

215C: Pedagogical Grammar for TESOL (3 units) -Seo

MW 4:30-5:45pm (hybrid: primarily synchronous/online)

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

Presentation: Lecture-discussion and workshop.

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

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

Possible Texts: Folse, K. (2016). *Keys to teaching grammar to English language learners: A practical handbook* (2nd ed.). Ann Arbor: University of Michigan Press. Nassaji, H., & Fotos, S. (2011). *Teaching grammar in second language classrooms: Integrating form-focused instruction in communicative context.* New York: Routledge.

215D: Pedagogy of Spoken English (3 units) - Clark

TR 6:00-7:15pm (face-to-face/on campus)

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

Presentation: Seminar.

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

Requirements: TBA

Texts: *Teaching Pronunciation* Celce-Murcia, M., Brinton, D. and J. Goodwin. Cambridge U. P.

220A: Teaching College Composition (4 units) - Dunn

TR 6:00-7:15pm (face-to-face/on campus)

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

and practical applications (the “how”) for the teaching of writing. The course is designed to encourage students to develop a praxis-oriented approach to teaching and learning in the college-level writing classroom. To do this, students will engage deeply with composition, literacy, learning, and rhetorical theories that inform our field’s aspirational and disciplinary vision for the future, reflecting critically on their own experiences as students, tutors, mentors, and teachers, as they develop a dynamic framework to inform their course development, curriculum and assignment design, and assessment practices.

Requirements: *Teaching Philosophy*
Teaching Portfolio (including a syllabus, lesson plans, assessment plan, and major assignment sequence)
Response Papers
Teaching Observations

Required Texts: *A Guide to Composition Pedagogies (2013 Oxford UP) edited by Gary Tate, Amy Rupiper Taggart, Kurt Schick, and H. Brooke Hessler ISBN: 0199922160*
Engaging Ideas: The Professor’s Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom, 2nd Edition (2011 Jossey-Bass) by John C. Bean ISBN: 0470532904
Bad Ideas About Writing (2017 West Virginia University Library) edited by Cheryl E. Ball and Drew M. Loewe. Open Access Textbook | <https://textbooks.lib.wvu.edu/badideas/badideasaboutwriting-book.pdf>

220R: Topics in Rhetorical Theory and Practice (4 units) - Hayes **ASYNCHRONOUS**

English 220R is a graduate seminar designed to help students learn about and apply rhetorical theory. Its goal is to introduce graduate students to the history and theory of rhetorical movements after—or outside of—the rhetorics of Western antiquity. Topic areas will vary by semester, and the course may be repeated. The focus in Fall 2021 will be on the rhetoric of public health and safety.

Readings will explore how rhetoricians examine and analyze texts, messages, and discourse surrounding public health communication. Discussions and projects will require students to apply rhetorical theory and analysis to a number of different examples of public health and safety messages.

Presentation: *Asynchronous online lectures, Discussion forum, Workshops, Project presentations*

Requirements: *Weekly reading responses, Discussion facilitation, Case studies, Research journal, Rhetorical analysis project*

Texts: *Contemporary Rhetorical Theory, Second Edition. (Guilford Press, 2016), ISBN: 9781462526581*

230D: Meter and Rhythm (4 units) - McKinney **MWF 10:00-10:50am (synchronous/online)**

Prosody is the general term that encompasses all aspects of poetic meter and form. Meter (from Latin *metrum*, “measure”) is simply a controlled pattern of auditory stimuli established in a line of poetry. Rhythm refers to the actual sound and inflection of words, the free give-and-take of accents, inflections, and pauses within a line of poetry. This course is not exclusively a poetry writing course. Rather, it is designed for poets and students of poetry alike (English majors, this means you). Specifically, this course is designed to serve as a bridge between the creative writing and the literature “tracks” in the CSUS English department, to highlight the symbiosis between the study and production of verse, and to demonstrate that knowledge of prosodic principles can greatly enhance one’s ability to read and appreciate poetry. To this end, the course will undertake a prosodic examination of work by poets covered in courses central to our major: Shakespeare, Pope, Keats, Bradstreet, et al., as well as contemporary poets writing in traditional, metered forms: Gioia, Hadas, Steele, Turco, et al. The project in this course is to introduce traditional English-language prosodic practice and then to progress to fairly advanced levels of competence in it. The goal is to provide answers to questions most often asked about prosody, not only for the reader uncertain how to hear or perform poems written in meter, but also for the poet attempting to use meter and rhyme as compositional resources. The course will include history, theory and

practice. Students will be required to write poems in metered forms, but the evaluation of those poems will be based solely on the technical aspects of meter and form, not on poetic “quality.” Therefore, non-poets need have no fear of failure based on the quality of their verse.

Presentation: *Lecture/Discussion*

Requirements: *Quizzes on prosody (definition of terms, identification and application of techniques), completion 3 poems, 3 short analysis papers, 1 longer metrical analytical paper, midterm, and final. Class participation and attendance.*

Texts: *Poetic Meter & Poetic Form, Fussell*
Poetic Designs: An Introduction to Meter, Verse Forms, and Figures of Speech, Adams

230E: Writing and Theorizing Memoir (4 units) - Martinez **W 6:30-9:20pm (synchronous/online)**

MOMENTS OF BEING

“As a great memoir reader, I know many different ways. But if I begin to go through them and to analyse them and their merits and faults, the mornings . . . will be gone.” – Virginia Woolf

Writing your memoir calls for an intimacy with the memories of your past. In our heeding the guidance of other memoirists, this course will allow you to pursue what Virginia Woolf calls “moments of being,” which render “a pattern hidden behind the cotton wool,” and where one finds that other sense of self to (re)define our lives, thoughts, and every day. What might happen to your memories when they are held in “a sketch of the past,” perhaps wavering between fact and fiction, bound by the political and historical, or unleashed by the expansiveness of the land and liberated by the possibilities of the imagination? Above all, what might happen to your life in first-person narration? Through writing exercises, studying craft, and reading memoirs, you will obtain the knowledge and confidence to shape your life story, as well as glimpse that space between the mask and the “real.” There is something of an epiphany and joy in writing and theorizing memoir. Helena Maria Viramontes put it best: “Writing is the only way that I know how to pray.” Together, we will write and workshop our memoirs and creative nonfiction, all with the hope of arriving at our own meditative horizon.

Presentation: *Lecture. Discussion. Workshop.*

Requirements: *Reflections. Essays. Portfolio Project.*

Booklist: *Virginia Woolf, Moments of Being (1976)*
James Baldwin, Notes of a Native Son (1955)
Gloria Anzaldúa, Borderlands/La Frontera (1987)
Samuel Delany, Times Square Red, Times Square Blue (1999)
Alison Bechdel, Fun Home: A Family Tragicomic (2006)
Maggie Nelson, The Argonauts (2015)
Joyce Carol Oates (editor), The Best American Essays (2001)
Sven Birkerts, The Art of Time in Memoir (2008)
John McPhee, Draft No. 4: On the Writing Process (2018)

250W: Poetry of T. S. Eliot (4 units) - McKinney **MW 1:30 – 2:45pm (synchronous/online)**

T. S. Eliot, poet, critic, editor was one of the dominating figures of English and American literature for a substantial part of the twentieth-century: in 1948 he received the Nobel Prize for Literature, and by 1950 his authority had reached a level that seemed comparable in English writing to that of figures like Samuel Johnson or Samuel Taylor Coleridge. This seminar offers advanced students the opportunity to analyze and discuss Eliot’s major poems. We will trace his poetic/aesthetic development from his early poems (“Prufrock” et. al) to his epoch-making *The Waste Land*, and onward through his conversion to Anglicanism, and his mature accomplishment of *Four Quartets*. By the end of this seminar, students should be able to recognize some of the dominant features of what critics call “modernism” in both content and form, to assess Eliot’s poetic work critically, and to explain his influence on twentieth-century poetry.

Presentation: *Lecture / Discussion.*

Requirements: *Essays, Oral Presentation, Quizzes, Research Paper, Final*

Texts: *TS. Eliot, Collected Poems 1909 – 1962 (London: Faber & Faver, 1963; latest reprint). Selected Prose of T. S. Eliot. Harvest Books, 197*

410C: Internship in Fieldwork (4 units) - Toise
ASYNCHRONOUS

Are you wondering what to do after graduation? Work in a career position before you graduate, through an internship in local businesses, government agencies or nonprofit organizations. Internships are important to have on a resume and offer you the chance to understand and develop professional goals and opportunities. Internships are usually unpaid, but after you complete this course you will earn 4 units (CR/NC) for 150 hours of work and additional requirements. Students are required to locate their own internships, through their own contacts and through opportunities posted on the English facebook page and the Career Center resources: <https://www.csus.edu/student-life/career-center/internships/>.

Presentation: *Internship: supervised, experiential learning*

Requirements: *To Be Determined*

500: Culminating Experience (2 units) - Rice
R 6:30-9:20pm (synchronous/online)

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 Fall 2021 is open and you have collected the appropriate signatures and required material; the form must be submitted no later than the second week of the Fall 2021 semester. For students preparing to take the Comprehensive Examination in Literature: this class will meet a few times before the exam in November; meetings are directed solely towards 500 students who are studying for the comprehensive exam in literature. Students studying for the Comprehensive Examination in Creative Writing should contact the creative writing faculty. Other students working on theses and projects should register for 500, but need not attend any class meetings. Shortly before the start of the semester, Professor Rice will e-mail registered 500 students with a list of meeting times and topics for the exam class. 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 (synchronous/online)

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*