English 501: Advanced Studies in Literature
Dr. Kalaidjian, TuTh 5:30-6:45 p.m.
This course should be taken as early in the program as possible.

This course will introduce students to graduate studies in English. The course has three main components: 1) Reading and developing critical style, 2) Research and joining a scholarly conversation, and 3) Understanding the contemporary state of higher education. We will analyze different genres of academic writing such as book reviews, journal articles, and conference calls for papers. The class will also serve as a resource and sounding board for any questions, issues, or challenges you are facing in your graduate careers.

English 535: Seminar in Renaissance Literature
Dr. Huth, TuTh 7-8:15 p.m.
Violence and Pain in Renaissance Tragedy

Mostly synchronous instruction.

The tragedies of the English Renaissance are characterized by spectacular violence, extreme suffering, and quite inventive methods of execution. These displays of cruelty and bloodshed helped to pack the theaters, but what might seem like “gratuitous” violence also contributes to the conception and creation of “the tragic” during this period. This course will not take the relationship between violence and tragedy for granted but rather will investigate the ways early modern playwrights used extreme scenes of suffering to define the genre and its primary elements (including catharsis, hamartia, and tragic heroism) and to explore moral questions about the nature of justice, fortune, and individual identity.

The scenes of violence we will be studying are loaded with meaning, and we will analyze these texts from a variety of literary and critical perspectives. Our consideration of the relationship of violence to the genre of tragedy will necessarily inquire into the meaning of violent acts to both the aggressor and the victim. We will contemplate the effects of violence on notions of selfhood, embodiment, and community in the plays. And we will pay particular attention to the theatricality of this violence, reflecting on the balance between play and reality struck in the theater and the potential roles for audiences who watch (or witness) these plays. Critical readings will introduce a range of theoretical perspectives on violence and its effects to complement our engagement with these Renaissance plays both familiar and strange.

English 552: Seminar in American Literature to 1900
Dr. Hauss, TuTh 8:30-9:45 p.m.

Poe

Recently there appeared before the magistrates an unfortunate fellow upon whose forehead was inscribed a strange and singular tattoo: Born to Lose!
— Charles Baudelaire, *Edgar Poe*

Why was the impoverished, tormented Poe a major inspiration for the decadents, surrealists, and French symbolists of the modern era? In part precisely because of his poverty and personal anguish. For Baudelaire, this was the inevitable experience of the artist in a world dominated by utilitarian ugliness and bourgeois convention, the “American zoocracy” being, to Baudelaire’s mind, the ultimate instance of this, and Poe its exemplary “poète maudit.” While surveying Poe’s rejection of so many of American society’s dominant values, we will explore his casual participation in others. We begin at the height of Poe’s career, with “William Wilson,” before reviewing the whole itinerant, pained, remarkably productive life, from early poems and tales to final catastrophic pronouncements.

**English 555 Seminar: Studies in American Literature after 1900**
**MW 7-8:15 p.m. Dr. Hernandez**
**L.A. and Other Fictions**

Los Angeles has the distinction of being one of the most visible yet also most misunderstood of U.S. cities. Known for its movie industry, the city’s literary heritage is too often seen as nonexistent or buried under a pile of clichés associated with Hollywood and the sunshine. In this course we will examine the literary and cultural history of L.A., reading its fiction to understand with greater insight the various fictions about the city itself. We’ll analyze “film noir” and the literature upon which it’s based, tracing the influence of both of these genres on the discourses of postmodernism and multiculturalism in more recent fiction and cinema. To what extent does L.A. fiction reflect the social history not just of the region but also of the nation during the last century, especially conflicts inflected by the politics of socioeconomic class, race, gender and sexuality? Primary texts include *The Big Sleep* by Raymond Chandler, *If He Hollers Let Him Go* by Chester Himes, *Play It As It Lays* by Joan Didion, *Chinatown* by Robert Towne and Roman Polanski, *The Moths and Other Stories* by Helena María Viramontes, and *Tropic of Orange* by Karen Tei Yamashita. We’ll also discuss the city’s critics and observers, from Horkheimer and Adorno to Mike Davis.

**Composition and Rhetoric Courses:**

**English 570: Creative Nonfiction Workshop**
**MW 5:30-6:45 p.m. Dr. Cauthen**

Course modality: This course will be taught fairly synchronously, with some movement towards asynchronous instruction after week three or four when the workshopping of writing takes place. This course is intended to help you develop your skill as a writer for a general audience; it is not a course in academic (i.e., term paper) writing. You’ll be expected to read recent essays by a variety of writers such as Wolfe, Baldwin, Gilb, Saknussemm, Dr. Thompson, Walker, and so on, and these will introduce you to the various forms of literary nonfiction, including the memoir, essay of place, profile, literary journalism, and more.

More important, I’ll ask you to read these texts with an eye toward isolating techniques and themes that you can use in your own writing. The first step in reading like a writer is to think, not in terms of what a text is saying, but in terms of what the writer is doing – that is, why the writer is saying the particular things she does, what effect she thinks saying these things will have on her audience, and how the effects of particular sections, paragraphs, and sentences contribute to her overall goal for the piece.

During the first month of the semester, we will spend class most periods practicing reading like a writer, discussing readings and performing invention (that is, material generating) exercises. This will give you
the time to write essays that you will present to the class in a workshop format. Starting in Week 4, our primary task will be in class workshops, but we will also occasionally discuss outside readings, matters of manuscript presentation and editing, writing in the workplace and career opportunities for writers, and other related issues. You'll be required to provide feedback on your peers' essays: please think of these responses in terms of "tough love."

**English 576: History and Theory of Rhetoric**  
MW 7-8:15 p.m. Dr. Giannotti

A graduate seminar in the history of rhetorical theory, with special focus on two major areas: 1) the tradition of classical rhetoric, with concentration on Plato and Aristotle; and 2) 20th-century theoreticians of language. The principal course objective is to provide a philosophical foundation and historical perspective for teachers of writing. Keynote questions for the semester will focus on what traditions subsist between classical theory and pedagogy and their contemporary versions, what concealed risks may lurk in rhetoric, what powers may reside in it, and--above all—what uses it may have for the teaching of writing in America *circa* 2018.

Learning objectives for the course include knowledge of major concepts and texts in the history of rhetoric from the pre-Socratics to the present; ability to organize and articulate major ideas, positions, and practices in historical rhetoric. Means of demonstration and assessment are given under “Requirements.”

**English 577: Current Issues in Rhetoric and Composition**  
MW 5:30-6:45 Dr. Grayson  
**Race, Racism, and Racial Literacy in Writing Studies**

This semester we will examine the ways in which race and racism influence and are influenced by the field of composition studies, both explicitly and indirectly. We will use conceptual frameworks such as racial literacy and theories like colorblind racism to explore the roles race and racism historically have played and continue to play in our writing practices and composition classrooms. We will approach these questions from interdisciplinary and multidisciplinary perspectives, drawing upon the fields of education, sociology, and rhetoric and composition, among others, to broadly consider the necessity of racial literacy in writing studies. For the purposes of this course, we will understand “writing studies” to broadly mean both the teaching and learning of composition. While our focus will be on academic composition and literacy, we will at times broaden our scope to consider the implications of our studies on the teaching and learning of reading, communication, and so-called “creative” writing.

Students will be asked to direct their critical gazes both outward to the fields of writing, teaching, and learning and inward to consider how their own experiences with language, literacy, and education have been influenced by broader social, cultural, and political ideologies of race and identity. Students will consider both race and their studies on individual, interpersonal, and structural levels. To those ends, students will engage in critical self-reflection, collaborate with classmates, and conduct research into a relevant inquiry of their own choosing with implications for a broader community of composition students, scholars, and educators.

**Course in Teaching English as a Second Language**
Interested Literature and Rhet/Comp students should contact Dr. Best to determine how this course will fit into your program.

ENG 582: Seminar: Linguistic Analysis: Second Language Reading

This course, designed for second/foreign language teachers and teachers-in-training, focuses on the important theoretical and methodological issues related to the teaching of first and second language reading. While much of the theory and research has been conducted in English as a second language, the same issues are relevant and pertinent to reading instruction in all first and second languages. Course participants will survey current research and theory as well as evaluate current reading texts and develop classroom materials. Texts: Birch, B. 2014. *English L2 Reading: Getting to the Bottom*; Mikulecky, B. 2012. *A Short Course in Teaching Reading Skills*; & Wolf, M. *Proust & the Squid: The Story & Science of the Reading Brain*. 2008. Instructor: Prof. Vanessa Wenzell (vwenzell@csudh.edu) Mondays & Wednesdays 4:00-5:15 pm. Synchronous meetings at that time.

Other Courses of Note

(English 490 requires permission of the instructor and the graduate coordinator to receive graduate credit)

English 490: Seminar in Literature
TuTh 7-8:15 p.m. Dr. Chin
Title: Queering the Color Line: Sexuality and Race in African American Literature

Description: The seminar critically deploys certain strands of queer theory in order to examine the complex ways in which constructions of race and sexuality are interlinked in literary texts by such writers as W.E.B. Dubois, James Weldon Johnson, Jean Toomer, Nella Larsen, James Baldwin, and Toni Morrison. Mix of synchronous and asynchronous.

English 490: Seminar in Literature
MW 5:30-6:45 p.m. Dr. Oesterheld
Gothic: Then and Now

Course modality: combination of synchronous and asynchronous. The synchronous component—small-group weekly meetings taking place during scheduled class time—will be optional and voluntary.

The Gothic mode permeates nearly every area of contemporary artistic production. From the catwalk to museums to billboards; from the page to the stage to both the small and big screens—Gothic sells. Twenty first-century consumers are hardly the first to conceive a passion for all things Gothic. In this class, we will focus on two periods in western history marked by an efflorescence of Gothic texts. We begin with a consideration of Longinus's fragment *On Great Writing* (200 C.E.) and of Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757). Burke, working from Longinus's text, theorizes the sublime as a category of aesthetic experience characterized by the safe, vicarious experience of danger, power, darkness, etc. Using this lens, the first segment of the course will examine the proliferation of Gothic motifs, structures, images, and themes in works produced in Britain between the mid-eighteenth century and the early nineteenth century, a time of significant social anxiety and political turmoil. The course’s second segment will focus on a remarkable set of twentieth- and twenty-first-century gothic texts produced in the United States. As we build our "Gothic lexicon," we will consider texts across centuries and national traditions, seeking as we go to account for the revolutionary, thrilling, and, ultimately, infectious qualities of this long-familiar form.