

Graduate Course Offerings  
Fall 2021

**A note about course modality:**

If CSUDH returns for in-person classes in Fall 2021, English Department courses will be taught in-person, on campus, at the scheduled times.

If CSUDH remains in virtual or online instruction for Fall 2021, courses will be taught according to the modality listed in individual descriptions.

**Literature Courses**

\*Please note: graduate course numbers begin at 500. Graduate students may take a maximum of one 400-level literature course, either as an elective or as a necessary substitution for a course that is needed but is not being offered in the semester one is graduating. If you plan to take a 400-level course to count toward your degree, **you must consult with Dr. Lee and have your plan approved; we must submit appropriate paperwork to process the class.**

**ENG 476: Individual Authors and Topics: pre-1700: Milton and His Heirs**  
**Dr. Oesterheld, MW 4:00-5:15 p.m.**

**[ALTINS: the class will be taught asynchronously, with optional monthly class meetings and optional weekly office hours via Zoom]**

In this course, we will examine the life, literature, and legacy of John Milton (1608-74), one of the most influential figures ever to write in English. Milton not only lived during a period of great turmoil that saw deep social and political change take root in England, his writings helped shape and propel these shifts. Driven by profound Puritan beliefs, a revolutionary commitment to individual freedom and personal responsibility, and unafraid to express his views in print, Milton never failed to court controversy. His polemical prose works, for instance, defend the freedom of the press, the right to divorce, and even the right of citizens to execute a tyrannical king. His poetry, reaching back to past greats while always seeking to surpass them, is marked by dazzling displays of linguistic virtuosity. The most powerful artifact of Milton's artistic vision, retrospective and innovative at once, is his indelible poem, *Paradise Lost*. Comprised of twelve books, the poem seeks to unify the epic narratives of Greek and Roman classical antiquity with Hebrew and Christian scriptures in a single foundational narrative and purports, audaciously, to not only "justify the ways of God to men" but also to envision the rapturous future restoration of a paradise tragically lost.

Milton is a monumental figure who has exerted outsized influence on generations of later writers. We will also, therefore, examine selectively the lives and works of those writing after Milton who engage his images, ideas, and vision in their own ways and for their own ingenious purposes. By linking Milton to writers across time and place, we may examine from a critical vantage his artistic and intellectual legacy. Throughout our consideration of Milton's works and those of his heirs, we will read, discuss, and write about seventeenth-century English history and

culture and contemporary Milton scholarship with the goal of increasing your critical skills and knowledge base.

**ENG 490-01: Seminar on Afro-Latinx Literature**

**Dr. Hernandez, TuTh 10:00-11:15 a.m.**

**[Alternative Instruction—Synchronous and Asynchronous]**

In this seminar we'll examine the African diaspora in Latinx literature: early twentieth-century Puerto Rican writers Jesús Colón and Arturo Schomburg, archivist and founder of the acclaimed research center in Black culture that bears his name; Afro-Cuban poet Nicolás Guillén's work inspired and then translated by Langston Hughes in the years following the Harlem Renaissance; the cultural ferment of the Nuyorican Poet's Café, its writers drawing upon musical genres like Latin Boogaloo, salsa, and hip hop to highlight diasporic subjectivities and performance traditions; the "Latin Soul" issue of the groundbreaking Black Arts Movement journal *Umbra*, edited and including works by African American and Afro-Latinx critics and writers; art and scholarship documenting Mexico's African culture, known as its "Third Root," on both sides of the border; recent award-winning fiction by contemporary Afro-Dominican writers such as Junot Díaz and Elizabeth Acevedo; and narratives that feature Afro-Latinx women and queer characters in more than marginal or subordinate roles. Additional writers include: Piri Thomas, Dorinda Moreno, Victor Hernández Cruz, Sandra María Esteves, Willie Perdomo, Charles Rice-González, and Ivelisse Rodríguez. Our critical and theoretical approach to this rich collection of work will be transnational, cross-cultural, and intersectional.

**ENG 490-02: Seminar in Literature**

**Detective Fiction**

**Dr. Lee, TuTh 2:30-3:45 p.m.**

**[Asynchronous]**

This course will focus on the inception and development of the genre of detective fiction. Detective fiction is intimately connected to the milieu in which it is born. The political, social and cultural developments of the late nineteenth century readily lent themselves to the penning of a literature that tackled issues of identity and knowledge. In tracking the formation of both conceptual and institutionalized structures of detection, we will explore how this literature reveals the deeply vexed cultural roots of detection as a rational practice, while also analyzing the historical implementation of detection within modern systems of discipline. As this is a seminar, you will also be learning, honing and utilizing research techniques to develop a scholarly research paper as your final project. This course will be taught asynchronously.

**ENG 501: Advanced Studies in Literature: Introduction to Graduate Studies**

**Dr. Kalaidjian, TuTh 5:30 -6:45 p.m.**

**[Synchronous Zoom meetings and asynchronous online assignments]**

This course will introduce students to graduate studies in English. Students will learn advanced techniques for analyzing literature, conducting research in the field, and distinguishing their scholarly voices within a robust critical tradition. The class will also serve as a resource and sounding board for any questions, issues, or challenges you are facing in your graduate

careers. If online, this class will meet synchronously via ZOOM and include asynchronous online assignments.

**English 535: Seminar in Renaissance Literature**

**Renaissance Comedy and Community**

**Dr. Huth, TuTh 7:00-8:15 p.m.**

**[Synchronous]**

Slapstick and pratfalls. Wit and foolishness. Zany disguises. Dirty jokes.

Amid all the fun and festivity that characterizes early modern comedy, there is also an extended meditation on the social world of England during this period—its structure, its challenges, and its potential. Comedy is a genre that charts a movement toward social stability and productive interpersonal relationships, but such progress is hardly simple or free from complications and obstacles. How do early modern writers envision community through the simultaneously optimistic and satiric lens of comedy? What does this genre have to teach its audiences about how to coexist in an ever-expanding, increasingly complex social world? This seminar will investigate these questions and others situated at the intersection of early modern English literature and theater with the period's political, legal, marital, and philosophical concerns.

Course readings will include a range of authors and playwrights working throughout the early modern period in England to examine the development of various forms of comedy, such as the comedy of humors, court satire, city comedy, and tragicomedy. Our discussions will engage with theories and philosophies of laughter and humor as well as social life from the Renaissance through our contemporary moment, seeking both to contextualize the literary texts under examination as well as to theorize what these old plays have to teach us about our ways of communal living and being in modern society. We will consider the social imperatives of comic form—such as the traditional ending in marriage and the potential empowerment of the younger generation—and how writers both replicate and innovate in their engagement with literary tradition. Through our collaborative inquiry, we will reflect on—and laugh about—the community created by comedy.

**ENG 552: Seminar in American Literature to 1900**

**Dr. Hauss, TuTh 8:30-9:45 p.m.**

**[Asynchronous]**

*One's-Self I sing, a simple separate person,  
Yet utter the word Democratic, the word En-Masse.*  
— Walt Whitman

We'll survey American writing from the classic pre-Civil War era of national myth-making and myth-breaking, of chants and portents, from Walt Whitman, Sojourner Truth, Edgar Allan Poe, Emily Dickinson, Frederick Douglass, Herman Melville, Nathaniel Hawthorne, Ralph Waldo Emerson, Rebecca Harding Davis, Harriet Jacobs, and many others. These writers interrogate such early national keywords as "independence," "freedom," "equality," and of course "democracy" itself. We will historicize these writings with brief samplings from the best

contemporary scholarship on antebellum culture and society, exploring how a structural privileging of white males across class has fatally limited American ideas of “democracy,” while justifying slavery, Indian genocide, patriarchy, and white “nativist” prejudice against immigrants. I worried about a proper name for this course before remembering Whitman had given it long ago as title for one of his poems.

**ENG 555: Seminar in American Literature after 1900**

**Modernisms and the Harlem Renaissance**

**Dr. Chin, TuTh 4:00-5:15 p.m.**

**[Alternative Instruction: Mostly asynchronous, with a limited number of synchronous Zoom meetings]**

This seminar is a study of the Harlem Renaissance, the unprecedented flowering of African American art and culture that occurred in New York City in the 1920s, including the work of such iconic figures as Langston Hughes, Zora Neale Hurston, Jean Toomer, and Nella Larsen. Our approach to this fabled movement and moment is to consider it in relation to other literary and artistic currents that have been canonized as exemplars of Modernism, writ large—Pablo Picasso, T.S. Eliot, and Gertrude Stein, for example. This juxtaposition of terms often understood as distinctive if not mutually exclusive—Modernism and the Harlem Renaissance—illuminates, among other things, the African and African American sources of Modernism as well as enlarges, and maybe even transforms, our conception of Modernism. In addition, our approach considers the Harlem Renaissance as a literary/artistic movement with dimensions and impacts that are essentially transnational, rather than limited by the geographical boundaries of Jazz Age Harlem. We’ll consider, for example, the outsized role that Caribbean migrant writers and intellectuals—Claude McKay, Eric Walrond, etc.—played in the movement, as well as the impact of the Harlem Renaissance on Francophone African and Caribbean writers—Aimé Césaire, Léopold Senghor, Léon Damas, etc.—in the 1930s, 40s, and 50s. The anticipated aim of our inquiry is ultimately a more capacious understanding of both modernism(s) and the Harlem Renaissance.

**Rhetoric/Composition Courses**

**ENG 575: Teaching of Composition**

**Dr. Grayson, MW 7:00-8:15 p.m.**

**[Hybrid course with one synchronous meeting weekly]**

This semester we will discover through scholarship, writing, and experience current theories, pedagogies, and challenges related to composition instruction. We will read established and contemporary composition scholarship as well as theoretical and pedagogical texts from related fields including literacy studies, sociolinguistics, and English education. We will both identify best practices in composition instruction and critically examine the so-called best practices too often set forth in contemporary textbooks, anthologies, and standardized curricula. We will explore how to tailor a composition curriculum to institutional contexts, curricular demands, and, most importantly, the needs of the students in the classroom.

Students will be encouraged to find their own voices as composition instructors by identifying spaces where individual ideas and expertise enhance and/or complement accepted theories and pedagogies. Students will be asked to reflect upon their own experiences writing and studying composition to consider how individual positionality and social and cultural ideology influence one's approach to composition instruction. Students will also write in a variety of genres to experience firsthand the satisfactions and difficulties particular modes and assignments pose; explore what can be learned from these successes and struggles; and consider the kinds of scaffolding needed to prepare student writers to meet such challenges under our mentorship.

### **ENG 577, Seminar in Multimodal Composing**

**Dr. Sherman, MW 5:30-6:45 p.m.**

**[Alternative Instruction—Synchronous and Asynchronous]**

*The use of multi-modal literacies has expanded the ways we acquire information and understand concepts. Ever since the days of illustrated books and maps, texts have included visual elements for the purpose of imparting information. The contemporary difference is the ease with which we can combine words, images, sound, color, animation, video, and styles of print in projects so that they are part of our everyday lives and, at least by our youngest generation, often taken for granted. (NCTE Summary Statement on Multimodal Literacies and Technology)*

It is by now widely accepted that mastery of traditional print literacies alone is no longer the measure of what it means to be literate in the digital world. In this seminar, we will explore the theory and practice of composing across multiple genres, media, disciplines, and modalities, i.e., “multimodal composing.” What might exploring these new composing possibilities within a writing studio space look like? How might doing so affect the learning experience and what it means to teach composition?

Our focus will be on mapping intersections of theory and practice and form and content across a range of theoretical, pedagogical, and cultural sites. To do this, we will be investigating the different subjectivities inhabited within composition space. What is your role as a student, as a teacher, as a reader/viewer, as a critic/researcher, as a designer/beholder? Are these distinctions so clear-cut? Might we challenge them in any way?

## **TESL Courses**

### **ENG 413/513: History of the English Language**

**Dr. Best, TuTh 4:00-5:15 p.m.**

**[Synchronous]**

This course traces the development of the English Language, examining both its internal history including its sounds, vocabulary, inflections, and syntax, and its external history including the political, social, and intellectual forces that have influenced that development at different historical periods. This study will take us from the question, “what is language and where does it come from?” to a discussion of some hypothetical parent languages and the Germanic roots of English through its origins in the British Isles and its development up to the end of the 18th century. If we are online, this course will be taught synchronously.

**ENG 420/582: Linguistic Analysis**  
**Staff, MW 7:00-8:15 p.m.**

Descriptive and formal analysis of phonological, syntactic, and/or historical data from a variety of human languages. Repeatable course.

**ENG 585: Second Language Acquisition**  
**Dr. Mantenuto, TuTh 7:00-8:15 p.m.**  
**[Asynchronous]**

This course provides a general introduction to the field of second language acquisition (SLA) for future teachers and researchers of English as a second/foreign language and of other languages. The course examines current research and theory on second language acquisition with the goal of providing students with a critical understanding of the different perspectives, the means for examining and evaluating student learning, and the development of their own scholarly explanations and theories for how learners acquire additional languages. We will examine universal, individual, and social sources of influence on the learning of additional languages and on the development of bi/multilingualism. We will develop together a hands-on course project, through multiple steps, where we design a study, collect the data, and finally write a report following academic conventions in the fields of bilingualism or SLA.