



# English Department Course Descriptions Booklet



SACRAMENTO  
STATE

## Spring 2019

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



# Department of English

## Spring 2019 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 1, 1A, 1C, 2, 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.

#### **1: Basic Writing Skills** - Staff

Prepares students for the challenging thinking, reading, and writing required in academic discourse. Uses writing as a means for discovery and reflection as well as reading as a source for ideas, discussion, and writing. Concentrates on developing expository essays that communicate clearly, provide adequate levels of detail, maintain overall coherence and focus, and demonstrate awareness of audience and purpose.

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

**Prerequisite(s):** *Score of 146 and below on English Placement Test.*

#### **1X: College Composition Tutorial** - Staff

Offers supplemental instruction in elements of composition and assists students in mastering the writing process with special emphasis on planning and revising essays. Instruction takes place both in traditional classroom setting and in small group and individual tutorials. Students enrolled in this tutorial must also be coenrolled in a first-year composition course as the focus will be drafting and revising the work done for the primary writing course.

**Corequisite:** *ENGL 5 or ENGL 5M or 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** - Staff

English 5 replaces English **1A** as the one-semester, first-year writing requirement.

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** - Staff

English 5M replaces English **2** as the one-semester, first-year writing requirement for multilingual students.

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** - 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** - 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** - Komiyama

**T/R 4:30-5:45pm**

This course will introduce the terminology, concepts, and rules of traditional grammar, usage, and punctuation. In addition to these foci, students will apply them to analyze authentic text (such as picture books). Students will be encouraged to use their knowledge gained from the course materials to critically evaluate their own writing as well.

**Presentation:** *Lecture-discussion*

**Requirements:** *Two mid-term exams; final exam; two projects; online quizzes;*

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

**20: College Composition II - Staff**

An advanced writing course that builds upon the critical thinking, reading, and writing processes introduced in English 1A, 2, 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 1A, 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) - Staff**

An advanced writing course for multilingual students that builds upon the critical thinking, reading, and writing processes introduced in English 1A, 2, 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 1A, 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)

**30A: Introduction to Creative Writing - McKinley  
M/W/F 9:00-9:50am**

This course is designed for students who want to learn the elements of writing short fiction and poetry. Students will learn a variety of styles for writing their own imaginary worlds into being. We will focus on voice, image, character, scene, plot, setting, story, and revision. Students will be introduced to peer critiquing known as “workshop.”

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

**Texts:** Flash/Fiction: 72 Very Short Stories  
Making Shapely Fiction, Jerome Stern

**30B: Introduction to Writing Fiction - Williams  
M/W 6:00-7:15pm**

This class will consist of reading, writing and commenting on peer work. Students will work on plot, dialogue, descriptive passages and character sketches with the goal of learning to write substantial short stories. Class sessions will combine discussion, in-class activities, lecture and in-class critiques of formal written assignments (i.e. workshop sessions). Success in this course requires regular attendance, meaningful participation and weekly reading and writing assignments. The class will culminate in students producing a portfolio of several short stories, which have been revised and workshopped.

**Presentation:** Lecture, discussion and workshop

**Requirements:** Weekly quizzes, attendance, in-class writing assignments, preparation for class discussions and multiple drafts of two short stories

**Texts:** Annie Proulx’s *Close Range: Wyoming Stories*; Anne Lamott’s *Bird by Bird: Some Instructions on Writing and Life*; James Thomas and Robert Shapard’s *Flash Fiction Forward*

**40B: British Literature II - Cope  
T/R 4:30-5:45pm**

This course will examine a variety of literary texts from the late eighteenth through the twentieth century including poems, essays, short stories and one novel – Charles Dickens’s *Hard Times* (1854). Note that there will be more poetry on the syllabus than any other genre: students will be evaluated on their ability to recognize and apply common terms associated with the comprehension and analysis of poetry: alliteration, apostrophe, enjambment, metaphor, meter, metonymy, rhyme, speaker, etc. Students will also demonstrate an awareness of the different literary genres and the fundamental characteristics of Romantic, Victorian and twentieth-century literature and culture. The course will focus on how and to what extent literature privileges the revolutionary and creative artist (often associated with early Romanticism), the social and political responsibilities of authors (often associated with mid-Victorian texts) and/or the sense of disillusionment and disintegration that emerged after the reign of Victoria and intensified during and after the First and Second World Wars.

Note: Don’t come to class without the appropriate texts. No electronics of any kind are allowed to be used or to be visible during class time, and cell phones must be put away – i.e., invisible – as soon as class starts, and until it ends.

**Presentation:** Lecture-Discussion

**Requirements:** One to two reading quizzes per week, a midterm and a final. Possibly an essay.

**Required texts:** 1. Greenblatt, Stephen, editor. *The Norton Anthology of English Literature, The Major Authors*. 10th ed. Vol. 2. Norton, 2013. ISBN: 9780393603095.  
2. Dickens, Charles. *Hard Times*. Edited by Fred Kaplan. 4th ed. Norton, 2016. ISBN: 9780393284386.

**50B: Intro To American Lit II - Lee  
T/R 1:30-2:45pm**

English 50B is a survey of American literature from 1865 to the present. In particular, we will take a post-nationalist approach to American literature. By focusing on texts that examine the complex and contradictory intersections of race, gender, class, and immigration, we will interrogate what an “American literature” means and what are its purposes. We will study literary production in relation to the costs of urbanization and industrialization, the legalization of racism, U.S. territorial expansion, and civil rights focusing on key historical moments.

**Method of Presentation:** Weekly lectures and discussion sections.

**Prerequisites:** None

**Requirements:** Assignments and quizzes.

**Fulfills GE Area C2**

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

**60: Reading for Speed & Efficiency - 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.

**60M: Reading for Speed & Efficiency (Multilingual) - Staff**

Strategies and techniques to promote greater reading efficiency and flexibility as well as to increase reading speed for college-level multilingual readers. Classroom instruction includes drills to develop rate and comprehension as well as supplementary practice in the English reading lab.

**Note:** Utilizes computers; may be repeated for credit.

**65: Introduction to World Literatures in English - Martinez**

**T/R 12:00-1:15pm**

WRETCHED LOVE

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

Designed around analyzing intimate bonds and the permutations of heartbreak, we will read for love in works written in English yet that place writers and their texts within colonial, post-colonial, and literary contexts. How, in these contexts, is love characterized on the fictional page? And what might the lover's break-up and his/her spinning into narcissistic despair teach us about the self, others, and how we love? Through the analysis of novels, short stories, plays, graphic novels, and music videos, we will consider the transformative states of the lover's (un)becoming, that is, for how human consciousness is constituted by bonds and how the lover transcends 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 of 4-5 pages.*

**Booklist:** *Juan Rulfo, Pedro Paramo (1955)  
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)*

**100B: Literary Theory - Sweet**

**T/R 10:30-11:45am**

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 a variety of "schools" of theory and investigate how they bring to light oppressive ideologies at work in our culture.

**Presentation:** *Lecture-discussion.*

**Requirements:** *Quizzes, creative project, midterm, final exam, analytical essay.*

**Texts Likely to Include:** *Robert Dale Parker: Critical Theory (Oxford UP) ISBN: 9780199797776;  
Composing Gender (Bedford) ISBN: 9781457628542; Michel Foucault: Discipline and Punish (Vintage) ISBN: 978-0679752554; Sigmund Freud: Civilization and Its Discontents (Norton) ISBN: 978-0393304510. Additional texts to be made available through SacCT.*

**100Z: Topics in Literary Theory and Criticism Ghosal**

**M/W 3:00-4:15pm**

Topic: Poetics, Narrative, and Antigone (Writing Intensive)

Poetics is the study of literature as an aesthetic object with its own codes and conventions. These conventions, while being informed by political and cultural contexts of a particular period, also have transhistorical

implications. This course will trace the formalization of "poetics" as a mode of literary criticism through key texts, such as, Aristotle's Poetics, and schools of literary criticism, including Russian Formalism, Descriptive Poetics, the Chicago School, Classical, and Post-classical narratology.

Critics, including Aristotle, analyzed specific literary texts to develop what has come to be known as "poetics." To understand how literary conventions—that is, elements that constitute "poetics"—evolve, we will read different versions of a story—the story of Antigone—retold across historical periods and cultures. The course will offer students "concepts" and "lenses" to approach literature as an art form, make aesthetic judgments, and write analytically about literary aesthetics. Students will learn to perform formal criticism through close examination of literary texts.

**Presentation:** *Lecture-Discussion*

**Requirements:** *Quizzes, short writing assignments, and essay*  
**Texts:** *Will include theoretical writings of Aristotle, Mikhail Bakhtin, Gerard Genette, Wayne Booth, James Phelan, and Brian McHale, among others. Literary texts will include Sophocles' Antigone (Trans. Richard Emil Braun), Bertolt Brecht's Antigone (trans. Judith Malina), Felix Morisseau-Leroy's Antigone, Anne Carson's Antigonick, and Kamila Shamsie's Home Fire.*

**105: Film Theory and Criticism - Rice**

**T 6:30-9:20pm**

Film is visceral, vital and dynamic, and wider frameworks of understanding are needed to explain these aesthetic resonances. This class will overflow with desires, pleasures, becomings, sensations, and ways for pulling such madness into theoretical reflections and discourses, not tame it but to further complicate it in downright delightful ways filled with wonder and surprise. This course will journey deep into the crevices of a variety of theoretical approaches to reading films and to unreading our own expectations. We will play with theory in radical ways that will transform and unnerve common methods for seeing. The class will introduce students to theoretical approaches such as Feminism, Post-Structuralism, Deconstruction, Psychoanalysis, Gender studies, etc. English Majors are strongly encouraged to take this class as a way of being introduced to literary theory.

**Prerequisites:** *None*

**Presentation:** *Screening of films, discussions, lectures.*

**Requirements:** *Mid term exam and final exam, research essay. Regular attendance and participation*

**Texts:** *Understanding Film Theory, 2<sup>nd</sup> edition, Ruth Doughty and Christine Etherington-Wright. Recommended: A Short Guide to Writing about Film, Timothy Corrigan*

**109M: Writing for GVAR Placement (Multilingual) - Staff**

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

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

**109W: Writing for GVAR Placement - 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 GEAR Portfolio, from which they will receive a GEAR Placement.

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

**109X: Writing-Intensive Workshop - Staff**

Student-centered group tutorial which will offer supplemental instruction in elements of academic writing taught in writing-intensive upper-division courses; it will provide support to students concurrently enrolled in writing-intensive upper-division courses throughout the writing process, including drafting, revising, and editing, for a variety of papers

**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 - Marshall**

**T/R 1:30-2:45pm**

An introductory course for those students who have had no previous formal studies in modern linguistics. This course is designed to acquaint the student with the ways in which language operates, how it is acquired, and how language research of the last several decades has changed some of the traditional views of language learning and instruction. Topics include descriptions of phonology, morphology, syntax, language acquisition, and social patterns of language use. English 110A is required for single subject credential majors and is a prerequisite to the TESOL program.

**Presentation:** *Lecture-discussion.*

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

**Requirements:** *Midterms and final.*

**Texts:** *To Be Selected*

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

**M/W 12:00-1:15pm**

**T/R 12:00-1:15pm**

Using a combination of lecture, exercises in and out of class, and quizzes, 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 pair/group work, and discussion.*

**Requirements:** *Quizzes, 2 midterms, 1 project, and 1 final exam.*

**Texts:** *Barry, A. K. (2002 or 2013). English Grammar (2nd or 3rd ed.). Upper Saddle River: Pearson*

**110P: Second Language Learning and Teaching, 3 Units - Kurzer**

**T/R 3:00-4:15pm**

Surveys the major issues involved in the acquisition of second languages and in teaching second language (L2) students. Topics covered include differences between first and second language acquisition, including age, biology, cognitive styles, personality, sociocultural factors, and linguistic variables; in addition, various models, techniques and approaches to L2 teaching are covered. Special attention is given to the unique demographics and characteristics of language minority students in California's public schools.

**116A: Studies in Applied Linguistics - Scharf**

**M/W 12:00-1:15pm**

**M/W 3:00-4:15pm**

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.

**Prerequisite(s):** *GEAR Certification before Fall 09, or WPJ score of 70+, or at least a C- in ENGL 109M or ENGL 109W.*

**116B: Children's Literary Classics - Zarins**

**T/R 9:00-10:15am**

**T/R 10:30am-11:45am**

In this class, we will study a variety of children's books targeted toward different ages (from ages 0 to 18, though the focus will be on K-6 readers). Be prepared to read roughly a novel a week. Despite the wide range of these readers and the fact that the texts span the early 20th century to the present, common themes persist, and in this course we will explore some of those themes: entrapment and isolation; social differences and prejudice; living with a physical or cognitive differences; and the power of words and images. Through class discussion, extensive projects, possible visiting speakers, the Writing Partners Program (in which we write letters to elementary students), and additional assignments, this course aims to satisfy two kinds of students, those who are reading children's books for their own sake, and those who seek to bring literature alive to children.

**Presentation:** *Lecture-discussion*

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

**Texts:** *Texts (TBA) may include Charlotte's Web by E. B. White; Holes by Louis Sachar; Rules by Cynthia Lord; Ghost, Jason Reynolds; It Ain't So Awful, Falafel, by Firoozeh Dumas; The Conch Bearer by Chitra Banerjee Divakaruni; selected fairy tales, picture books, and Aesop fables.*

**120A: Advanced Composition - Cope**

**T/R 3:00-4:15pm**

This section of advanced composition will train students to read, think and write critically through a comprehensive and accessible course on reading poetry. There is one mandatory book for purchase (electronic versions of which are not acceptable): Furniss and Bath's Reading Poetry: An Introduction (see below). The other required text is the course-pack. At the onset of the semester students will read one chapter of Reading Poetry per week along with a single poem that we will analyze as a class (poems will be included in the course-pack). As we near the completion of Reading Poetry, I may assign a few secondary sources – included in the course-pack – along with the weekly poem.

Students will compete one major essay in several successive stages: drafting one or more body paragraphs, completing a rough draft, participating in peer reviews, creating an annotated bibliography, fine-tuning a thesis that is debatable and urgent and completing a final draft. Each of these stages will be graded (including the peer reviews). The final term paper will be approximately eight to ten pages in length, utilize at least five secondary sources and advance an original academic argument about one particular poem using the techniques gleaned in Reading Poetry. These techniques all relate to how to read and write critically about poetry (as well as literature that is not poetry); they include but are not limited to understanding and analyzing: meter and rhythm, poetic syntax, figurative language (particularly metaphor), tone and irony, ambiguity, literary contexts, genre, allusion, influence and intertextuality.

**Note: Don't come to class without the appropriate texts. No electronics of any kind are allowed to be used or to be visible during class time, and cell phones must be put away – i.e., invisible – as soon as class starts, and until it ends.**

**Presentation:** *Lecture, discussion, workshop*

**Requirements:** *Weekly quizzes, paragraph drafts, peer reviews, an annotated bibliography and a final essay.*

**Required Texts:**

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

**120A: Advanced Composition - Gieger**  
**M/W 12:00-1:15 p.m.**

Expository and critical writing on the theme of “Memory and Community.” Working with close reading skills and the use of secondary materials to aid argument, we will start the semester with some short papers on selected poetry and short stories as well as two plays, Anton Chekhov’s *The Cherry Orchard* and Jordan Harrison’s *Maple and Vine*. During the last 2/5 of the semester, students will draft and revise a research essay on a topic and text(s) of their own choosing on the subject of “memory & community.” Some of the texts we study may feature moments of *violence, profanity, and/or explicit sexuality*.

**Presentation:** *Discussion/Writing Workshop*

**Requirements:** *3 short papers (5 pages or under) and drafts; a long research essay (10-12 pages) and drafts; in-class writings and activities; peer review workshops; individual conferences; regular attendance and non-stop participation.*

**Texts:** *MLA Handbook, 8th Edition (MLA ISBN: 9781603292627); Anton Chekhov, The Cherry Orchard (Dover ISBN: 9780486266824); Jordan Harrison, Maple and Vine (Samuel French ISBN: 9780573700217)*

**120P: Professional Writing - Dunn**  
**T/R 10:30-11:45am**

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

**Presentation:** *Discussion, light lecture, group collaboration (in person and online)*

**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.*

**Required Text:** *Technical Communication Today, sixth edition, Richard Johnson-Sheehan, ISBN: 978-0-13-442573-3*

**121: Writing Center Tutoring - Staff**

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

**120P: Professional Writing - Laflen**  
**M/W 1:30-2:45pm**

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 also have the opportunity to witness professional writing in action by conducting research at a local nonprofit agency or an on-campus office. This project will focus on identifying successful communication practices and offering recommendations to improve the organization’s workplace communication.

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

**Texts:** *Topsight, Clay Spinuzzi; Business and Professional Writing: A Basic Guide for Americans, Paul MacRae; Developing Editing and Proofreading Skills, 5th edition, Sue C. Camp; additional articles will be distributed in class*

**120R: Rhetorics of Hope: Feminism as a “Life Question”- Clark-Oates**

**T/R 12:00-1:15pm**

“Memory produces hope in the same way that amnesia produces despair” (Brueggeman, as cited in Solnit, 2016, p. xix)

“By deliberately noticing—rather than ignoring—ecological conditions, or the ethical, political, cultural dimensions of rhetorical enterprises, or the materiality of ideas, arguments, sites and situations, we come to rhetoric as an embodied, polylogical social practice that needs to be understood symphonically and in high definition” (Royster & Kirsch, 2012, p. 95).

“What do you hear when you hear the word feminism? It is a word that fills me with hope, with energy. It brings to mind loud acts of refusal and rebellion as well as the quiet ways we might have of not holding on to things that diminish us. It brings to mind women who have stood up, spoken back, risked lives, homes, relationships in the struggle for more bearable worlds.” (Ahmed, 2017, p. 1).

Hope, some would argue, is a guiding principle of doing feminism in public spheres, foundational to what Sara Ahmed (2017) calls “living a feminist life.” In this course, we will borrow Ahmed’s notion of “sweaty concepts” to interrogate how rhetorics of hope construct (and are constructed by) the work of feminist writers, activist, and rhetors in a variety of settings. We will inquire critically and engage deliberately in, what Cheryl Glenn (2018) calls, “rhetorical feminism” to ask new questions about our past, to explore a more global concept of doing feminism, to reshape, retell, and making meaning through analysis. Using rhetorical feminist practices, then, we will engage in archival research to recapture, remember, and write about the struggle for a feminist future where hope is “earned through study, through resisting the ease of despair, and through digging tunnels, cutting window, opening doors, or finding the people who do these things” (Solnit, 2016, p. 142)

**Possible Book List:**

- Adichie, C. N. (2015). *We should all be feminists*. New York, NY: Anchor Books
- Ahmed, S. (2017). *Living a Feminist Life*. Durham, NC: Duke University Press.
- Glenn, C. (2018). *Rhetorical Feminism and This Thing Called Hope*. Carbondale, IL: Southern Illinois University Press.
- Royster, J.J., & Kirsch, G. (2012). *Feminist Rhetorical Practices: New Horizons for Rhetoric, Composition, and Literacy Studies*. Carbondale, IL: Southern Illinois University Press.

**M/W 12:00-1:15pm**

The main focus of this course is pedagogy: the “why” of teaching—in this case, the “why” of teaching literature and film to adolescents. The “what” and “how” of teaching are important factors in understanding the “why,” of course. So, we’ll be reading a lot, writing a lot, talking a lot, and engaging other media. We’ll cover a range of genres and movements. All this talking, reading, writing, and viewing (not to mention 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, and group activities.*  
**Requirements:** *Participation, regular reading and writing events, and a final project.*

**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 Great Gatsby*, by F. Scott Fitzgerald  
*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*, 1<sup>st</sup> ed., Judith A. Hayn and Jeffrey S. Kaplan, eds.

**125B: Writing and the Young Writer - Fanetti****M/W 1:30-2:45pm**

Starting from the premise that masterful communication is the cornerstone skill for all areas of scholarship and citizenship, we will discuss the ways and means of teaching writing to students at the critical middle and secondary levels. We will engage in activities to help us understand our own writing processes and we will read theoretical and practical texts as we think about best practices for encouraging students to become clear, interesting, critical writers, thinkers, and members of community.

**Presentation:** *Discussion, light lecture, and group activities.*  
**Prerequisites:** *Eng 110J or equivalent, Eng 20 or 120A*  
**Requirements:** *Participation, regular reading and writing events, classroom observation, and a final project.*  
**Texts:** *Teaching Adolescent Writers*, by Kelly Gallagher  
*Teaching Composition: Background Readings 3rd ed.*, ed. T.R. Johnson

**130A: Writing Fiction - Rice**

This is a creative writing workshop designed around the study and production of short fictions. We will concentrate on the aesthetic processes of writing fiction. Through reading and writing, we will work on becoming aware of the word-by-word formation of texture, tone, invention; that is, on the craft and susceptibility to the life of words. We will work deeply into the bone of experience and desire by exploring details. Emphasis will be on production and discussion of student fiction in a workshop. We will use critical, creative and dialogical models to structure our discussions. And we will learn to read as writers instead of reading as literature majors.

**Prerequisites:** *English 30B or 30A*  
**Presentation:** *Lecture, workshop, discussion*  
**Requirements:** *Attendance, preparation for class discussions, various short exercises on craft, two short stories (5 to 15 pages)*  
**Texts:** *Dubliners, James Joyce; Alice LaPlante Method and Madness, And handouts*

**130C: Special Topics in Poetry Writing: “Poets of Sacramento” - McKinney****M/W/F 10:00-10:50am**

Sacramento is fortunate to have a large number of fine poets, and in this course students will be introduced to the work of seven of the best: Lisa Dominguez Abraham, Marcelo Hernandez Castillo, Susan Kelly-DeWitt, Traci Gourdine, Jeff Knorr, and Indigo Moor. These poets represent a wide spectrum of style, aesthetic, and personal background. Each of them will visit the class the class twice—first, for a question and answer session, and then to conduct a mini-lesson or to give a reading. Students will analyze and discuss poems by the visiting authors with an eye toward technique, and poetry assignments will ask students to emulate the various styles studied. Students will also workshop the poems of their peers.

**Course Prerequisites:** *English 30A or 30C*  
**Required Texts:** *Coyote Logic*, Lisa Dominguez Abraham  
*Spider Season*, Susan Kelly-DeWitt  
*Cenzontle*, Marcelo Hernandez Castillo  
*Ringin in the Wild*, Traci Gourdine  
*The Color of a New Country*, Jeff Knorr  
*In the Room of Thirsts and Hungers*, Indigo Moor

**130F: Writing for Television - Williams****M/W 12:00-1:15pm**

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

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

**140E: Restoration Comedy - Gieger****MW 3:00-4:15 p.m.**

With the Restoration of Charles II to the throne in 1660, the London playhouses reopened (with actresses for the first time playing women’s parts—and with some women playwrights writing for the stage as well), and the plays began to differ from those written before the start of the English Civil Wars, the closing of the theaters, and the capture, trial, and execution of Charles I. We will examine a dozen or so comedies written (mostly) in the 50 years between the 1670s and the 1720s, many of them in a style for which this period of English literature is now famous—or infamous. We will read these plays with an interest in and attention to what they may reveal about changing sexual, emotional, political and social relations during the era. We will also focus on what these plays can tell us about the relationships between men and women, between husbands and wives, between parents and their children, between groups of friends and their (often indistinguishable?) enemies, between a monarch and his/her subjects, between an emerging conservative political party and its progressive opposition, and between an anxious aristocracy and a rising middle class. The first portion of the semester will look at satire and politics on the stage while the second half will examine some rather remarkable heroines and their uneasy romantic matches.

Plays to be read will possibly include: Sir Robert Howard, *The Committee* (1662); John Dryden, *Marriage à la Mode* (1671); William Wycherley, *The Country Wife* (1675); Aphra Behn, *The Rover* (1677) and *The Lucky Chance* (1686); Thomas Southerne, *Sir Anthony Love* (1690); Colley Cibber, *Love’s Last Shift* (1696); Sir John Vanbrugh, *The Relapse* (1696); Mary Pix, *The Beau Defeated* (1700); William Congreve, *The Way of the World* (1700); George Farquhar, *The Beaux Stratagem* (1707);

Susannah Centlivre, *The Wonder: A Woman Keeps a Secret* (1714); John Gay, *The Beggar's Opera* (1728); and Richard Brinsley Sheridan, *The School for Scandal* (1777). Some of the texts read and/or screened may contain sexually-charged material.

**Presentation:** *Lecture/Discussion*

**Requirements:** *Reading Responses, Quizzes, Midterm, Final Exam, 6-page Research Paper, and a Creative Project on one of our Plays or its themes/content.*

**Texts:** *Canfield, The Broadview Anthology of Restoration and Early Eighteenth-Century Drama [full 2000-page edition!] (Broadview Press, ISBN 978-1551112701); Centlivre, The Wonder (Broadview Press, ISBN 978-1551114545)*

**145A: Chaucer – Canterbury Tales - Zarins**  
**T/R 1:30-2:45pm**

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

**Presentation:** *Lecture/Discussion*

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

**Texts:** *Geoffrey Chaucer, The Canterbury Tales (Broadview edition)*

**145B: Shakespeare Early Plays - Gieger**  
**M 6:30-9:20 p.m.**

This course will focus on a sampling of William Shakespeare's plays from the 1590s. Before spring break, we will read a tragedy of ancient Rome (*Julius Caesar*), a romantic comedy that nearly becomes a tragedy (*Much Ado About Nothing*), and a comedy that takes its young lovers into Northrop Frye's liberating and restorative "green world" (*A Midsummer Night's Dream*). After break, we turn to a series of history plays that merge with tragedy and comedy (*Richard II*; *Henry IV, Part I and sections of Henry IV, Part II and Henry V*). Along the way, we will meet some of English (world?) literature's greatest characters (and their famous, oft-quoted words and speeches): Julius Caesar, Brutus, Portia, Mark Antony, Bottom, Puck, Falstaff, Prince Hal, and Beatrice & Benedick. Selections from *The Bedford Companion to Shakespeare* (as well as from the various editions of our texts and some photocopies) will help us to understand the plays and the cultural, literary, and political cross currents of Elizabethan England.

**Presentation:** *Lecture/Discussion*

**Requirements:** *midterm and final exam, response papers, quizzes, performance 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: Julius Caesar (New Folger Library/Simon & Schuster, ISBN: 978-0743482745); A Midsummer Night's Dream (Penguin, ISBN: 978-0143128588); Much Ado About Nothing (Signet Classics, ISBN: 978-0451526816); Richard II (Modern Library Classics/Random House, ISBN: 978-0812969306); Henry IV, Part One and Part Two (Longman Cultural Edition, ISBN: 978-0321182746)*

**150E: Modern American Poetry 1910 – 1950 - McKinney**  
**M/W 12:00-1:15pm**

"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. And 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 poems 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 poetic isms (Imagism, Objectivism, Fugitivism), and familiarize ourselves with some of the "big names" Pound, Eliot, H.D., Stevens, Williams, Bishop) as well as poets of arguably equal importance who continue to be largely overlooked.

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

**Presentation:** *Lecture-discussion (with emphasis on discussion).*

**Requirements:** *Two short papers, a midterm, and a final.*

**Texts:** *Anthology of Modern American Poetry, Vol 1, Cary Nelson, Ed.*

**150D: Early American Modern Fiction 1910 - 1950 - Wanlass**  
**T/R 10:30-11:45am**

The period designated as Early Modern American, stretching roughly from 1910-1950, was clearly one of the most troubled times in American history, including both World War I and World War II, as well as the Great Depression; but it was just as clearly one of the richest, most exciting times in American literature. This course will trace such themes as the loss of innocence and the search for identity, meaning, and cultural values in modern America by examining some of the best works of fiction written during this period.

**Presentation:** *Lecture-discussion (with emphasis on discussion).*

**Requirements:** *Midterm, two papers*

**Texts:** *(Subject to some possible change) James, Daisy; Chopin, The Awakening; Wharton, The Reef; Cather, O Pioneers!; Fitzgerald, The Great Gatsby; Hemingway, The Sun Also Rises; Steinbeck, The Grapes of Wrath; Hurston, Their Eyes Were Watching God; Salinger, The Catcher in the Rye*

**150L: Lost Generation Writers - Wanlass**  
**T/R 1:30-2:45**

"You are all a lost generation," Gertrude Stein is reported to have said of the American writers in the period extending from 1919—the end of WWI—to 1929—the stock market crash. And yet this group of writers produced some of the richest American literature ever. As critic Alfred Kazin explains, "They had a special charm—the Byronic charm, the charm of the specially damned; they had seized the contemporary moment and made it their own; and as they stood among the ruins, calling the ruins the world, they seemed so authoritative in their dispossession, seemed to bring so much craft to its elucidation, that it was easy to believe that all the roads really had led up to them."

**Presentation:** *Lecture/Discussion (with an emphasis on discussion).*

**Requirements:** *Two Papers, Midterm Exam.*

**Texts:** *(subject to some possible change): Anderson, Winesburg, Ohio; Wharton, Summer; Cather, A Lost Lady; Cummings, One Hundred Selected Poems; Eliot, The Waste Land; Larsen, Quicksand and Passing; Fitzgerald, Tender is the Night; Hemingway, A Farewell to Arms*

**150P: The American Gothic - Sweet**  
**M/W 1:30-2:45pm**

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:** *Lecture-discussion.*

**Requirements:** *Multiple analytical essays, in-class writing, and a creative project.*

**Texts:** *Likely to include: Sigmund Freud: "The Uncanny"; Brown: Edgar Huntly; Edgar Allan Poe: Tales; Nathaniel Hawthorne: Tales; Henry James: The Turn of the Screw; Joyce Carol Oates, ed: American Gothic Tales; Crow, ed.: American Gothic: An Anthology; Stanley Kubrick: The Shining (Film version).*

### **170A: Fantasy - Fanetti**

**M/W 3:00-4:15pm**

Gender in Fantasy Literature and Its Culture

Fantasy literature has long been perceived to be the domain of a male audience, written by males for males. That perception is inaccurate, of course, and, especially in the twenty-first century, gender is becoming as malleable and contentious a concept in fantasy literature and culture as it is in the world—perhaps even more so, since fantasy is, by its very definition, not bound by the conventions or the physics of our reality. In this class, we'll read, watch, discuss, and problematize fantasy texts and focus on the way issues and questions of gender are asked, considered, and addressed (or not)—in the texts themselves and in the culture(s) in which they exist. Though traditional literature—short stories and novels—will be a strong focus, we will also discuss comics, film, television, and games.

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

**Requirements:** *Participation, quizzes, regular reading and writing events, including formal essays.*

**Texts:** *This reading list is subject to change. An official list will be provided to enrolled students a few weeks before the beginning of the semester. There will also be several required AV texts (movies and television).*

*Gaiman, Neil. The Sandman, Volume 2 (The Doll's House)*

*Jemison, N.K. The Fifth Season*

*LeGuin, Ursula. The Left Hand of Darkness*

*Martin, George R.R., A Game of Thrones*

*Novik, Naomi. Uprooted*

### **180F: African American Authors - Montgomery**

**T/R 12:00-1:15pm**

James Baldwin and Toni Morrison are two of the most prominent and globally renowned writers in the American and African American literary traditions. This major African American Authors course examines race, class, gender, sexuality, and religion, in the work of James Baldwin and Toni Morrison. We begin with Baldwin's semi-autobiographical bildungsroman *Go Tell it on the Mountain* (1953) and enter the Pentecostal black church in 1930s Harlem. Then we jump to Paris with Baldwin's *Giovanni's Room* (1956) where we meet David, a young African American man, and where we will explore complex representations of sexuality, social alienation, and identity politics. We will also view the 2018 film adaptation, *If Beale Street Could Talk*, based on Baldwin's fifth novel that is set in 1970s Harlem. Moving from Baldwin's realism, the course then turns to Toni Morrison's second, third, and seventh novels, *Sula* (1973), *Song of Solomon* (1977), and *Paradise* (1997) where we analyze magical realism, oral mythic histories, and new perspectives on the plurality of black experiences. Lastly, the course equips students with the reading, writing, and critical thinking skills necessary to analyze the legacies of slavery and Jim Crow segregation that we encounter textually, and how and to what

extent race, gender, and language intersect in the authors' conception of black aesthetics.

**Presentation:** *Lecture on writers, race, gender, and historical contexts, and discussion of exchanging ideas, writing skills, and conveying information.*

**Requirements:** *Active participation, midterm essay, two short reflection papers, final essay.*

**Required Texts:** *James Baldwin's Go Tell it on the Mountain (1953), James Baldwin's Giovanni's Room (1956), Toni Morrison's Sula (1973), Toni Morrison's Song of Solomon (1977), Toni Morrison's Paradise (1997). Additional Readings available on Canvas, as noted on Course Calendar*

### **180L: Chicano Literature - Martinez**

**W 6:30-9:20pm**

THE SOULS OF BROWN FOLK

Brownness is not white, and it is not black either, yet it does not simply sit midway between them. - José Muñoz

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

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

**Requirements:** *Paragraph Assignments. Pop-Analyses. Research Essay of 4-5 pages.*

**Booklist:** *Gloria Anzaldúa, Borderlands/La Frontera: The New Mestiza (1987) Rudolfo Anaya, Bless Me, Ultima (1972) John Rechy, City of Night (1963) Oscar Zeta Acosta, The Autobiography of a Brown Buffalo (1972) Richard Rodriguez, Hunger for Memory: The Education of Richard Rodriguez (1982) Sandra Cisneros, The House on Mango Street (1984)*

### **180M: Asian-American Literature - Yen**

**T/R 4:30-5:45pm**

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

**Presentation:** *Lecture-discussion*

**Requirements:** Reading quizzes, papers, conferences, an oral presentation, final exam

**Texts:** *“Seventeen Syllables,”* by Hisaye Yamamoto, ed. by King-Kok Cheung; *The Woman Warrior*, by Maxine Hong Kingston; *No-No Boy*, by John Okada; *Native Speaker*, by Chang-rae Lee; *Yellow Face*, by David Henry Hwang; *The Boat*, by Nam Le; *Unaccustomed Earth*, by Jhumpa Lahiri; *Sightseeing*, by Rattawut Lapcharoensap; *In the Country*, by Mia Alvar.

**180Z: Special Topics in Multi-Ethnic Literature - Martinez**

**T/R 3:00-4:14pm**

**THE NOVELIST ON LOVE**

For a rare conversation on love, with three towering novelists in American literature—Junot Diaz, Louise Erdrich, and Toni Morrison—this course seeks a resonance of character in the cross-cultural permutations of heartbreak that surface in the historical contexts, minority aesthetics, and ethical and political worlds of these novels. Alongside learning about the trajectory of the author’s becoming a novelist, in which we will read their first novel, middle novel, and most recent novel to study breadth and craft, we will also create complexity around the novel form and short story technique. Through this selected archive of novels (and some short stories), in addition to a handful of critical and theoretical essays (some related to culture, some related to psychoanalytic theory), we will investigate more broadly the topics of racial love, gendered love, and queer love. Here is a specific type of love—brown love, red love, black love—all of which are uniquely characterized on the fictional page and, across the individual career of these writers, quite differently. Together, how are they, to borrow the words of Erdrich, “muddling towards things” to arrive at reparation and intricate interpretations of what Audre Lorde calls “love bonds”? Our task is to define and understand the process of “decolonial love” as reflective of literary style and narrative voice.

Using an online note-taking tool, called *Annotation Studio*, students will engage in digital annotation for unique interactions with the novels (highlighting, posting comments, crafting questions) alongside various different media formats (images, links, videos). Students will thus open up digital texts with the annotation tool and their own media skills so as to re-discover the primary texts alongside classmates.

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

**Requirements:** Paragraph Assignments. Comic Activity. Online Annotations. Research Essay of 4-5 pages.

**Booklist:** Junot Diaz, *Drown* (1996), *The Brief and Wondrous Life of Oscar Wao* (2007), and *This Is How You Lose Her* (2013) Toni Morrison, *Beloved* (1987), *Love* (2003), and *A Mercy* (2008) Louise Erdrich, *Love Medicine* (1984) and *LaRose* (2016)

**185C: British Women Novelists - Cope**

**R 6:30-9:20pm**

This course examines five important novels written by British women writers in the nineteenth and twentieth centuries. We will pay attention to the idea that the literary genre of the novel can be divided up into sub-genres, and what these sub-genres mean: the novel of manners (*Pride and Prejudice*), the bildungsroman (*Jane Eyre*), the Gothic novel (*Wuthering Heights*), the Condition-of-England novel (*North and South*) and the modernist novel (*Mrs. Dalloway*). Throughout the course we will also read a substantial body of criticism to help guide reading and discussion, most of it excerpted in the Norton editions (which are therefore REQUIRED). Course themes include the theory and development of the novel; the individual as determining or determined by her character, environment and adaptability; changing definitions of gender roles in the private and public spheres; female desire and sexuality; and modes for presenting character and consciousness in narrative fiction.

**Presentation:** Lecture-Discussion

**Requirements:** Weekly reading quizzes (consisting mostly correctly identifying quotations from assigned readings), two class-leading exercises and two essays.

**Required Texts:** 1. Austen, Jane. *Pride and Prejudice*. 4th ed. Edited by Donald J. Gray and Mary Favret. Norton, 2016. ISBN: 9780393264883.

2. Brontë, Charlotte. *Jane Eyre*. 4th ed. Edited by Deborah Lutz. Norton, 2016. ISBN: 9780393264876.

3. Brontë, Emily. *Wuthering Heights*. 4th ed. Edited by Richard J. Dunn. Norton, 2003. ISBN: 9780393978896.

5. Gaskell, Elizabeth. *North and South*. Edited by Alan Shelston. Norton, 2005. ISBN: 9780393979084.

6. Woolf, Virginia. *Mrs. Dalloway*. Harcourt, 1981. ISBN: 9780156628709.

**190P: Popular Literature and Culture - Fanetti**

**M/W 4:30-5:45pm**

**Graphic Literature**

Although the first modern comic book was published in 1933, and Art Spiegelman’s *Maus* won the Pulitzer Prize in 1992, it has only been in the past decade or so that the form has begun to be respected as literature worthy of deep study. In the past few years, comics and graphic novels have risen steadily in critical esteem, but still the genre is considered “easier” and “less complex” than traditional prose. It is neither. In fact, to really read and fully consider a comic or graphic novel takes a particularly sophisticated reading eye.

In this course, we will study significant graphic texts and their place as literature, in and beyond the literary canon. We will discuss a wide range of examples, from those published first as traditional comic books to those conceived and presented first in novel form.

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

**Requirements:** Participation, quizzes, regular reading and writing events, including formal essays.

**Texts:** This reading list is **subject to change**. An official list will be provided to enrolled students a few weeks before the beginning of the semester.

*Understanding Comics: The Invisible Art*, by Scott McCloud

*Fun Home*, by Alison Bechdel

*Jessica Jones: Uncaged!* (vol 1), by Brian Michael Bendis and Michael Gaydos

*The Sandman: Preludes and Nocturnes* (vol 1), by Neil Gaiman

*Batman: Year One*, by Frank Miller

*The Walking Dead: Days Gone Bye* (vol 1), by Robert Kirkman and Tony Moore

*Monstress: Awakening* (vol 1), by Marjorie Liu and Sana Takeda

*The Watchmen*, by Alan Moore

*Persepolis*, by Marjane Satrapi

*Saga* (vol 1), by Fiona Staples and Brian K. Vaughan

*The Astonishing X-Men: Gifted* (vol 1), by Joss Whedon and John Cassaday

*Buffy the Vampire Slayer, Season 8: The Long Way Home* (vol 1), by Joss Whedon and Georges Jeanty

*Suffragitsu* (The Collected Edition), by Tony Wolf and Joao Vieira

**195A: Writing Center Theory and Practice: Internships - Michaels**

**T/R 4:30-5:45pm**

**Note:** May be repeated for 6 units of credit. Credit/No Credit

**195W/410W: Writing Programs Internship -Lafien**  
**M 4:30-5:45pm**

During Spring 2019, the writing programs internship will focus on projects for the composition program. Working in teams, students will revise and create program materials, help migrate existing resources to a new online platform, and gain hands on experience in conducting research and writing for real-world applications. This internship will provide students with the opportunity to learn firsthand about the work of writing program administrators and to gain experience in professional writing. Students will produce writing samples to be used by the composition program and that can be included in students' portfolios.

**197R: Films of Alfred Hitchcock - Gieger**  
**W 6:30-9:20**

A semester of screenings, readings about, and discussions of the work of director Alfred Hitchcock. We will start with a sampling of his espionage thrillers (North by Northwest, The 39 Steps, Saboteur, Notorious, Sabotage) and examine how they use their "spy stories" to develop themes of trust, love, betrayal, and anxious paralysis (as well as the repeatedly invoked scenario of the "wrong man": an unknowing participant suddenly caught up in dangerous and unraveling circumstances, fighting for his/her self and life). Next, we will look at two films that develop the "love/romance" theme further—and in dark directions of loss and obsession as well (Rebecca and Vertigo). We will conclude the semester with several films of crime, suspicion, guilt, murder, and suspense (The Lodger, Rear Window, Shadow of a Doubt, Strangers on a Train, Psycho).

**Presentation:** *Lecture/Discussion*  
**Requirements:** *Reading Responses, Quizzes, Midterm, Final Exam, short Research Paper, and Creative Project on Hitchcock, his films, or his film style.*

**Texts:** *Francois Truffaut, Hitchcock (Simon & Schuster—revised 1984 edition of their Interviews 9780671604295); Donald Spoto, The Art of Alfred Hitchcock (Anchor Books 9780385418133); Marshall Deutelbaum & Leland Poague, eds., A Hitchcock Reader (Wiley-Blackwell—2nd edition 9781405155571); a photocopy packet.*

**198T: Senior Seminar: The Literature of Confinement - Cope**  
**T 6:30-9:20pm**

This senior seminar will explore what Stanford professor and author W. B. Carnochan has called the "literature of confinement." We will begin with social and historical background. Our first text will be *Discipline and Punish* (1975) by the French historian and social theorist Michel Foucault. After that we will consider a few of the literary, legal and social historians who have since challenged Foucault in the wake of his *Discipline and Punish*, including the "Canadian Foucault" and former Canadian MP Michael Ignatieff (*A Just Measure of Pain: The Penitentiary in the Industrial Revolution 1750–1850* [1978]), Margaret DeLacy (*Prison Reform in Lancashire* [1986]), Stanford law professor George Fisher ("The Birth of the Prison Retold" [*The Yale Law Journal*, 1995]) and Laurie Throness (*A Protestant Purgatory: Theological Origins of the Penitentiary Act, 1779* [2008]).

After the background is well under our belt we will read two famous texts written by authors within prison – Boethius's philosophical dialogue and theodicy, *On the Consolation of Philosophy* (composed c. 524 CE), and Oscar Wilde's prison-letter to his lover Lord Alfred Douglas, *De Profundis* (composed in 1897) – as well as two eighteenth-century novels dealing largely with the theme of confinement – Oliver Goldsmith's *The Vicar of Wakefield* (1766) and William Godwin's *Things As They Are; or The Adventures of Caleb Williams* (1794). We will also touch on other important texts written by "prisoners of conscience" from within their prisons, like St Thomas More's *A Dialogue of Comfort against Tribulation* (composed c. 1534) and John Bunyan's *Pilgrim's Progress* (1678).

In the second half of the semester we will examine several Romantic-era poems dealing with the subject of imprisonment or punishment: S. T. Coleridge, "This Lime-Tree Bower My Prison" (1797, 1800); William Wordsworth, ["Nuns fret not at their convent's narrow room"] (1802, 1807);

Lord Byron, "The Prisoner of Chillon" (1816); John Keats, ["If by dull rhymes our English must be chained"] (1819); and so on.

**Presentation:** *Lecture-Discussion*  
**Requirements:** *Weekly reading quizzes, a midterm and a final seminar essay.*

- Required Texts:**
1. Foucault, Michel. *Discipline and Punish*. Trans. Alan Sheridan. Vintage, 1995. ISBN: 9780679752554.
  2. Boethius. *The Consolation of Philosophy*. Edited by Douglas C. Langston. Norton, 2009. ISBN: 9780393930719.
  3. Goldsmith, Oliver. *The Vicar of Wakefield*. Edited by Stephen Coote. Penguin, 1982. ISBN: 9780140431599.
  4. Godwin, William. *Things As They Are; or The Adventures of Caleb Williams*. Edited by Gary Handwerk and A. A. Markley. Broadview, 2000. ISBN: 9781551112497.
  5. Wilde, Oscar. *De Profundis and other Prison Writings*. Edited by Colm Toibin. Penguin, 2013. ISBN: 9780140439908.

**198T: Senior Seminar: Black Speculative Fiction - Montgomery**  
**T/R 3:00-4:15pm**

Jamaican born Canadian writer Nalo Hopkinson asserts that "science fiction has always been a subversive literature" because it forces the reader to "think twice and thrice about a whole bunch of things in relation to each other: sexuality, race, class, color, history." With Hopkinson's statement in mind, this seminar investigates contemporary black speculative fiction from a variety of angles. We will also use Ytasha L. Womack's text to guide us through the intricacies of Afrofuturism, a burgeoning artistic and critical movement concerned with the place of science fiction and technology in black culture.

In the first part of the course, we'll discuss how authors, such as Octavia E. Butler and Nnedi Okorafor, use familiar science fictional conceits like encounters with the alien (Anansi-like trickster spiders, ooloi creatures) to uncover uncomfortable truths about racialized conflicts between cultures. Reading the first two books in Butler's trilogy *Lilith's Brood* (2000) and Okorafor's first (of three) novella *Binta* (2015), we will explore what it means to create new (spatial, cultural, biological, cosmological) worlds in trilogy form. Then, we will turn to what Isiah Lavender dubs the "counterfactual ethnoscapes" in Colson Whitehead's postmodern novel that blends sf, hard-boiled detective fiction, and satire, titled *The Intuitionist* (1999) and (return to) Octavia Butler's final novel *Fledgling* (2005) to think through alternative histories and futures, technologies, hybridity, mythologies, and elevator operators and vampires!, respectively.

In the final section of the course, students will research black speculative fiction as they write their seminar essay that concludes the course.

**Presentation:** *Lecture on writers, race, gender, and historical contexts, and discussion of exchanging ideas, writing skills, and conveying information.*

**Requirements:** *Active participation, discussion leader, midterm essay, two short reaction papers, 12-15 page seminar essay.*

**Required Texts:** *Octavia Butler's Lilith's Brood (Dawn (1987) and Adulthood Rites (1988), Octavia Butler's Fledgling (2005), Colson Whitehead's The Intuitionist (1999), Nnedi Okorafor's Binti (2015), Ytasha Womack's Afrofuturism: The World of Black Sci-Fi and Fantasy Culture (2013). Additional Readings available on Canvas, as noted on Course Calendar*

**198T: Modern Horror (Senior Seminar) - Williams**  
**M/W 3:00-4:15pm**

This class will use the genre of modern horror films to investigate the metaphors behind the monsters and ultimately ask — what do the things

we fear most tell us about ourselves and our world? Students will read, write and think critically about modern horror. We will explore movies such as *The Babadook* and ask what it tells us about grief. We will study *It Follows* in regards to sexuality and gender. We will discuss *Get Out* and what it says about racism. We will look at *A Nightmare on Elm Street* and what it tells us about dreams. We will also examine movies about horror movies, like *Scream* and *The Cabin in the Woods*. This class will have extensive reading that includes (but is not limited to): criticism, film theory, screenplays and essays. All of this will lead to an extensive research paper that concludes the class.

Presentation: Lecture, discussion and workshop

**Requirements:** *Weekly quizzes, peer reviews, an annotated bibliography, a research prospectus, a short presentation and multiple drafts of a research paper*

**Texts:** *Jason Zinoman's Shock Value: How a Few Eccentric Outsiders Gave Us Nightmares, Conquered Hollywood and Invented Modern Horror; Carol Clover's Men, Women and Chain Saws: Gender in the Modern Horror Film*

**210G: Second Language Acquisition - Komiyama**  
M/W 4:30-5:45pm

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. (2013). Second language learning theories (3rd ed.). New York: Routledge. (2) Articles and book chapters to be provided on Canvas.*

**215B: ESL Writing/Composition - Heather**  
M/W 6:00-7:15pm

This course provides the groundwork to prepare teachers of English to speakers of other languages for composition instruction. An examination of the theoretical bases of composing processes and correction/revision strategies will enable students to plan writing lessons. This course will also cover syllabus design, text evaluation, and writing assessment. **NOTE: This is a hybrid course where approximately 50% of class meetings will occur online.**

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

**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*

**220C: Topics in Composition—Teaching to Support Writing Transfer - Hayes**  
M/W 4:30-5:45pm

English 220C is a rotating topics course in composition. This section will explore writing pedagogies designed to facilitate knowledge transfer. In this seminar we will examine strategies for the transfer of writing knowledge from high-school to college and from first-year writing to writing in the disciplines. Students will critique pedagogies intended to

facilitate transfer and engage in a collaborative research project aimed at contributing to writing knowledge transfer at Sacramento State University.

**Presentation:** *Seminar-workshop*

**Prerequisites:** *English 220A*

**Requirements:** *Regular response papers, online posts, collaborative research project contributions, major culminating essay*

**Texts:** *Naming What We Know: Threshold Concepts of Writing Studies*

*edited by Linda Adler-*

*Kassner and Elizabeth Wardle*

*Writing across Contexts: Transfer, Composition, and Sites of Writing 1st Edition*

*Kathleen Yancey, Liane*

*Robertson, Kara Taczak*

*Electronic Portfolios 2.0: Emergent Research on Implementation and Impact*

*Edited by Darren Cambridge, Barbara Cambridge, and Kathleen Blake Yancey*

*Critical Transitions: Writing and the Question of Transfer (available online)*

*Edited by Chris M.*

*Anson and Jessie L. Moore*

**230X: Master Class in Writing Fiction - Rice**  
W 6:30 – 9:20pm

This course is designed to help you shape a full-length fiction project, i.e. a novel or a short story collection. 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 fiction. Deep passion. For students who want to revitalize language. Students who want to make art instead of consume junk. This course gives you permission to write deep into the surrealist night of bliss. This course allows you to become immortal by writing a sentence that trembles. Quit reading this, go write stories.

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

**Requirements:** *between 20 and 25 pages of original prose: memoir, creative nonfiction, fiction, hybrid. An 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 and be familiar with those books. They should own those books and have them read prior to*

*this class.*

**230Y: Master Class in Poetry Writing - McKinney**  
M/W 1:30-2:45pm

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

**Prerequisites:** *graduate status, English 30C or 130B or 130C or permission of instructor.*

**Required texts:** *Be With, Forrest Gander*

*NOS (disorder, not otherwise specified), Aby Kaupang & Matthew Cooperman*  
*Subterranean, Richard Greenfield*

**T/R 3:00-4:14pm**

Chaucer was preoccupied with the ways in which literature represents, and to some extent celebrates, social difference, philosophical debate, and religious dissent. Our course will include tales from the Canterbury Tales but also focus on Chaucer's other great poems, such as Troilus and Criseyde and The House of Fame. We will supplement our reading with primary and secondary texts, that place Chaucer and his works in the literary, social and political milieu of fourteenth-century England, as well as consider texts and films that aid our discussion of Chaucer's reception in the twenty-first century.

**Presentation:** *Lecture, discussion.*

**Requirements:** *Several short papers, class presentation, paper proposal, annotated bibliography, seminar paper.*

**Texts:** *Geoffrey Chaucer, The Riverside Chaucer, Broadview edition; Romance of the Rose, by Guillaume de Lorris and Jean de Meun (OUP); Chaucer's Dream Visions and Troilus and Criseyde—both packaged by Norton for a cheaper rate when purchased together.*

**250T: Postmodernist Fictions -Ghosal**  
**M/W 6:00-7:15pm**

Postmodernism, depending on who you ask, is not a thing, not a period, not an aesthetic. Yet, it existed "discursively," as Brian McHale puts it. Political, cultural, and literary critics constructed and used it, while art labeled "postmodern" vehemently opposed any assumption of stability, including the fixity of labels. At present though, theorists and artists have finally reached a consensus: postmodernism is dead. In this light, this course will examine key concepts and themes, the nature of space, consciousnesses, and technologies that constituted postmodernist fictions. We will consider the complex, experimental forms of postmodernist narratives, originating in different parts of the world, alongside pivotal theoretical texts.

**Presentation:** *Lecture-Discussion*

**Requirements:** *Pop quizzes, in-class presentation, short writing assignments, and essay*

**Texts:** *Will include theoretical writings of Frederic Jameson, Linda Hutcheon, Jean Baudrillard, Roland Barthes, N Katherine Hayles, and Brian McHale, among others. Literary texts will include stories such as Jorge Luis Borges's "The Garden of Forking Paths," William Gibson's "Johnny Mnemonic," and novels, such as, Julian Barnes's Flaubert's Parrot, Italo Calvino's If on a Winter's Night a Traveler, Zulfikar Ghose's Hulme's Investigations into the Bogart Script, Jeanette Winterson's Written on the Body, Kathy Acker's Blood and Guts in High School, and Salvador Plascencia's The People of Paper.*

**250Z: Topics in American Literature: 19th Century U.S. Gothic Literature, Criticism & Theory - Sweet**  
**M/W 4:30-5:45pm**

Once dismissed as entertaining, popular escapism, U.S. Gothic today is one of the hottest fields in literary studies. Critics explore the often taboo cultural anxieties exercised through Gothic mode, while also debating the function of the Gothic as either resistance to, or reaffirmation of, corrupt power. This semester, we will read primary works by 19th century authors who take up the Gothic mode, alongside important literary criticism and theory. Note: this course is designed to expand beyond the undergraduate American Gothic class, Engl 150P. Although we will read some of the same authors (Hawthorne, Poe, James), we will take up longer, more complex and more subtle works, and we will explore them in tandem with literary criticism.

**Presentation:** *Seminar*

**Requirements:** *Multiple analytical essays, a literature review, and an oral presentation.*

**Texts:** *Likely to include: Brown: Wieland; Nathaniel Hawthorne: The House of the Seven Gables; Harriet Beecher Stowe: Uncle Tom's Cabin; Harriet Jacobs:*

*Incidents in the Life of a Slave Girl; Henry James: The American, Louisa May Alcott: Long Fatal Love Chase.*

**280B: The Ethics of African-American Verbal Aesthetics**  
**- Montgomery**

**T/R 6:00-7:15pm**

This course introduces the advanced study of African-American verbal aesthetics in the novels of James Baldwin (sermons), Ralph Ellison (the dozens), Toni Morrison (folktales), Colson Whitehead (call and response), Issa Rae (hip hop), and the poetry of Harryette Mullen (diasporic blues/jazz improvisation). Exploring the ethics of African American verbal aesthetics and sonic technologies, we will investigate how the authors above treat verbal expressive arts as a site of hidden knowledge, subversion, and everyday politics that centralizes black life and culture. Through this diverse constellation of texts, we will think through the ethics of literature, politics, and social change and see how African American verbal aesthetics understands blackness to be iterative—something that is evolving, abundant, prolific, and perhaps even prophetic.

Readings on the black aesthetic, from the Harlem Renaissance, Black Arts Movement, and Black Feminist Movements will help to contextualize our novels. Course participants will also place the work of a range of cultural theorists (Nathaniel Mackey, Katherine McKittrick, Alexander Weheliye, Adrienne Brown, Fred Moten, Glenda Carpio) in conversation with our primary texts and epochs in black letters. At the end of the semester, students will present a conference paper and final research paper, where they will be expected to generate their points of discussion and/or contestation.

**Requirements:** *Near perfect attendance. Seminar presentations. Two short reaction papers, an 8 page conference paper, a 12-15 page literary research essay.*

**Required Texts:** *James Baldwin's Go Tell it on the Mountain (1953), Ralph Ellison's Invisible Man (1952), Toni Morrison's Song of Solomon (1977), Colson Whitehead's The Intuitionist (1999), Harryette Mullen's Recyclopedia (2006), Issa Rae's The Misadventures of Awkward Black Girl (2015). Additional Readings available on Canvas, as noted on Course Calendar*

**410B: Internship – ESL Teaching - Heather**  
**T/R 4:30-5:45pm**

Students will serve as interns in an approved ESL course. They will observe the class and assist the instructor by designing lessons, creating materials, conducting discussions, leading instruction, etc. The seminar will provide extensive opportunities to reflect on the observation and teaching experiences. Contact Professor Heather at jheather@csus.edu before enrolling in the class.

**Presentation:** *Seminar-workshop.*

**Prerequisites:** *TESOL prerequisites.*

**Requirements:** *Intern in an ESL class; develop teaching materials and lesson plans; teaching demonstrations; **reflective journal.***

**Texts:** *Richards, J. & Farrell, T. (2011). Practice teaching: A reflective approach. ISBN-13 978-0-521-18622-3; Scrivener, J. (2012). Classroom management techniques. ISBN-13 978-0-521-74185-9*

**410E: Internship in Teaching Writing - Laflen**  
**W 4:30-5:45pm**

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

**500: Culminating Experience - Rice**

**R 6:30-9:20pm**

All English MA students signing up for English 500 (project, literature comprehensive exam, creative writing comprehensive exam, and thesis) should fill out the sign-off sheets for the Culminating Experience (English 500) found on the English Department website, [www.csus.edu/engl](http://www.csus.edu/engl); please go to “forms.” This form can be turned as soon as your registration period for Spring 2019 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 2016 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. The purpose of the meetings is not to teach texts on the exam list; rather, we will discuss strategies for studying and practicing for the exam. The focus will be on general literary knowledge and themes, skills for timed writing, understanding the exam format, what readers look for, and managing anxiety productively.

**Texts:** *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 - Heather****T/R 6:00-7:15pm**

Review of the field of TESOL in preparation for the M.A. Comprehensive Examination.

TESOL students who choose the thesis or project options for the culminating experience should also register for this course.

**Presentation:** *Seminar.*  
**Prerequisites:** *TESOL program required courses and linguistics electives.*  
**Requirements:** *Discussion leading, comprehensive examination.*  
**Text:** *No book required.*