

# Department of English

## Spring 2025 Course Descriptions

## The courses and course times outlined in this booklet are subject to change.

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

NOTE: English 1X, 5, 5M, 10, 10M, 11, 11M, 15, 20, 20M, 60, 60M, 85, 86, 87, 109M, and 109W cannot be counted toward the English Major, English Minor, or the English Single Subject Waiver.

#### 1X: College Composition Tutorial (1 unit) - Staff

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

**Corequisite:** ENGL 5 or ENGL 5M or ENGL 11 or ENGL 11M

<u>Note:</u> May be taken for workload credit toward establishing

full-time enrollment status, but is not applicable to the baccalaureate degree. Graded: Credit/No Credit.

### 5: Accelerated Academic Literacies (3 units) - Staff

Intensive, semester-long course to help students use reading, writing, discussion, and research for discovery, intellectual curiosity, and personal academic growth - students will work in collaborative groups to share, critique, and revise their reading and writing. Students will engage in reading and writing as communal and diverse processes; read and write effectively in and beyond the university; develop metacognitive understandings of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses.

**Requirements:** Must write a minimum of 5000 words. **G.E.:** Fulfills area A2 of the GE requirements.

### 5M: Accelerated Academic Literacies for Multilingual Writers (3 units) - Staff

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

**Requirements:** Must write minimum of 5000 words. **G.E.:** Fulfills area A2 of the GE Requirements.

### 11: Academic Literacies II (3 units) - Staff

Continued study (following ENGL 10) to help students use reading, writing, discussion, and research for discovery, intellectual curiosity, and personal academic growth - students will work in collaborative groups to share, critique, and revise their reading and writing. Students will engage in reading and writing as communal and diverse processes: read and write effectively in and beyond the university; develop a metacognitive understanding of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses.

Prerequisites: ENGL 10

**Requirements**: A minimum of 5,000 words to be completed in ENGL

10 and ENGL 11.

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

### 11M: Academic Literacies II-ML (3 units) - Staff

Continued study (following ENGL 10M) to help multilingual students use reading, writing discussion, and research for discovery, intellectual curiosity, and personal academic growth - students will work in collaborative groups to share, critique, and revise their reading and writing. Students will engage in reading and writing as communal and diverse processes; read and write effectively in and beyond the university; develop a metacognitive understanding of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses

<u>Prerequisites</u>: ENGL 10M

**Requirements**: A minimum of 5,000 words to be completed in ENGL

10M and ENGL 11M.

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

### 16: Structure of English (3 units) - Seo TR 1:30-2:45p.m

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

**Presentation**: Lecture-discussion

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

Text: Altenberg, E. P. & Vago, R. M. (2010). English

Grammar: Understanding the Basics. Cambridge

University Press.

### 20: College Composition II (3 units) - Stat

An advanced writing course that builds upon the critical thinking, reading, and writing processes introduced in English 5 or 10/11. This class emphasizes rhetorical awareness by exploring reading and writing within diverse academic contexts with a focus on the situational nature of the standards, values, habits, conventions, and products of composition. Students will research and analyze different disciplinary genres, purposes, and audiences with the goals of understanding how to appropriately shape their writing for different readers and demonstrating this understanding through various written products.

**Prerequisite:** 30 units and a grade of C- or better in ENGL, 5, 10/11,

or equivalent.

**Requirement:** A minimum of 5,000 words.

**G.E.:** 

Fulfills the second semester composition requirement.
(English majors are exempt from the GE requirement;

majors take English 120A instead.)

#### 20M: College Composition II (Multilingual) (3 units) - Staff

An advanced writing course for multilingual students that builds upon the critical thinking, reading, and writing processes introduced in English 5, 5M, 10/11, or 10M/11M. This class emphasizes rhetorical awareness by exploring reading and writing within diverse academic contexts with a focus on the situational nature of the standards, values, habits, conventions, and products of composition. Students will research

and analyze different disciplinary genres, purposes, and audiences with the goals of understanding how to appropriately shape their writing for different readers and demonstrating this understanding through various written products.

Prerequisite: 30 units and a grade of C- or better in ENGL 5, 10/11

or equivalent.

**Requirement:** A minimum of 5,000 words.

**G.E.:** Fulfills the second semester composition requirement.

(English majors are exempt from the GE requirement.;

majors take English 120A instead)

## 30A: Introduction to Creative Writing (4 Units) -Kochai MW 4:30-5:45 p.m.

Workshop for students who have had little or no experience writing fiction or poetry and who are trying to decide if they are interested in becoming writers. Over the course of the semester, students write and polish several poems and short stories which they present for critique and commentary. In addition, they study the basic elements of fiction and poetry and learn how to use these effectively in their own work.

### 40B: British Literature II (3 units) - Cop

This course introduces students to a variety of British literary texts from the late eighteenth through the twentieth century. Most of these texts are lyric poems, one is a late Victorian novel – *Tess of the d'Urbervilles*, by Thomas Hardy (1892) – and the remaining few texts are prose essays. Students will gain an awareness of the different literary genres and the fundamental characteristics of Romantic, Victorian and twentieth-century literature and culture. The course will focus on how and to what extent literature privileges the revolutionary and creative artist (often associated with early Romanticism), the social and political responsibilities of authors (often associated with mid-Victorian texts) and the sense of disillusionment and disintegration that emerged after the reign of Victoria and intensified during and after the First and Second World Wars.

**Presentation:** Asynchronous Online

**Requirements:** multiple-choice weekly reading quizzes; weekly online

lectures; a midterm examination; a cumulative final

examination

**Texts: REQUIRED**: *Hardy, Thomas. Tess of the* 

<u>D'Urbervilles</u>. Edited by Phillip Mallett and Jane Thomas. Norton, 2024. ISBN: 9781324071891. Greenblatt, Stephen et al., editors. <u>The Norton Anthology of English Literature</u>. Shorter ed.

Vol. 2. Norton, 2024. ISBN: 9781324063018.

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

#### 50B: Introduction to American Literature II (3 Units) -Montgomery

This course surveys American literature and culture from the end of the Civil War through the contemporary present. The transition into the twentieth century witnessed unprecedented changes in the social, political, and cultural history of the United States: imperial expansion, mass immigration and urbanization, industrialization and transformed labor relations, new theories of race and gender, the trauma of world-scale war, and the rise of global communication networks. Over the course of the semester, we will examine how major movements in American cultural history-from realism and naturalism in the nineteenth century to modernism and post-modernism in the twentieth—reflect and critique their historical moment. Throughout, we will both define and deconstruct "American Literature"—tracing writers and artists who have shaped American cultural history, while destabilizing the notion of a fixed, singular American identity. Drawing on both canonical and understudied writers, our collective reading will emphasize the diverse and internally complex nature of American literature—tracing the inclusions, exclusions, hybrid forms that have given ever-evolving shape to American cultural identity over the past 150 years.

**Presentation**: Asynchronous Online.

Texts: (Authors subject to change:) Walt Whitman, Emily Dickinson, Mark Twain, Kate Chopin, Henry James, W.E.B. Du Bois, Langston Hughes, Zitkala Sa, Nella Larsen, Zora Neale Hurston, Louise Erdrich, Toni Morrison, Sandra Cisneros, Colson Whitehead

: Fulfills Area C2 (Humanities) of GE requirements

60: Active Reading (2 units) MW 11:00-11:50 a.m. - Anderson

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

## 65: Introduction to World Literatures in English (3 units) - Martinez TR 6:00-7:15 p.m.

'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," thus explains Judith Butler in "Speaking of Rage and Grief" (2014). Designed around analyzing intimate bonds and the permutations of heartbreak, in this course we will read for love in works written in English yet that place writers and their texts within colonial, postcolonial, 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.

Requirements: In-Class Writing Activities. Midterm Examination.

Final Examination.

**Booklist:** Gabriel García Márquez, <u>Selected Stories</u> (1968)

Juan Rulfo, <u>Pedro Paramo</u> (1955) Toni Morrison, <u>Beloved</u> (1987)

Chinua Achebe, <u>Things Fall Apart</u> (1958) David Henry Hwang, <u>M. Butterfly</u> (1988) Marjane Satrapi, <u>Persepolis</u> (2000)

Chimamanda Ngozi Adichie, We Should All Be

Feminists (2014)

Warsan Shire, <u>warsan vs. melancholy</u> (2012) Beyoncé Knowles-Carter, <u>Lemonade</u> (2016) Junot Díaz, <u>This Is How You Lose Her</u> (2012)

<u>G.E.:</u> Fulfills area C2 (Humanities) of the GE requirements.

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

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

Prerequisites: None, Intro to Film Studies highly encouraged Screening of films, discussions, lectures.

Requirements: Four exams. Regular attendance and participation

Texts: Film Theory and Criticism: Introductory Readings, 8<sup>th</sup>

edition. Eds: Leo Baudry and Marshall Cohen

G.E:

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

**Prerequisites:** English 20 with a C- or better

### 109W: Writing for GWAR 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 GWAR Portfolio, from which they will receive a GWAR Placement.

**Prerequisite:** English 20 with a C- grade or better

### 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

<u>Prerequisite:</u> Completion of Writing Placement for Juniors.

<u>Co-requisite:</u> Writing-Intensive upper-division course.

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

English 110A is a survey course in modern linguistics for students who have had no previous formal studies in linguistics. Topics include description of English sounds (phonetics) and sound patterns (phonology), the structure of words (morphology), sentence structure (syntax), meaning (semantics and pragmatics), language acquisition, and social patterns of language use.

<u>Presentation:</u> Lecture-discussion.

Prerequisites: None, but English 110J, 110Q, or 16 highly

recommended.

**Requirements**: Quizzes, homework, online discussions.

Text: Justice, P. (2004). Relevant Linguistics (2nd ed.).

CSLI. ISBN-13: 978-1-57586-218-7

### 110J: Traditional Grammar and Standard Usage - Komiyama MW 1:30-2:45 p.m. (3 Units)

This course will cover basic concepts in traditional grammar and usage: the parts of speech, the types of phrases, clauses, and sentences, their various functions, and the conventions of standard written English. While this course will address how to respond to errors in student writing, its focus is not "how to teach" grammar; instead, the goal is to provide future teachers with a foundational knowledge of those formal aspects of the English language that are important in English classes, including grammar, punctuation, and writing.

**Presentation:** Lecture-discussion.

**Requirements:** Four Exams; three Reflective Exercises.

Texts: Barry, A. K. (2012). English Grammar (3rd ed.). ISBN

9780321996220.

## 110P: Second Language Learning and Teaching (3 units) - Komiyama TR 12:00-1:15 p.m.

This course will introduce students to the major theories and issues in second language acquisition, as well as the theories and assumptions underlying historical and current trends in second language pedagogy. The materials and activities introduced in class will focus on the acquisition and

teaching of English as a second/foreign language, in particular. Because the content of this course assumes some prior knowledge of linguistics, it is recommended that students have completed or are currently enrolled in English 110A: Linguistics and the English Language (or equivalent).

**Presentation:** Lecture-discussion.

Prerequisites: None. (English 16, 110A, 110J, and/or 110Q can be

helpful.)

**Requirements:** Project 1; Project 2 (which involves teaching

demonstration); two exams; online posts.

Texts (Recommended): (1) Lightbown, P. M. & Spada, N. (2021).

How Languages Are Learned (5th Ed.). ISBN 978-0194406291; (2) Larsen-Freeman, D. & Anderson, M. (2011). Techniques and Principles in Language Teaching (3rd Ed.). ISBN 978-0194423601.

## 116A: Studies in Applied Linguistics (3 units) - Heather MW 12:00-1:15 p.m.

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

<u>Prerequisite</u>: Completion of Writing Placement for Juniors.

**Presentation**: Lecture-discussion.

**Requirements**: Examinations, one major assignment.

<u>Text</u>: Justice, P. (2004). <u>Relevant Linguistics</u> (2nd ed.).

CSLI. ISBN-13: 978-1-57586-218-7

## 116B: Children's Literary Classics (3 units) - Zarins TR 9:00-10:15 a.m

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 texts). Be prepared to read roughly a novel a week. Despite the wide range of these texts spanning the early 20th century to the present, several tenets will make the diversity of texts cohere: (1) children's literature is just as complex as literature for adults-to be sure, there are books for entertainment for all age groups, but also books to encourage deep thinking (which we'll focus on primarily); (2) every child deserves to see themselves in the pages of a book, and it is important to see how children are represented in literature; (3) conversely, or complementarily, every child deserves access to seeing other places, times, and cultures; (4) books are springboards for important conversations and invitations to wonder; (5) complexity of thought/content is matched by complexity of craft and structure; how something is said matters as much as what is said. Through class discussion, extensive projects, the Writing Partners Program (in which we write letters to elementary students), and additional assignments, this course aims to satisfy two kinds of students, those who enjoy reading children's books for their own sake, and those who seek to bring literature alive to children.

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

standing).

**Presentation**: Lecture-discussion

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

final paper, class presentation, quizzes; several community engagement projects including

writing/reading to children

<u>Texts</u>: (TBA) include <u>Charlotte's Web</u> by E. B. White; <u>Holes</u>

by Louis Sachar; <u>Esperanza Rising</u> by Pam Muños Ryan; <u>It Ain't So Awful, Falafel</u>, by Firoozeh Dumas;

and others.

### 120A: Advanced Composition (4 Units) - Staff MW 3:00-4:15 p.m.

Intensive writing workshop in which student writing is the focus. Students will engage in a writing process that will include feedback from peers and the instructor throughout the process. This writing process may occur in a variety of rhetorical situations and genres. Through reflection on their writing products and processes, students will gain an awareness of

themselves as writers. By the end of the course students will complete an extensive research project and a guided project focused on academic inquiry.

**Prerequisite:** Completion of Writing Placement for Juniors.

## 120A: Advanced Composition (4 Units) - Mendoza TR 1:30-2:45 p.m

Rhetoric is everywhere and includes language, gesture, images, sound, touch, and all combinations of sensory input. Rhetoric is also present and apparent in how we address social, political, historical, and economic problems that plague us. This course will introduce you to the concept of social justice as a way of enacting a specific justice model. We will examine the rhetorical moves (strategies, tactics, practices) that help us learn about social justice, understand issues at hand, do social justice work, and teach others about social justice orientations. In other words, this course will focus on how social justice is rhetorically constructed to be persuasive and engaging. We will examine justice paradigms, social justice movements, and social justice activists. Ultimately, we will also develop some social justiceoriented genres (understanding how genre is rhetorically constructed) and share presentations that focus on social justice as a rhetorical practice. We will also come to understand that social justice is *rhetorical and cultural*, and it is always also embodied and material (meaning it has a real and lasting impact on people, their lives, and their livelihood). This is a reading, writing, and discussion intensive course!

The course focus will be on the ways that rhetorical practices enable, build, or constrain social justice and social justice movements. In essence, we will focus on coalitions, models of justice, scholarship about social justice, and the discourse and rhetorical practices that define social justice and social movements by composing in a multitude of genres.

**Prerequisite:** Completion of Writing Placement for Juniors.

Requirements: Weekly Writing Responses; Infographic; Seminar

Paper, Podcast, Presentations, and Final Portfolio.

## 120C: Beyond the Literacy Myth (4 units) -Clark-Oates TR 6:00-7:15 p.m.

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 social inequities.

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 respective 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.

<u>Prerequisites:</u> Completion of Writing Placement for Juniors

#### **Prospective Book List:**

Brandt, D. (2001). <u>Literacy in American lives</u>. 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.

**G.E.:** Fulfills Writing Intensive Graduation Requirement

## 120P: Professional Writing (4 Units) - Laflen M 6:30-9:20 p.m.

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.

Prerequisites: Completion of Writing Placement for Juniors
Requirements: Participation, weekly reading, regularly scheduled writing assignments and activities (some of which

involve collaboration), a final project.

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

<u>Approacn,</u> 9th eattion, Paul V. Anaerson Other readings will be provided via Canvas

**G.E.:** Fulfills Writing Intensive Graduation Requirement

#### 120X: MLA and APA Style Guides (1 unit) - Mendoza Asynchronous Online

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

Requirements: weekly reading, quizzes, midterm exam, final exam
Texts: MLA Handbook, 9th edition; APA Publication

Manual, 7th edition

### 121: Writing Center Tutoring (1 unit) - Hayes

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

Credit/No Credit Note: May be repeated for credit.

## 125B: Writing and the Young Writer (4units) -Fanetti MW 12:00-1:15 p.m.

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.

<u>Presentation:</u> Discussion, light lecture, independent and group

activities.

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

**Requirements:** Participation, regular reading and writing events, and

a final project.

<u>Texts:</u> Ungrading: Why Grading Undermines Students (and

What to Do Instead), by Susan Blum Write Like This, by Kelly Gallagher

The Political Classroom: Evidence and Ethics in

Democratic Education, by Diana E Hess and Paula McAvov

Additional texts will be provided in .pdf form; students will be required to stream some films as well.

### 125E: Academic Reading & Writing in a Second Language (3 units) - Komivama

#### TR 3:00-4:15 p.m.

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; online quizzes; a lesson-planning

project; a reflective concept-mapping task

**Texts:** (1) Nation, I. S. P. (2021). Teaching ESL/EFL Reading

and Writing (2<sup>nd</sup> ed.). (2) A set of book chapters and

articles provided through Canvas.

#### 130A: Intermediate Fiction Writing (4 Units) - Kochai MW 1:30-2:45 p.m.

This is a course in writing fiction. Students will take an in-depth look at the theory and craft of fiction-writing, analyze short stories, and learn how to apply what they have learned to their own writing. During the course of the semester, much of our time will be spent close reading and discussing exceptional works of fiction—as well as essays on craft. The rest of our time will be spent applying craft techniques to our own original works of character-based literary fiction, which we will then workshop and discuss. In-class writing exercises, reading responses, and quizzes will be assigned.

Lecture-Discussion. Workshop. **Presentations:** Prerequisite(s): ENGL 30A or ENGL 30B

**Requirements:** In-class writing exercises, reading responses, quizzes,

written critiques, and two drafts of a single short

#### 130C: Special Topics in Poetry (4 Units) -Martinez TR 4:30-5:45 p.m. (Hybrid Course, Tuesday In-Person & Thursday Asynchronous)

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

**Prerequisite**: ENGL 30A or ENGL 30C (for possible exemption,

please email professor at rosa.martinez@csus.edu)

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

**Requirements:** Four poems. Two Essays. Portfolio Project.

**Tentative Authors:** 

Czeslaw Milosz, A Book of Luminous Things: An International Anthology of Poetry (1998)

Chris Beyers, <u>A History of Free Verse</u> (2001)

Thomas C. Foster, How to Read Poetry Like a Professor: A

Ouippy and Sonorous Guide to Verse (2018)

Jahan Ramazani, Richard Ellmann, Robert O'Clair, The Norton Anthology of Modern and Contemporary Poetry (Third Edition, 2003)

Canvas Reader (Various Poets, Literary Criticism, Theory)

### 140B: Medieval Literature (4 units)

- Zarins

TR 10:30 - 11:45 a.m

This semester our theme will be "Hell, the underworld, and the Otherworld." We'll be looking at the traditions behind texts like Christopher Marlowe's Doctor Faustus and John Milton's Paradise Lost (though you don't need to know these or any specific texts). As we encounter medieval texts with hellish settings, devils tempting mortals, or humans visiting the underworld, we'll ponder what is Hell for, in a literary sense, and what it brings out in the writing of premodern authors from the classical era through the middle ages. It turns out that visiting hell makes you famous and gives you famous people to talk to, and so we'll also meet some of the most famous characters in mythology and literature: Odysseus, Persephone, Tiresias, Orpheus, Eurydice, and then notice how medieval authors wrote their own stories about these classical characters.

We'll start with a look at classical literature, excerpts from Homer and Virgil and then jump to Dante's Inferno. From there, we'll read fourteenth-century texts in the original Middle English language (kind of like Shakespeare, but much more extravagant spelling and vowel sounds), from anonymous medieval lays to Geoffrey Chaucer's Canterbury Tales. Pivoting on the fay world of the Wife of Bath, we'll glimpse the strange Otherworld in the lay Sir Orfeo, contrasting that tale with its source text in Ovid, the famous tale of Orpheus. After encountering the Otherworld, we'll then finally move to the oddness of the "real" world itself, with selections from John Mandeville's travels, astronomical/astrological lore, and a Latin bestiary. With a real world understood to have unicorns, malevolent planets, and Blemmyes (people with eyes in their chests), maybe all places were otherworldly, or could become so at a moment's notice.

We'll supplement our discussions with studies of real manuscripts

Presentation: Lecture/Discussion.

Requirements: Papers, quizzes, presentations, reading Middle English

aloud with feeling, working in groups, generally

breaking from your comfort zone.

TBA but some texts include Sir Orfeo; Sir Gowther; Texts: Chaucer's Wife of Bath's Tale and Friar's Tale; and

Summoner's Tale; John Gower's Mirour de l'Omme; Dante's Inferno, and so many more. Many texts will be PDFs and links I provide on Canvas—I will try to keep costs down but ask you to buy the books I do require,

hardcopy much preferred.

#### 145B: Shakespeare—Early Plays (4 units) -Gieger MW 3:00-4:15 p.m.

Our course features a sampling of William Shakespeare's plays from the 1590s and very early 1600s, plays written during the last decade of the 45-year reign of Queen Elizabeth I (1558-1603). We will start with two of his most famous tragedies, the earlier Romeo and Juliet and then, from about 1600, *Hamlet*. We will then read a couple of Shakespeare's histories, plays that merge tragedy and comedy as they detail the lives and fates of Prince Hal and Sir John Falstaff (Henry IV, Part I and Henry IV, Part II as well as small portions of *Henry V*). We will begin to wrap up the semester with two comedies that take their young New Comedy lovers away from corrupt royal courts (and potential death) and out into Northrop Frye's liberating "green world" of Nature, rebirth, and sexuality (A Midsummer Night's Dream and As You Like It), and, to finish our course, we will read Much Ado About Nothing, a comedy that very nearly becomes a tragedy. Along the way, we will meet some of English (world?) literature's greatest characters (and their famous, oft-quoted words and speeches): Juliet,

Romeo, Hamlet, Ophelia, Gertrude, Prince Hal, Falstaff, Bottom, Puck, Titania, Oberon, Rosalind, Touchstone, Jaques, and Beatrice & Benedick. Selections from Russ McDonald's The Bedford Companion to Shakespeare (as well as from the various editions of our texts and some photocopies) will help us to understand the plays and the cultural, literary, and political cross currents of Elizabethan England.

**Presentation: Requirements:**  Lecture/Discussion

Texts:

midterm and final exam, response papers, quizzes, performance/creative project, longer writing assignment with scholarly research component Russ McDonald, The Bedford Companion to Shakespeare: An Introduction with Documents (2nd Edition: Bedford/St. Martin's, ISBN: 978-0312248802); William Shakespeare: Romeo and Juliet (New Folger Library/Simon & Schuster, ISBN: 978-0743477116); Hamlet (Oxford University Press, ISBN: 978-0199535811); Henry IV, Part One (Modern Library/Random House, ISBN: 978-0812969245) and Part Two (Modern Library/Random House, ISBN: 978-0812969252); A Midsummer Night's Dream: Texts and Contexts (Bedford/St.

Martin's, ISBN: 978-0312166212); As You Like It (Penguin/Pelican Shakespeare, ISBN: 978-0143130239); Much Ado About Nothing (Signet

Classics, ISBN: 978-0451526816)

#### 165F: Caribbean Literature: Modern and Contemporary Anglophone Caribbean Literature (4 Units) - Montgomery TR 12:00-1 :15 p.m.

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

**Presentation:** Lecture on writers, race, gender, and historical

contexts, and discussion of exchanging ideas, writing

skills, and conveying information.

Active participation, Midterm essay, two short **Requirements:** 

reflection papers, final exam.

Texts: V.S. Naipaul's The Mystic Masseur, Earl Lovelace's

> The Dragon Can't Dance, Jamaica Kincaid's At the Bottom of the River, Edwidge Danticat's The Farming of Bones, Jean Rhys, Wide Sargasso Sea, Nalo

Hopkinson's Midnight Robber

## 170I: Introduction to Tragedy (4 units)

-Gieger

MW 12:00-1:15 p.m.

An examination of and readings in works of dramatic tragedy. The course will focus on the formal and thematic concerns of the genre, taking

up topics such as the individual and the community, justice vs. revenge, the tragic flaw (?), women's lives and tragic roles, the inescapable past, guilt and penance, family tragedy, tragi-comedy/black comedy, etc. We will keep the question of the social function of tragedy before us as we survey a variety of works written and performed in differing periods and locales. We will start with Greek tragedies and come back throughout the semester to play texts that return to, revise, update these ancient stories and their themes. We will end with some plays that suggest moving on, moving forward from tragedy. There will be a lot of reading (some one-act plays but many fulllength), but drama can read more quickly, and, as always, it's great stuff. You are welcome to find older (cheaper!) editions of our plays (online and via used book stores). Plays/texts to be read will likely include: Aeschylus, Agamemnon; Sophocles, Oedipus the King; Euripides, Medea; Henrik Ibsen, Hedda Gabler; George Bernard Shaw, Mrs. Warren's Profession; Anton Chekhov, Three Sisters; Lillian Hellman, The Little Foxes; Tennessee Williams, The Glass Menagerie; Arthur Miller, All My Sons; Alice Childress, Trouble in Mind; Friedrich Dürrenmatt, The Visit; Adrienne Kennedy, A Movie Star Has to Star in Black and White; August Wilson, The Piano Lesson; Beth Henley, Crimes of the Heart; Eliana Pipes, Dream Hou\$e; Edith Hamilton, Mythology: Timeless Tales of Gods and Heroes.

**Presentation:** 

Lecture/Discussion

Prerequisites: **Requirements:**  Completion of Writing Placement for Juniors midterm, final exam, response papers, quizzes,

creative projects, longer essay

Texts:

Six Great Modern Plays (Random House ISBN: 9780440379843); Moses Hadas, ed., <u>Greek Drama</u> (Signet ISBN: 9780553212211); Hamilton, Mythology: Timeless Tales of Gods and Heroes (Grand Central Publishing ISBN: 9780446574754); Ibsen, Hedda Gabler (Dover ISBN: 9780486264691); Plays by American Women 1930-1960 (Applause ISBN: 978-1557834461); Dürrenmatt, The Visit (Grove ISBN: 9780802144263); Adrienne Kennedy, In One Act (U of Minnesota P, 9780816616923); August Wilson, The Piano Lesson (Samuel French ISBN: 978-0573704741); Beth Henley, Crimes of the Heart (Dramatists Play Service ISBN: 978-0822202059); Eliana Pipes, <u>Dream Hou\$e</u> (Samuel French ISBN: 978-0573710094)

**G.E.**:

**Fulfills Writing Intensive Graduation Requirement** 

#### 180B: Forms African-American Fiction 4 Units) -Montgomery TR 3:00-4:15 p.m.

This course explores three major categories: Blues, Jazz and Urban Realism, (Ralph Ellison's Invisible Man) Postmodernist Aesthetics (Toni Morrison's Song of Solomon), Black Speculative Fiction (Octavia Butler's Kindred and Kiese Laymon's Long Division). Addressing key "events" or "moments," we will analyze the determining effects of race relations on the reorientation of U.S. racial, sexual, and regional/transnational politics from in the New Negro Renaissance to the 2000s. We will also closely consider verbal and literary modes including, African retentions, oral traditions, signifying, folklore, and music, as well as their evolutions and how they have created a uniquely African American literary voice and how that voice has transformed to fit this contemporary moment. In an effort to critically map the trajectories of contemporary African American literature we will be interrogating not only the historical and political contexts of the works, but also the ways in which issues of gender, sexuality, and class specifically inform the works. Key questions for the course are: 1) Does literature have a distinctive social purpose? and What makes a text "black"? 2) What does it mean to write about resistance and revolution, even when the outcomes are considered unsuccessful? 3) How does race play a determinative role in culture? 4) How do race, class, gender, and sexuality interact in African American literature?

**Presentation:** 

Lecture on writers, race, gender, and historical contexts, but discussion will be our primary mode of exchanging ideas, writing skills, and conveying information.

Prerequisites: **Requirements:** 

Completion of Writing Placement for Juniors Active participation, discussion leader, a 7-8 page

Research Essay, peer editing, annotated bibliography,

two short thinking/reflection papers (2 pages), This course will also have a guided project that will require approximately fifty hours of work over the course of

the semester.

<u>Texts:</u> (Novels subject to change:) Octavia Butler, <u>Kindred</u>;

Toni Morrison, <u>Song of Solomon</u>; Ralph Ellison, <u>Invisible Man</u>; and Kiese Laymon, <u>Long Division</u>. Additional Readings available on Canvas

G.E.: Fulfills Writing Intensive Graduation Requirement

## 190H: The Supernatural in Literature (4 units) - Fanetti "Monster Mash: Figuring the Big Bad" MW 4:30-5:45 p.m.

As we consider the role of monsters in literature and culture, we'll engage with supernatural texts from a wide chronological range, including classic fiction and poetry, pop lit, graphic novels, movies, and television. We'll talk about ghosts, vampires, goblins, and all the things that bump in the night. Including those whose origins are a little closer to home.

Presentation:
Requirements:
Discussion, light lecture, occasional group activities.
Participation, regular reading and writing events, and a final project.

<u>Texts:</u> The reading list for this course is not yet finalized, but

will likely include:

The Exorcist, by William Peter Blatty

Carrie, by Stephen King

Monstress, Volume 1: Awakening, by Marjorie Liu and

Sana Takeda

The September House, by Carissa Orlando

Dracula, by Bram Stoker

The Last House on Needless Street, by Catriona Ward

We will watch some films as well:

<u>Candyman</u> (1992) <u>Dolores Claiborne</u> (1995) <u>The Grudge</u> (2004) <u>Hereditary</u> (2018)

## 191A: Masterpieces of Cinema (3 units) -Gieger T 6:30-9:20 p.m.

A survey of great films from the origins of cinema over a century ago to texts from our own contemporary moment. We will pay particular attention to visual storytelling's origins in silent cinema, realist & expressionist stylistics, the aesthetics of "black and white" film, narrative story-telling techniques, images of men & women on film, movies that know and reference other movies, and, in the closing section of our semester, the spectacle of dystopian fantasy. Directors to be discussed include: Fritz Lang, Charlie Chaplin, Buster Keaton, Sergei Eisenstein, Leni Riefenstahl, Michael Curtiz + William Keighley, Orson Welles, Jacques Tourneur, Carol Reed, Vittorio De Sica, Douglas Sirk, Agnes Varda, Tim Burton, Kasi Lemmons, and Bong Joon Ho. Films to be screened, in whole or in part, include: The Cabinet of Dr. Caligari; The Kid; Sherlock Jr.; Battleship Potemkin; Metropolis; The Plow that Broke the Plains; Olympia; The Adventures of Robin Hood; Citizen Kane; Out of the Past; The Third Man; Bicycle Thieves; Written on the Wind; Cleo from 5 to 7; Batman Returns; Eve's Bayou; and Parasite.

**Presentation:** Lecture/Discussion.

Texts:

**Requirements:** Midterm; Final Exam; Viewing Response Papers;

Reading/Film Quizzes; Silent Film/Creative Project Robert Phillip Kolker and Marsha Gordon, Film,

Form, and Culture, 5th edition (Routledge ISBN: 978-

1-032-50525-1)

**G.E.**: Fulfills area C1 General Education requirement.

## 195A: Writing Center: Internships (4 Units) - Hayes TR 3:00-4:15 p.m.

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

## 195W: Writing Programs Internship (4 Units)

-Hayes

TR 3:00-4:15p.m.

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

## 198T: Senior Seminar: "Complicated Women" (4 units) — Fanetti MW 1:30-2:45 p.m.

This semester, we'll focus on "complicated" women in literature and culture—an idea we'll work together to explore, interrogate, and contextualize. What kind of woman is considered "complicated"? What cultural and societal factors shape that perception, and how have those factors evolved (or devolved) over time? How are women challenging and/or embracing the concept? Where and how do men factor in the perception or its remediation? How does such a binary construction of gender affect and include/exclude nonbinary folks?

Starting from the premise that popular culture, specifically popular media, both reflects and shapes culture itself, we'll engage with texts in a wide range of genres, from graphic novels to Marvel movies, as we contend with these questions.

Prerequisites: English 120A

<u>Presentation:</u> Discussion, light lecture, occasional group

activities.

Requirements: Participation, regular reading and writing

events, and a final project (including a

seminar paper)

<u>Texts:</u> The reading list for this course is not yet

finalized, but will likely include: <u>The Power</u>, by Naomi Alderman <u>Fun Home</u>, by Alison Bechdel Difficult Women, by Roxane Gay

Sula, by Toni Morrison

Wide Sargasso Sea, by Jean Rhys The Beet Queen, by Louise Erdrich

Everything I Never Told You, by Celeste Ng

We will watch some films as well:

<u>Barbie</u> (2023) <u>Gone Girl</u> (2014)

Promising Young Woman (2020)

<u>Tar</u> (2022)

## 198T: Senior Seminar: "Spike Lee's America" (4 units) - Rice TR 3:00-4:15 p.m.

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

Lee is a quintessentially American filmmaker.

Prerequisite: English 120A

**Requirements:** Regular seminar presentations; rigorous discussions,

short response papers; two formal academic research

Janice Hamlet and Robin Coleman, Fight the Power: Sample texts:

The Spike Lee Reader, Peter Lang, ISBN: 978-143310236; Jeff Chang, Who We Be Picador

ISBN10: 1250074894

#### 198T: Senior Seminar: "Narrative Theory" (4 Units) -Kochai MW 6:00-7:15 p.m.

What are the essential elements of a narrative? And how does narrative shape our perceptions of the world around us? These are some of the questions we will be examining in this intensive writing workshop focused on narrative theory. Over the course of the semester, we will read, analyze, discuss, and research various narrative forms including film, television, novels, short stories, oral storytelling, and video games to determine the fundamental characteristics of narrative. By the end of the class, students will be able to describe and discuss fundamental elements of narrative theory such as mimesis, story vs discourse, ideology, and catharsis. Assignments will include short papers, peer reviews, pop quizzes, and a research paper.

**Prerequisites:** English 120A **Presentation:** Lecture-Discussion.

In-class participation, short papers, peer **Requirements:** 

reviews, a research prospectus, a research paper, and pop quizzes (as necessary)

One Hundred Years of Solitude by Gabriel **Texts:** 

García Márquez

#### 198X: Senior Portfolio (2 units) - Various Instructors **Asynchronous Online**

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

Presentation: Asynchronous; online, self-directed

**Prerequisites:** 

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

Online course reader **Texts:** 

Credit/No Credit

#### 200D: TESOL Research Methods (3 Units) -Heather

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

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:** 

**Requirements:** Course project, weekly journal assignments, group

presentation, take-home final.

Mackey, A. & Gass, S.M. (2015). Second Language Texts:

Research, 2nd ed. Mahwah, NJ: Erlbaum. ISBN: 978-1138808560, McKay, S.L. (2006). Researching Second <u>Language Classrooms.</u> Mahwah, NJ: Erlbaum. ISBN: 0-8058-5340-5, Galvan, J.L. & Galvan. (2017).

Writing Literature Reviews, 7th ed. Glendale, CA:

Pyrczak. ISBN: 978-0415315746

### 201D: Contemporary Literary Theory (4 units)

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

With patience, humor, and intellectual curiosity, we'll examine some of the major contributions to literary theory, starting from the original post-structuralist revolution up to more recent works. We'll test our application of these theories on several movies, which may include *Vertigo*, Psycho, and Memento among others. To start, we will focus on Derrida and Lacan's exchange over the Edgar Allan Poe story "The Purloined Letter," and then Foucault's History of Sexuality; we'll also read shorter works by Luce Irigaray, Gayatri Spivak, Eve Kosofsky Sedgwick, Homi K. Bhabha, Judith Butler, Caroline Levine, Grace Lavery, and others. While we read the original texts, we'll get help, too, from some of their explicators.

**Presentation:** 

Discussion.

Prerequisites: None; ENGL 200A recommended

**Requirements:** Informal writing, several short response papers, 1-unit

portfolio project, one longer seminar paper (approx. 12

-Toise

Texts:

The Purloined Poe ed. by Muller and Richardson (97801997776), Jacques Derrida by Nicholas Royle (9780415229319), The Lacanian Subject: Between <u>Language and Jouissance</u> by Bruce Fink (9780691015892), <u>The History of Sexuality: Volume 1.</u> An Introduction by Michel Foucault (978067972), and Critical Theory: A Reader for Literary and Cultural Studies by Robert Dale Parker (97801997776).

#### 215A: Reading/Vocabulary Acquisition (3 units) - Komiyama MW 6:00-7:15 p.m.

This course will examine classroom approaches, materials, and assessment options appropriate for reading and vocabulary instruction for adult learners of English. Topics will include theoretical foundations of reading skills development and vocabulary acquisition, teaching of second language literacy and vocabulary, principles of content-based instruction, textbooks and materials design, lesson planning and syllabus design, and assessment techniques.

**Presentation:** 

Seminar.

Requirements: Graded exercises; a project that involves classroom

visits, teacher interviews, and/or tutoring an L2 reader; a take-home exam; a theme-based reading unit

development

**Prerequisites:** 

See TESOL prerequisites.

Texts:

(1) Grabe, W. & Stoller, F. (2019). Teaching and Researching: Reading (4th Ed.). Pearson; (2) Zimmerman, C. B. (2008). Word Knowledge. Oxford University Press. (3) A set of book chapters and articles provided through Canvas.

#### 215C: Pedagogical Grammar for TESOL (3 Units) MW 4:30-5:45 p.m.

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.

See MA TESOL prerequisites. Students should have **Prerequisites:** 

taken ENGL 110O.

**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.

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

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 social inequities.

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 respective 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.

### **Prospective Book List:**

Brandt, D. (2001). <u>Literacy in American lives</u>. 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.

## 220P: Professional Writing (4 Units) -Laflen M 6:30-9:20p.m

This course will introduce you to the most common professional writing genres used in career fields ranging from business to public relations to nonprofit management. Focuses on how business or technical communication is different from academic styles and introduces students to the current writing challenges and practices in these fields. Students will gain instruction and practice composing various essential writing formats, such as memos, reports, and feasibility studies.

During this section of English 220P you will gain real-world experience as a professional writing researcher by participating in semester-long professional writing research project. This means that in addition to the hands-on experience you will gain, you will also have the chance to contribute to original research in professional writing.

**Requirements:** Participation, weekly reading, regularly scheduled

writing assignments and activities (some of which

involve collaboration), a final project.

Required Texts: Paul Anderson, Technical Communication: A Reader-

Centered Approach (9th edition)

Other readings will be provided via Canvas

## 222: Multidisciplinarity and Writing (1 unit) - Hayes Asynchronous Online

The discipline of Writing Studies has roots in a number of areas of scholarly inquiry. Some disciplines that have contributed to the development of the field include Literary Studies, Linguistics, Communications, Information Technology, Philosophy, Library Science, Psychology, and Education. In this course, students will evaluate a theory or concept presented in a discipline outside of Writing. Required for

students in the MA in Composition, Rhetoric, and Professional writing who are taking ENGL 215B or another three-unit elective.

# 230B: Advanced Poetry Writing (4 Units) -- Martinez TR 4:30-5:45 p.m. (Hybrid Course, Tuesday Asynchronous & Thursday In-Person)

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

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

Requirements: Four poems. Two Essays. Workshop. Presentation.

Portfolio Project.

Required Texts: Czeslaw Milosz, <u>A Book of Luminous Things: An</u>

International Anthology of Poetry (1998)
Chris Beyers, <u>A History of Free Verse</u> (2001)
Thomas C. Foster, <u>How to Read Poetry Like a</u>
Professor: A Ouippy and Sonorous Guide to Verse

(2018)

Jahan Ramazani, Richard Ellmann, Robert O'Clair, The Norton Anthology of Modern and Contemporary

Poetry (Third Edition, 2003)

Canvas Reader (Various Poets, Literary Criticism,

Theory)

### 250V: Cultural Studies (4 units) -Rice W 6:30-9:20 p.m.

Against the urgency of people dying in the streets, what in God's name is the point of cultural studies? I think anybody who is into cultural studies seriously as an intellectual practice, must feel on their pulse, its ephemerality, its insubstantiality, how little it registers, how little we've been able to change anything or get anybody to do anything. If you don't feel that as one tension in the work that you are doing, theory has let you off the hook

Gramsci used to say: "Pessimism of the intellect, optimism of the will." What he meant is: understand how the bloody system works. What confronts you? The fact that the terrain is not favorable to your project. Understand that, even if it disillusions you, even if it makes you awake at night. Understand it. Then you're in a position to say "Well what is.... what can change?" Where are the emergent forces? Where are the cracks and the contradictions? What are the elements in popular consciousness one could mobilize for a different political program?

The precise theoretical political questions that we come to pose must be motivated equally by curiosity and love. This course will examine the trajectory of Cultural Studies from the Frankfurt School through British Cultural Studies in the 1970s to the current condition of cultural studies in America. We will study film as well as literature and other elements of cultural meaning production.

Prerequisites: none

**Requirements**:

Regular seminar presentations; rigorous discussions, short response papers and in-class presentations;

Sample texts:

formal academic research paper, final exam. Ishmael Reed, Mumbo Jumbo; Kathy Acker, Don Quixote; Neil Badington and Julia Thomas, eds. The Routledge Critical and Cultural Theory Reader. Gilles Deleuze and Felix Guattari, Anti-Oedipus: Capitalism and Schizophrenia

#### 275: Seminar in Literary History (4 Units) -Martinez M 6:30-9:20 p.m.

"As a writer reading, I came to realize the obvious: the subject of the dream is the dreamer," thus states Toni Morrison in Playing in the Dark (1992), which examines the role of the real or fabrication in "the writerly conscious," specifically underscoring an Africanist presence that was made crucial to a sense of Americanness. Morrison questions the imaginative and in doing so extends studies in the field of American literary history. This graduate seminar will be guided by Morrison's method of return to origin and canonical texts, from the early colonial period through the twentieth century. Although the course will emphasize three or four major authors and their texts - such as Mary Rowlandson's A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson (1682), Herman Melville's Moby-Dick; or, The Whale (1851), William and Ellen Craft's Running a Thousand Miles for Freedom (1860) and Nella Larsen's Passing (1929) - our chronological march will provide students with an overview of major periods across American literary history to discuss the concept of periodization in literary studies. For each author and their text, students will learn to pursue rigorous research in varied historical and cultural contexts and draw upon critical articles and book chapters to produce essays that participate in field discussions. What we find in the study of American literary history is an insistence (or obsession) with a sense of the real, where "Americanness" itself – as the concept moves across distinct periods over time - renders unique and organized patterns that toggle between the imaginative, the cultural, the historical that may or may not be the entirety of the real.

**Presentation:** Lecture-Discussion.

**Requirements: Required Texts:** 

3 Essays. Presentations. Portfolio Project. Toni Morrison's *Playing in the Dark* (1992)

Mary Rowlandson, A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson (1682) Herman Melville, Moby-Dick; or, The Whale (1851) William and Ellen Craft's Running a Thousand Miles

for Freedom (1860)

Nella Larsen's Passing (1929)

Canvas Reader (Various Poets, Literary Criticism,

Theory)

#### 410A: Writing Center: Internships (4 Units) Haves TR 3:00-4:15 p.m.

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

#### 410E: Internship in Teaching Writing (4 Units) Hayes TR 3:00-4:15 p.m.

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

#### 410W: Writing Programs Internship (4 Units) Hayes TR 3:00-4:15 p.m.

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

#### 500: Culminating Experience (2 Units) -Cope TR 6:30-9:20 p.m.

Completion of a thesis, project or comprehensive examination. To register for ENGL. 500, submit a "Permission to Enroll in 500" form, which can be found on the English Department Canvas site: https://csus.instructure.com/courses/63359/pages/graduate-ma-forms. The form must be submitted no later than the second week of the semester. For students preparing to take the comprehensive examination in literature: this class will meet occasionally before the exam (the number and dates of meetings will depend on the format of the examination). During class meetings we will discuss when the exam will be available to take, its format (once the Examination Committee has made this format available) and other workshops and forms that need to be completed prior to graduation. These meetings are solely for those 500 students who are studying for the comprehensive exam in literature. Students studying for the comprehensive examination in creative writing should contact the appropriate faculty member(s) in creative writing. Students working on theses and projects should register for 500, but need not attend class meetings.

### **Recommended Texts for Literature-Exam Students:**

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

### 598T: TESOL Culminating Experience (3 Units) TR 6:00-7:15 p.m.

Review of the field of TESOL in preparation for the M.A. Comprehensive Examination. TESOL students who choose the thesis or project options for the culminating experience should also register for this course.

**Presentation:** Seminar.

**Prerequisites:** TESOL program required courses and linguistics

Discussion leading, comprehensive examination. **Requirements:** 

No book required Text: