

**English Department  
Course Descriptions  
Booklet  
Fall 2025**



# Department of English

## Fall 2025 Course Descriptions

The department of English strongly affirms our commitment to diversity, equity, inclusion, and accessibility (DEIA), which remains fully compliant with federal and state laws, including Title VI of Civil Rights Act of 1964, Title IX, and California's Proposition 209.

### 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 10 or ENGL 10M

**Graded:** Credit / No Credit.

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

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

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

**Requirements:** Must write a minimum of 5000 words.

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

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

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

**Requirements:** Must write minimum of 5000 words.

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

#### **10: Academic Literacies I - Staff**

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

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

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

**G.E.:**

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

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

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

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

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

#### **16: Structure of English (3 units) - Seo**

**MW 4:30-5:45 p.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) - Staff**

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

**Prerequisite:** 30 units and a grade of C- or better in ENGL, 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) -Williams**  
**TR 12:00-1:15 p.m.**

This course is designed for students who want to learn the elements of writing short fiction, screenwriting and poetry. This class will consist of reading, writing and commenting on peer work. Success in this course requires regular attendance, meaningful participation, and weekly reading and writing assignments.

**Requirements:** Quizzes, in-class writing assignments, screenplay pages, a short story, a poem, a test, weekly reading, weekly writing assignments

**Presentation:** Lecture, discussion, workshop

**Text:** *On Writing Short Stories*, edited by Tom Bailey

**30C: Introduction to Writing Poetry (4 units) - McKinney**  
**MWF 9:00-9:50 a.m.**

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

**Presentation:** *Lecture-discussion, guided practice, peer critique (workshop)*

**Requirements:** *12 new poems (some in assigned forms), quizzes and exams on identification and application of poetic technique, peer critique (both written and oral).*

**Texts:** *The Mind's Eye: A Guide to Writing Poetry* by Kevin Clark (Pearson ISBN: 978-0205498239) and *Sad Animal* by Joshua McKinney (Gunpowder Press ISBN: 978-1957062167)

**40A: Intro to British Literature I (3 units) -Zarins**  
**Asynchronous Online**

This course will provide an overview of **English literary traditions from their origins around 660 up to the 18<sup>th</sup> century.** We will read a variety of texts from each period, which will include *Beowulf*, *The Lais of Marie de France*, *The Canterbury Tales*, *The Faerie Queene*, *Doctor Faustus*, and *Paradise Lost*. **We will gain exposure to the different genres, styles, and languages that make up what we call English Literature** and approach the selected literary works by looking closely at their content, form, and historical situation.

**Presentation:** *Lecture*

**Requirements:** *Writing assignments, quizzes, midterm, final*

**Text:** *The Norton Anthology of English Literature, 10<sup>th</sup> edition, volumes A, B, and C (Norton ISBN: 9780393603125). I will order the discounted ABC package, but you only need A and B. Please do purchase/rent the Norton, or navigating the class will be very challenging. It's okay to get a prior edition, but note that the page numbers for texts will be different, and some texts change from edition to edition, so you'll need to make careful use of the Table of Contents at the start of each volume rather than the page numbers I'll provide on our syllabus. If you are having trouble getting an affordable copy, let me know. I will put some copies on reserve at the Library.)*

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

**50A. Introduction to American Literature I (3 Units) -Martinez**  
**Asynchronous Online** AMERICA'S BEGINNINGS

This course is the first of two courses that comprise a survey of the major developments in the literature of America. From the beginnings (Pre-Columbian) through the Civil War (1865), students will read and learn to interpret a range of literary genres (letters, poetry, essay, narrative, etc.) that outline the origins and formation of an American literary identity. In our chronological march, which includes a diversity of authors, we will also engage in a cartographic interpretation of America's earliest mappings and thus its evolving "story." At the center of the course will be our preoccupation with the same question asked in 1783, by J. Hector St. John De Crevecoeur, "What is an American?" – however, we will also extend his definition beyond a "descendant of Europeans" to include the non-European narrative and thus a broader understanding of America's beginnings.

Please note that this course is asynchronous which means it is a fully online course. For each week, students will listen to one audio lecture that will be accompanied by a Keynote/PowerPoint presentation. Alongside the online learning activities and assigned reading, students will produce weekly entries that focus on our authors, their texts, and the literary movements they shaped. There will be one midterm and a final exam.

**Presentation:** Asynchronous. Recorded Lectures. Canvas Activities.

**Requirements:** Midterm. Final

**Texts:** Toni Morrison, *A Mercy* (2008)

Derrick R. Spires, *The Broadview Anthology of American Literature: Beginnings to Reconstruction*, Volumes A and B (2022, Broadview Press)

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

**61: Reading Rhetorically (3 units) - Haves**  
**MW 4:30-5:45 p.m.**

Students explore social and cultural issues on a specific subject through a text analysis process focused on the relationships between author, audience, purpose, communicative strategies, social contexts, and culture. This semester the course will examine texts written by, for, and about gaming communities. Games are an integral part of the human experience and gaming communities represent a number of dynamic social institutions. Games foster interactions, teach lessons, shape personal relationships, and lead people to build communities. We will explore the communities build around several different types of games, including video game communities, tabletop roleplaying game communities, card game communities, and board game communities. This lecture-based course will involve regular reading responses, reading quizzes, a group project, and a multi-step research project.

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

**65: Introduction to World Literatures in English (3 units) -Ghosal**  
**TR 12:00-1:15 p.m.**

This course will survey the representation of subnational and international conflicts and migrations in late twentieth and twenty-first century Global Anglophone literatures. While attending to narrative form and conditions of literary production, we will discuss the inadequacy of nation-states and national identities as conceptual frameworks for situating texts. We will then analyze the texts with reference to theories of transnationalism and empathy, and consider the different ways in which the "world" is imagined as a concept from particular locales. The literary works

covered in the course are remarkable for their experimentations with narrative form and inventive use of language.

**Presentation:** Lecture-discussion.

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

**Texts:** May include Nadine Gordimer's *July's People* (1981); Vincent Delcroix's *Small Boat* (2025); Yuri Herrera's *Signs Preceding the End of the World* (2009); Arundhati Roy's *The God of Small Things* (1997); Tsitsi Dangarembga's *This Mournable Body* (2017) and shorter works by Derek Walcott, Chris Abani, Xiaolu Guo, and Elif Shafak, among others.

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

**98: Intro to Film Discourse and Analysis (4 units) -Ghosal**  
**T 6:30-9:20 p.m.**

In this introductory course, we will study film analysis and discuss how films produce meaning. We will explore the fundamental elements of film, including narrative structure, mise en scene, cinematography, editing, and sound. We will also learn how films move viewers and communicate with them. To this end the class will focus on analyzing films very closely during in-class discussions, timed exams, and analysis exercises. Films may include: *Modern Times* (Chaplin), *Brokeback Mountain* (Ang Lee), *Get Out* (Jordan Peele), *The Battle of Algiers* (Gillo Pontecorvo), *Rashomon* (Kurosawa), *City of God* (Fernando Meirelles), *Parasite* (Bong Joon-Ho), *In the Mood for Love* (Wong Kar-Wai)

**Prerequisites:** NA

**Presentation:** Lecture-Discussion

**Requirements:** Participation, completing reading assignments, short writing exercises, and quizzes.

**Texts:** *Looking at Movies* by Richard Barsam and Dave Monahan, 7th ed.

**100Z: Topics in Literary Theory and Criticism (Why We Read/Love Fiction and Literature) (4 units) - Toise**  
**TR 1:30-2:45 p.m.**

In this course, we will examine why we read--and why we ♥--fictional texts. We'll consider a number of questions: in what ways is reading fiction connected to our humanness (whatever that means!)? what does the love of fictional texts mean for different kinds of readers (for example, for queer readers, minority readers, readers with disabilities, etc.)? how is the love of fiction seen differently in different historical moments and social contexts? can reading fiction heal trauma? can it shape our brains and our thinking? can it change our relationship to the world and the people around us? We'll examine these connections from a number of perspectives, ranging from cognitive science, to psychoanalysis and psychology, to social and historical contexts. To help with our work, we'll be reading some examples of short fiction or excerpts that represent a variety of fictional texts. Students will be able to use our theoretical readings to examine readings of their own choice that are both part of our class and that students have read outside of our class.

**Presentation:** Seminar

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

**Requirements:** Reading quizzes, three short-synthesis papers (approx. 3 pages); multiple final paper drafts.

**Texts:** *Most readings will be on Canvas.*

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

**109M: Writing for GWAR Placement (Multilingual) (3 units)- Heather**

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:** *ENGL20 (or a comparable course) with a C- grade or better and have completed at least 60 semester units.*

**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 and have completed at least 60 semester units.*

**109X: Writing-Intensive Workshop (1 unit) - Staff**

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

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

**Co-requisite:** *Writing-Intensive upper-division course.*

**110A: Linguistics and the English Language (3 Units) - Heather**  
**TR 1:30-2:45 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.

**Presentation:** *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*

**110P: Second Language Learning and Teaching (3 units) - Komiyama**  
**TR 4:30-5:45 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.

**110Q: English Grammar for ESL Teachers (3 units) -Heather**  
**TR 3:00-4:15 p.m.**

This course provides a survey of the issues in English grammar that are relevant to the teaching of English as a Second Language. The focus will be on simple and complex clauses, with particular emphasis on the structure of noun phrases and the verb phrase system. Students who successfully complete this course will be able to recognize, name and use all the grammatical structures covered in the course text.

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

**Prerequisites:** *None; however, previous or concurrent enrollment in 110A is recommended.*

**Requirements:** *Mid-term & Final; Graded Homework & Projects*

**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.

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

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

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

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

**116B: Children's Literary Classics (3 units) - Staff**  
**MW 12:00-1:15 p.m.**

Introduction to the rich profusion of children's literature from a variety of cultures and countries and provides the opportunity to respond to this literature creatively and personally. Students will become familiar with the basic terminology of literary analysis -- themes, irony, point-of-view, etc.-- in order to deepen and enrich their experiences with the fiction, drama, and poetry available to young people. The readings are balanced for gender, culture, and ethnic concerns.

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

**Presentation:** *Lecture-discussion*

**120A: Advanced Composition (4 units) - Martinez**  
**TR 6:00-7:15 p.m.**

CERVANTES' *DON QUIXOTE*

"In short, our gentleman became so caught up in reading that he spent his nights reading from dusk till dawn and his days reading from sunrise to sunset, and so with too little sleep and too much reading his brains dried up, causing him to lose his mind."

- Miguel de Cervantes

The writing process can also cause someone to lose their mind. Why not bring the two together – "too much reading" and too much writing – and create an experiment around the sanity of the English major? I call this experiment, advanced composition (or an intensive writing and reading workshop). This course is about the writing process, which will include feedback from peers and yours truly. It is also a course about one of the most important books ever written, *Don Quixote* (Part I in 1605, Part II in 1615). How do writers dare to write about such a towering author and offer new insight into the so-called "first modern novel"? How might you, my dear Sac State student, dare to write about the celebrated Cervantes and his legendary knight? Where might you even begin? This course helps you understand those essential steps, from "how to read" to "how to produce critical thinking" to "how to present good analysis on the page"? It all begins in the pre-writing stages and reading with an awareness as a writer. Each week, you will immerse yourself in selected chapters of *Don Quixote*, and, as a class, we will enter intriguing realms of study to become experts of Cervantes and *Don Quixote*. In addition to exploring a variety of theoretical situations and genres, we will examine provocative themes like love and fantasy, physical comedy and violence, and wise-madness versus foolish-sanity. The semester-long study will illuminate a multiplicity of trajectories that confront an overwhelming list of commentary on Cervantes' work and aesthetic.

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

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

**Texts:** *Miguel de Cervantes Saavedra, Don Quixote (1605, 1615), Translated by Edith Grossman; The Cambridge Companion to Cervantes (2002), Edited by Anthony J. Cascardi; MLA Handbook Ninth Edition (2017); Joseph Harris, Rewriting: How to do things with texts (2017); Canvas Reader (to include critical essays and theoretical sources)*

**120A: Advanced Composition (4 Units) - Montgomery**  
**TR 12:00-1:15 p.m.**

THE HARLEM RENAISSANCE

The glitz and glamour of the 1920s are often associated with the exciting new jazz music which was based on the principle of improvisation or spontaneously creating something new from the materials at hand. This idea of improvisation can also be applied to the literature of the period as writers and their characters explore new lifestyles and invent new kinds of writing to investigate the unprecedented possibilities (or anxieties) of their post-Victorian worlds. Our reading selections are taken from multiple genres (fiction, poetry, film) with special attention given to gender, race, and the texts' representations of the relationship to significant events in African American history and culture.

As an advanced writing course, students will learn to read and write with a critical point of view that displays depth of thought and is mindful of the rhetorical situation (not just how to write, but awareness of audience, genre, and purpose) in the discipline of Literature. Students will learn how to devise and define a research topic and perform research in the library databases. The assignments include critical and reflection essays, three short papers, a research prospectus, and a research paper. These different kinds of writing will encourage increased sophistication in critical thinking, contain arguable theses, and demonstrate personal engagement with diverse aspects and issues of the Harlem Renaissance/Jazz Age.

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

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

**Requirements:** *Active participation, discussion leader, 3 short papers (2-4 pages), peer editing, 1 unit creative project. This course will also have a guided project that will require approximately fifty hours of work over the course of the semester.*

**Texts:** *Will include Jean Toomer, Cane (1923), Nella Larsen, Quicksand (1928), Claude McKay, Banjo (1929) and Graff, Gerald and Cathy Birkenstein, They Say, I Say: The Moves That Matter in Academic Writing.*

**120R: Topics in Rhetoric -Clark-Oates**  
**MW: 4:30-5:45 p.m.**

Hope, some would argue, is a guiding principle of doing feminism in public spheres, foundational to what Sara Ahmed (2017) calls "living a feminist life." In this course, we will situate our reading, writing, thinking, and learning at the intersection of hope, feminist rhetorics, and archival research.

Like Ahmed, many scholar-activists describe hope as work, as struggle, as action. In *On the Other Side of Freedom: The Case for Hope*, Deray McKesson writes, "Protest is the work of hope" (9). Similarly, Solnit (2016) argues that "hope is not the belief that everything was, is or will be fine."

Working from these (and many more) critical definitions of hope, then, we will explore archives—university archives, community archives, and digital archives. We will "unsettle" the archives before using them to research and write rhetorical biographies focused on the way feminist activists use rhetoric to do hope.

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

**Presentation:** *Lecture-Discussion (in-person and online), Workshops, Presentation*

**Requirements:** *Give oral presentations, design multimodal texts, visit archives, conduct research, craft rhetorical biographies and analyses, read critically, and participate in discussion.*

**Texts:** *Ahmed, S. (2017). Living a feminist life. Durham, NC: Duke University Press. Brooks, M.P. (2016). A voice that could stir an army: Fannie Lou Hamer and the rhetoric of the black freedom movement. Jackson, MS: University of Mississippi Press. hooks, b. (2014). Feminism is for everybody (2nd ed). New York, NY: Routledge. Kirsch, G. E., Garcia, R., Allen, C.B., & Smith, W.P. (Eds) (2023). Unsettling archival research: Engaging critical, communal, and digital archives. Southern Illinois University Press, 2023. Vaughn, J., and Dayton, A. (2021). Ethics and*

representation in feminist rhetorical inquiry. Pittsburgh, PA: University of Pittsburgh Press. Shapland, J. (2020). *My autobiography of Carson McCullers*. Portland, OR: Tin House.

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

**120T: Technical Writing (4 Units) - Laflen**  
**MW 1:30-2:45 p.m.**

This course will help students develop the skills necessary to be successful technical communicators, translating information created by technical experts for non-expert readers such as business decision-makers or members of the public. In learning to be a technical communicator, you will practice crafting messages in a variety of genres and mediums, and using a variety of technologies. That said, writing will be the clear focus of this course, not using technology.

To be clear, all levels of technical proficiency will be welcome and accommodated in this class.

Students will produce a number of technical writing genres intended for various technical and lay audiences. In doing this, students will work on authentic client-based projects, meaning some of the work students complete will be done in response to the needs of real clients with real technical writing needs.

Much of the technical writing work produced in real workplaces is done through a mix of individual and collaborative efforts, and as such, ENGL 120T will emphasize both individual and collaborative writing projects. At the end of this class, students will have a portfolio of technical writing samples that they might conceivably use as pieces of a larger portfolio that can be presented to potential employers.

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

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

**Texts:** We will use open-access textbooks that are available online including: *Open Technical Communication* by Tamara Powell, Jonathan Arnett, Monique Logan, Cassandra Race, Tiffani Reardon, Lance Linimon, James Monroe, and Megan MacDonald; *Technical Writing Essentials* by Suzan Last; *Tech Writing Handbook* by Kyle Wiens and Julia Bluff; *Mindful Technical Writing*, by Dawn Atkinson and Stacey Corbitt; other readings will be provided via Canvas

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

**120X: MLA and APA Style Guides (1 unit) - Laflen**  
**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) - Laflen**

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.

**125A: Literature and Film for Adolescents (4units) -Fanetti**  
**MW 1:30-2:45 p.m.**

The main focus of this course is pedagogy: the “why” of teaching—in this case, the “why” of teaching literature and film to adolescents. The “what” and “how” of teaching are important factors in understanding the “why,” of course. So, we’ll be reading a lot, writing a lot,

talking a lot, and engaging other media. We’ll cover a range of genres and movements. All this talking, reading, writing, and viewing (not to mention thinking!) will be supported by and focused on teaching—while we will of course be analyzing the texts we encounter together, we’ll be doing so in ways that help us understand how to help students engage with literature and film.

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

**Requirements:** *Participation, regular reading and writing events, and a substantial independent-study project.*

**Texts:** *The reading list for the course is not yet finalized, but likely titles include: Aristotle and Dante Discover the Secrets of the Universe, by Benjamin Alire Sáenz The Hate U Give, by Angie Thomas. The Hunger Games, by Suzanne Collins The Firekeeper’s Daughter, by Angeline Boulley Incidents in the Life of a Slave Girl, by Harriet Jacobs Maus (Parts I and II), by Art Spiegelman Othello, by William Shakespeare A Raisin in the Sun, by Lorraine Hansberry Our textbook will be Teaching Young Adult Literature Today, 2nd ed., Judith A. Hayn and Jeffrey S. Kaplan, eds.*

*Students will also be required to view some texts via streaming services.*

**125F: Teaching Oral Skills (3 units) -Clark**  
**TR 12:00-1:15 p.m.**

Provide students with both the necessary background knowledge as well as the specific pedagogical tools for promoting proficiency in spoken interaction, listening skills, and pronunciation in second language/foreign language contexts, specifically, English as a Second Language (ESL) and English as a Foreign Language (EFL).

**Presentation:** *Lecture/discussion.*

**Prerequisites:** None. English 110A and 116A highly recommended

**Requirements:** Midterm, Major Final Project.

**Texts:** Online and free-of-charge

**130A: Intermediate Fiction Writing (4 Units) -Ghosal**  
**TR 4:30-5:45 p.m.**

In this course, you will learn to read like a creative writer, reflect on the art of narration, and craft short fiction with attention to elements such as tone, point of view, and voice. While offering exercises and prompts that help you generate new creative work, the course will also require you to be a constructive critic of fiction. You will approach your own and your peers’ work as critic/editor during workshop sessions. Aesthetics are informed by cultural and historical concerns. So, our discussions of craft will take into consideration the multiplicity of cultural traditions and understand thematic and formal elements of fiction with reference to sociopolitical milieu.

**Prerequisites:** English 30 B or 30 A.

**Presentation:** Lecture-Discussion-Workshop

**Requirements:** Participation, completing reading assignments, short writing exercises, and polished short stories.

**Texts:** Short stories by a diverse range of authors such as Viet Thanh Nguyen, Rohinton Mistry, Ian McEwan, Attia Hossain, Justin Torres, Namwali Serpell, Angela Carter, Zadie Smith, Carmen Maria Machado, and others (will be made available on Canvas); Ursula Le Guin, *Steering the Craft: A 21st Century Guide to Sailing the Sea of Story* and Charles Johnson, *The Way of the Writer*.

**130D: Meter and Rhythm (4 units) - McKinney**  
**MWF 10:00-10:50 a.m.**

What puts the “hop” in hip-hop? Why does a simple assertion like “I do not like green eggs and ham” continue to delight children? What is the link between poetry and song? This course answers such questions. It will also give you the ability to appreciate the vast majority of poems written in English. Prior to the publication of Milton’s *Paradise Lost* in 1667, ALL English poetry rhymed. Prior to Walt Whitman’s *Song of Myself* in 1850, there was no such thing as “free verse.” Therefore, to remain ignorant regarding the metrical component of poetry is akin to thinking that Taylor Swift invented rock and roll (and no self-respecting English major can long entertain that illusion). This course is designed for poets and students of poetry alike; it is designed to serve as a bridge between the creative writing and the literature “tracks” in the CSUS English department, to highlight the symbiosis between the study and production of verse, and to demonstrate that knowledge of prosodic principles can greatly enhance one’s ability to read and to appreciate poetry. To this end, the course will undertake a prosodic examination of work by poets covered in courses central to our major: Shakespeare, Pope, Keats, Bradstreet, et al., as well as contemporary poets writing in traditional, metered forms: Gioia, Hadas, Wilbur, Turco, et al. The project in this course is to introduce traditional English-language prosodic practice and then to progress to fairly advanced levels of competence in it. The goal is to provide answers to questions most often asked about prosody, not only for the reader uncertain how to hear or perform poems written in meter, but also for the poet attempting to use meter and rhyme as critical resources. The course will include history, theory and practice. Students will be required to write poems in metered forms, but the evaluation of those poems will be based solely on the technical aspects of meter and form, not on poetic “quality.” Therefore, non-poets need have no fear of failure based on the quality of their verse.

**Prerequisites:** NONE

**Presentation:** *Lecture/Discussion*

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

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

**130J: Writing Feature Filmscripts (4 units) - Williams**  
**TR: 3:00-4:15 p.m.**

This class will introduce students to the craft and art of screenwriting. Students will learn how to pitch, notecard and eventually write a screenplay. This course will have a strong emphasis on outlining and rewriting. The goal of this class is to give students the foundation and tools necessary to take a good idea and transform it into a great screenplay.

**Requirements:** Quizzes, in-class writing assignments, a screenplay treatment, a pitch, the first act of a screenplay, a test, weekly reading, weekly writing assignments

**Presentation:** Lecture, discussion, workshop

**Text:** Blake Snyder, *Save the Cat: The Last Book on Screenwriting that You’ll Ever Need*

**130R: Playwriting (4 units) - Williams**  
**TR: 1:30-2:45 p.m.**

This course will explore the fundamentals of playwriting, as practiced in the real-world, contemporary commercial and independent theatre markets. It will introduce the writer to the vocabulary and techniques used to tell a story on the stage, and examine the differences between stage and screen. Exercises will illustrate the basic two-act structure, as well as less standard, non-linear, and innovative structures. This class will culminate in students writing the first act of a full-length play.

**Requirement:** Quizzes, in-class writing assignments, the first act of a play, a test, weekly reading, weekly writing assignments

**Presentation:** Lecture, discussion, workshop

**Text:** *The Playwright’s Guidebook*, Stuart Spencer

**145C. Shakespeare — Later Plays (4 units) -Gieger**  
**TR 3:00-4:15 p.m.**

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

**Presentation:** *Lecture/Discussion.*

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

**Texts:** *Russ McDonald, The Bedford Companion to Shakespeare* (2<sup>nd</sup> Edition, Bedford/St. Martin’s 9780312248802); *Macbeth* (Folger/Simon & Schuster 9780743477109); *King Lear* (Penguin 9780143128557); *Antony and Cleopatra* (Modern Library/Random House 9780812969184); *Measure for Measure* (Bedford/St. Martin’s 9780312395063); *The Winter’s Tale* (Modern Library/Penguin Random House 9780812969191); *King John/Henry VIII* (Signet 9780451529237).

**145I: John Milton (4 units) - Cope**  
**MW 1:30-2:45 p.m.**

This class is an extensive and careful study of selected poetry by John Milton. Some attention will be paid to seventeenth-century debates on church and state government, on the freedom of the press and on Christian doctrine; the course will also examine the advantages and limitations of a diverse range of interpretive techniques and theoretical concerns in Milton scholarship and criticism. The majority of the class, however, will be spent studying the language of the poems and how it works: the meanings of words, the etymologies of words, the uses of one sort of syntax versus another and, in general, the linguistic magnificence of a series of timeless poems by a timeless poet.

**Prerequisites:** None.

**Presentation:** Lecture-discussion.

**Requirements:** Pop quizzes (including written quizzes on reading comprehension), a midterm examination, a final examination and various in-class exercises and writing assignments.

**Texts:** Milton, John. *The Complete Poetry and Essential Prose of John Milton*, ed. William Kerrigan, John Rumrich and Stephen M. Fallon, later print ed., Modern Library, 2007. ISBN: 9780679642534.

**150G: Contemporary American Poetry: 1950-Present - McKinney**  
**MW 12:00-1:15 p.m. 4 units**

This course will examine what might be called the “second great flowering” of American poetry, that which occurred after World War II. We will familiarize ourselves with the various branches of the post-war American poetry “tree,” and students will study the work of poets representing a wide spectrum of ethnic backgrounds, aesthetic orientation, poetic practice, etc.

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

**Requirements:** *Quizzes, exams, response log on assigned readings, and participation in class discussion.*

**Texts:** *Sad Animal* by Joshua McKinney (Gunpowder Press ISBN: 978-1957062167)

**170A. Fantasy (4 units) -Fanetti**  
**MW 3:00-4:15 p.m. Fantasy from the Margins**

Fantasy literature has long been perceived to be the domain of a young, white, straight, cisgendered male audience, the ‘nerds’ that culture has enshrined in stereotype. That perception is inaccurate, of course. Fantasy is enjoyed, and created by, people from the full range of human identities, even as the publishing and entertainment industries continue to strongly privilege the stereotype. In this course, we’ll read, watch, discuss, celebrate and challenge fantasy texts created by, and featuring, people of traditionally marginalized identities: BIPOC, LGBTQ+, neurodivergence, etc. Though traditional literature—short stories and novels—will be a strong focus, we will also discuss comics, film, television, and games.

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

**Requirements:** *Participation, quizzes, regular reading and writing events, including formal essays and a substantial independent-study project.*

**Texts:** *The reading list for the course is not yet finalized, but likely titles include:*  
*Kindred*, by Octavia Butler  
*The Deep*, by Rivers Solomon, et al.  
*Mongrels*, by Stephen Graham Jones  
*The House in the Cerulean Sea*, by T. J. Klune  
*The Paper Menagerie and Other Stories*, by Ken Liu  
*Mexican Gothic*, by Sylvia Moreno-Garcia  
*Trail of Lightning*, by Rebecca Roanhorse  
*Empire of Sand*, by Tasha Suri  
*Students will also be required to view some texts via streaming services.*

**170E. Short Fiction (4 units) -Gieger**  
**TR 12:00-1:15 p.m.**

The catalog description for this course reads: “Survey of the art of short fiction through readings of a variety of world writers. Representative figures include, but are not limited to, Melville, James, Chopin, Maupassant, Chekhov, Saki, Cather, Joyce, Kafka, Dinesen, Hemingway, Borges, O’Connor, Munro, Carver, Everett, Lahiri, etc.” In addition to this, the theme for this particular section of English 170E is “Real / Weird” as we look at the dual tendencies in the history of short fiction (many short stories; a few novellas) both to move toward increasing realism AND to imagine fantastic and frightening worlds just beyond the “real.” What do these seemingly contradictory tendencies reveal about the writer’s (and the reader’s) desires, hopes for human understanding, and appreciations of artistry across over three centuries of short work? We will have readings from a couple of short fiction anthologies, *The Norton Anthology of Short Fiction* (shorter 8th edition; ed. Richard Bausch) and *100 Great Short Stories* (ed. James Daley), for most of our texts, but I will have other stories available for you on Canvas. We will also read a few critical, theoretical, and/or historical pieces to help our specific

understanding of literary history and of select authors. As you might guess, A LOT of reading, but, truly, it’s great stuff!

**Presentation:** *Lecture/Discussion.*

**Requirements:** *Reading Quizzes; Response Papers; Midterm; Final Exam; Creative Project(s); Paper with Research Component.*

**Texts:** *Richard Bausch, ed., The Norton Anthology of Short Fiction (Shorter 8th Edition, Norton 978-0-393-93776-3); James Daley, ed., 100 Great Short Stories (Dover 978-0-486-79021-3)*

**180B: Forms of African-American Fiction (4 units) -Montgomery**  
**TR 4:30-5:45 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?

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

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

**Requirements:** *Active participation, discussion leader, a Midterm essay (4-5 pages) a 7-8 page Research Essay, peer editing, annotated bibliography, two short thinking/reflection papers (2 pages). This course will also have a 1-unit guided project that will require approximately fifty hours of work over the course of the semester.*

**Texts:** *(Novels subject to change:) Octavia Butler, Kindred; Toni Morrison, Song of Solomon; Ralph Ellison, Invisible Man; and Kiese Laymon’s Long Division. Additional Readings available on Canvas*

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

**195A: Writing Center: Internships (4 units) - Laflen**  
**To Be Arranged**

This course is designed to assist students during their internships for the University Reading & Writing Center. English 195A is a course that students take alongside their writing center internship. The course provides students with an opportunity to reflect critically and constructively on their work as an intern. The internship itself must involve substantive work that draws upon the student’s skills, including, but not limited to, tutoring, leading discussions, developing instructional materials, leading class meetings, and responding to student writing. Coursework completed alongside the internship will help students to think about how the internship relates to coursework in English, your professional skills, and your career goals.

*Credit/No Credit* May be repeated for up to 8 units of credit.

**195W: Writing Programs Internship (4 Units) -Laflen**  
**To be arranged**

English 195W is a course that students take alongside a professional writing internship for the campus writing program, the University Reading and Writing Center, the Graduation Writing Assessment Requirement, the Writing Across the Curriculum Program, or an organization that partners with Sac State's Community Engagement Center. It helps students to examine their roles in complex organizations and explore the professional skills needed to transition from undergraduate coursework into career-intensive learning. English 195W provides students with an opportunity to reflect critically and constructively on their work as an intern. The internship itself must involve substantive work that draws upon the student's skills, including, but not limited to, writing, editing, proofreading, web design, document production, grant writing, and document analysis. Coursework completed alongside the internship will help students to think about how the internship relates to coursework in English, your professional skills, and your career goals..

**197A. Film: Horror, Comedy, & Science Fiction (4 units) -Gieger**  
**W 6:30-9:20 p.m.**

This semester we will focus on classic American horror films, screening films from the 1930s through the early 2000s alongside readings about and discussions of their content/themes (sometimes sci-fi, sometimes comedy, always horror) and their connections to American culture and history. Films to be screened: Tod Browning's *Dracula*; James Whale's *Frankenstein* and *The Bride of Frankenstein*; Jacques Tourneur's *Cat People* (a Val Lewton production); Christian Nyby's *The Thing from Another World* (with an assist from Howard Hawks?); Don Siegel's *Invasion of the Body Snatchers*; Alfred Hitchcock's *Psycho*; George Romero's *Night of the Living Dead*; William Friedkin's *The Exorcist*; John Carpenter's *Halloween*; Tom Holland's *Fright Night*; Francis Ford Coppola's *Bram Stoker's Dracula*; Wes Craven's *Scream*; and Ruben Fleischer's *Zombieland*. Some of the films we study will feature moments of *graphic violence, profanity, and/or nudity & explicit sexuality*.

**Presentation:** Lecture/Discussion

**Requirements:** Midterm and Final Exam, Paper/Research Assignment, Film/Reading Response Papers, Quizzes, Creative Projects

**Texts:** Rick Worland, *The Horror Film: An Introduction* (2<sup>nd</sup> Edition; Wiley-Blackwell ISBN: 978-1119715269)  
Kendall R. Phillips, *Projected Fears: Horror Films and American Culture* (Praeger ISBN: 978-0313361821)

**198T: Senior Seminar (4 units) - Montgomery**  
**TR 1:30-2:45 p.m. BLACK SPECULATIVE FICTION**

Jamaican born Canadian writer Nalo Hopkinson asserts that "science fiction has always been a subversive literature" because it forces the reader to "think twice and thrice about a whole bunch of things in relation to each other: sexuality, race, class, color, history." With Hopkinson's statement as guide, this seminar investigates contemporary black speculative fiction from a variety of angles. In the first part of the course, we will explore Afrofuturism as we discuss how authors, such as Octavia E. Butler and Nnedi Okorafor, use familiar science fictional conceits like encounters with the alien/other/shapeshifter, hybridity, and black mythologies, to uncover uncomfortable truths about racialized conflict between cultures. We will explore what it means to create new spatial, cultural, biological, cosmological worlds. In the second part of the course, we will turn to what Isiah Lavender dubs the "counterfactual ethnoscares" in Colson Whitehead's postmodern novel that blends sf, hard-boiled detective fiction, and satire, titled *The Intuitionist* (1999), and think through alternative histories and futures. In the final section of the course, students will continue to research Afrofuturism and black speculative fiction as they write their seminar essay.

**Prerequisites:** ENGL 120A

**Presentation:** Lecture on writers, race, gender, and historical contexts, but discussion will be our primary mode of

exchanging ideas, writing skills, and conveying information.

**Requirements:** Active participation, Reading Responses, Conference Abstract, Seminar Research Paper 10-12 pages

**Texts:** Octavia Butler's *Wildseed*, Colson Whitehead's *The Intuitionist*, Nnedi Okorafor's *Who Fears Death*

**198T: Senior Seminar (4 units) - Cope**  
**MW 4:30-5:45 p.m.**

In this class we will read and discuss five nineteenth-century novels by British authors. Lectures will include biographical information on each author, on a range of relevant contemporary cultural phenomena associated with each text and on the basics of narratology: i.e., the technical understanding of the structure and function of narrative fiction. We will focus the majority of class time, however, on form and on language: on the novel as a craft. Students will learn to understand and discuss not only *what* they have learned about beginnings, endings, dialogue, narrators, main characters, settings, plots, meanings and so on, but also *how they discovered* what it is that they have learned. What choices does the author make and why do the choices matter? At what crucial points could the author have made different choices, and how as readers can we identify what makes the actual choices more effective than the hypothetical choices?

**Prerequisites:** ENGL 120A

**Presentation:** Lecture-discussion.

**Requirements:** Pop quizzes (including written quizzes on reading comprehension), a midterm examination, a final examination and various in-class exercises and writing assignments.

**Required Texts:**

1. Bronte, Emily. *Wuthering Heights*, ed. Alexandra Lewis, 5th ed., Norton, 2019. ISBN: 9780393288650.
2. Dickens, Charles. *Great Expectations*, ed. Edgar Rosenberg, Norton, 1999. ISBN: 9780393960693.
3. Wilde, Oscar. *The Picture of Dorian Gray* (1890, not 1891), ed. Michael Patrick Gillespie, 3rd ed., Norton, 2019. ISBN: 97803939696875.
4. Hardy, Thomas. *Tess of the d'Urbervilles*, ed. Phillip Mallett and Jane Thomas. Norton, 2024. 9781324071907.
5. Stoker, Bram. *Dracula*, ed. David J. Skal and John Edgar Browning, 2nd ed., Norton, 2021. ISBN: 9780393679205.

**198X: Senior Portfolio (2 units) - Various Instructors**  
**Asynchronous On-line**

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:** *None*

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

**Texts:** *Online course reader Credit/No Credit*

**200A: Methods and Materials of Literary Research (4 Units) -Fanetti**  
**MW 4:30-5:45 p.m.**

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

**My revision:** Rather than have you write a paper on "a selection of anchor texts," we will be using two shared texts to "anchor" your understanding of the theory. In addition to lower-stakes writing assignments based on our

course readings and discussions, an annotated bibliography, presentation, and final paper will be on a **different** text of your choosing and my approval. You will select a theoretical lens we've discussed to focus your research and analysis. There is also a substantial independent-study syllabus project.

**Required Texts** (listed alphabetically)

- Fitzgerald, F. Scott. *The Great Gatsby*.
- Larsen, Nella. *Quicksand*.
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 4th ed., Routledge, 2023.
- Other readings as assigned; available on Canvas.

**210B: Sociolinguistics and TESOL (3 units) – Clark**  
**TR 6:00-7:15 p.m.**

This course is both an investigation into the study of language and society without special attention to TESOL concerns as well as a focus on the pedagogical issues in teaching language beyond sentence-level grammar and the socially-embedded pragmatics of interaction in the target culture. Topics investigated include the anthropological roots of linguistics, language variation, discourse analysis a.k.a. interactional sociolinguistics), and World Englishes. The course is required for the MA-TESOL, and an option for students getting a TESOL Certificate

**Presentation:** Seminar/workshop

**Requirements:** Midterm, final examination, major semester project involving the taping of real-time, face-to-face conversation, nine homework assignments for submission.

**Text:** Foley, William A. 2000. *Anthropological Linguistics: An Introduction*. Oxford: Blackwell. ISBN 0-631-18603-4 (required); Cutting, Joan. 2002. *Pragmatics & Discourse: A resource book for students* (required).

**215D: Pedagogy of Spoken English (3 units) – Clark**  
**TR 4:30-5:45 p.m.**

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

**Presentation:** Seminar.

**Prerequisites:** None, though successful completion of 110A strongly recommended.

**Requirements:** TBA

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

**220A: Teaching College Composition (4 units) –Clark-Oates**  
**M 6:30-9:20 p.m.**

This course serves as a critical introduction to and engagement with theories, methods, and practices for teaching writing at the college level. The course is designed to encourage students to develop a praxis-oriented approach to teaching and learning in the college-level writing classroom. To do this, students will engage deeply with composition, literacy, learning, and rhetorical theories that inform our field's aspirational and disciplinary vision for the future, reflecting critically on their own experiences as students, tutors, mentors, and teachers, as they develop a dynamic framework using professional, pedagogical, and disciplinary knowledge to inform their course development, curriculum and assignment design, and assessment practices. Moreover, this course will provide opportunities for students to develop critical reflective practices that are integral to growing professionally, to design culturally sustaining curriculum and learning opportunities, to assessing equitably, to connecting deeply with students, and to constructing community with not for their future students.

**Presentation:** Lecture-Discussion (in-person and online), Workshops, Presentation

**Requirements:** Working teaching philosophy, digital teaching portfolio (including a syllabus, lesson plans, assessment plan, and major assignment sequence), blog, and teaching observations

**Texts:** Bean, J. C., & Melzer, D. (2021). *Engaging ideas: The professor's guide to integrating writing, critical thinking, and active learning in the classroom* (3rd ed.). Jossey-Bass/Wiley. Jackson, B. (2020). *Teaching Mindful Writers*. Louisville, CO: Utah State Press.  
**Open Access** Wood, Shane A. (2023). *Teachers Talking Writing: Perspectives on Places, Pedagogies, and Programs*. National Council of Teachers of English; The WAC Clearinghouse.  
<https://wac.colostate.edu/books/swr/talking/>

**230A: Writing Fiction – Ghosal**  
**TR 4:30-5:45 p.m.**

In this course, you will learn to read like a creative writer, reflect on the art of narration, and craft short fiction with attention to elements such as tone, point of view, and voice. While offering exercises and prompts that help you generate new creative work, the course will also require you to be a constructive critic of fiction. You will approach your own and your peers' work as critic/editor during workshop sessions. Aesthetics are informed by cultural and historical concerns. So, our discussions of craft will take into consideration the multiplicity of cultural traditions and understand thematic and formal elements of fiction with reference to sociopolitical milieu.

**Prerequisites:** English 130A for 230 level students.

**Presentation:** Lecture-Discussion-Workshop

**Requirements:** Participation, completing reading assignments, short writing exercises, and polished short stories.

**Texts:** Short stories by a diverse range of authors such as Viet Thanh Nguyen, Rohinton Mistry, Ian McEwan, Attia Hossain, Justin Torres, Namwali Serpell, Angela Carter, Zadie Smith, Carmen Maria Machado, and others (will be made available on Canvas); Ursula Le Guin, *Steering the Craft: A 21st Century Guide to Sailing the Sea of Story* and Charles Johnson, *The Way of the Writer*.

**230D: Meter and Rhythm (4 units) – McKinney**  
**MWF 10:00-10:50 a.m.**

What puts the “hop” in hip-hop? Why does a simple assertion like “I do not like green eggs and ham” continue to delight children? What is the link between poetry and song? This course answers such questions. It will also give you the ability to appreciate the vast majority of poems written in English. Prior to the publication of Milton's *Paradise Lost* in 1667, ALL English poetry rhymed. Prior to Walt Whitman's *Song of Myself* in 1850, there was no such thing as “free verse.” Therefore, to remain ignorant regarding the metrical component of poetry is akin to thinking that Taylor Swift invented rock and roll (and no self-respecting English major can long entertain that illusion). This course is designed for poets and students of poetry alike; it is designed to serve as a bridge between the creative writing and the literature “tracks” in the CSUS English department, to highlight the symbiosis between the study and production of verse, and to demonstrate that knowledge of prosodic principles can greatly enhance one's ability to read and to appreciate poetry. To this end, the course will undertake a prosodic examination of work by poets covered in courses central to our major: Shakespeare, Pope, Keats, Bradstreet, et al., as well as contemporary poets writing in traditional, metered forms: Gioia, Hadas, Wilbur, Turco, et al. The project in this course is to introduce traditional English-language prosodic practice and then to progress to fairly advanced levels of competence in it. The goal is to provide answers to questions most often asked about prosody, not only for the reader uncertain how to hear or perform poems written in meter, but also for the poet attempting to use meter and rhyme as critical resources. The course will include history, theory and practice. Students will be required to write poems in metered forms, but the

evaluation of those poems will be based solely on the technical aspects of meter and form, not on poetic “quality.” Therefore, non-poets need have no fear of failure based on the quality of their verse.

**Prerequisites:** NONE

**Presentation:** *Lecture/Discussion*

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

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

**240U: Nineteenth-Century Texts and Sexuality (4 units) - Toise**  
**W 6:30-9:20 p.m.**

In this course, George Eliot and her novels will become a ‘case study’ for some of the most fraught issues of sexuality of her day, issues she lived out in her body and experience and which become the substance of her extraordinarily complex and subtle novels. Eliot’s persona, her life, and her novels are caught up in deep contradictions about sexuality and, perhaps, female sexuality in particular: she was a female intellectual yet suspicious of feminism; she was emotionally sensitive and tended toward hypochondria yet wrote characters who must overcome their own self-regard; she was deeply concerned with religion and ethics yet lived with a man married to someone else. We will examine how such issues place Eliot at a crucial moment of centuries-long changes in conceptions of gender and sexuality. In this context, we will read about George Eliot’s life, examine four of her most complex and celebrated novels—*The Mill on the Floss*, *Romola*, *Middlemarch*, and *Daniel Deronda*—and examine contemporary writing and thinking about sexuality, language, the body, masochism, ethics, and gender.

**Presentation:** *Seminar/Discussion*

**Requirements:** *Several quotation/questions, paper proposal and short annotated bibliography, presentation, and 15-page seminar paper.*

**Texts:** *George Eliot/Mary Ann Evans—The Mill on the Floss, Romola, Middlemarch, and Daniel Deronda; a George Eliot biography; and a collection of essays/book chapters posted to Canvas that you must have access to during class, either in print or electronically.*

**410A: Writing Center: Internships (4 units) -Laflen**  
**To be Arranged**

English 410A is a course that students take alongside an internship for the University Reading & Writing Center. The course provides students with an opportunity to reflect critically and constructively on their work as an intern. The internship itself must involve substantive work that draws upon the student’s skills, including, but not limited to, tutoring, leading discussions, developing instructional materials, leading class meetings, and responding to student writing. Coursework completed alongside the internship will help students to think about how the internship relates to coursework in English, your professional skills, and your career goals. *Credit/No Credit*  
May be repeated for up to 8 units of credit.

**410B: Internship – ESL Teaching (3 units) - Komiyama**  
**MW 4:30-5:45 p.m.**

Students will serve as interns in an approved ESL course. They will observe the class and assist their mentor teachers (i.e., instructor of record of the ESL course) by helping with small group activities, leading whole group discussions, designing activities, creating materials, etc. (The students’ responsibilities as interns vary, depending on the assigned course and the mentor teacher.) The seminar meetings will provide students with

opportunities to reflect on their experiences as an intern, as well as receive peer feedback on their teaching experiences. Contact [rkomiyama@csus.edu](mailto:rkomiyama@csus.edu) to enroll in the class.

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

**Prerequisites:** *TESOL prerequisites; requires instructor consent.*

**Requirements:** *Semester-long interning in an ESL class; weekly internship log; one discussion leading; one mini-lesson demonstration; one teaching observation on the internship site*

**Texts:** (1) Richards, J. & Farrell, T. (2011). *Practice teaching: A reflective approach*. ISBN-13 978-0-521-18622-3; (2) Scrivener, J. (2012). *Classroom management techniques*. Cambridge: Cambridge University Press. ISBN-13: 978-0-521-74185-9.

**410E: Internship in Teaching Writing (4 units) - Laflen**  
**To Be Arranged**

Students considering a teaching career intern in a composition class in a community college classroom or at Sacramento State, working alongside a mentor teacher. The internship provides students with an opportunity to experience day-to-day life of a composition class and a 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.

English 410E is an online course that students take alongside their internship in a community college classroom. English 410E provides students with an opportunity to reflect critically and constructively on their work as an intern. The internship itself must involve substantive work that draws upon the student’s skills, including, but not limited to, tutoring, leading discussions, developing instructional materials, leading class meetings, and responding to student writing. Coursework completed alongside the internship will help students to think about how the internship relates to coursework in English, your professional skills, and your career goals. *Credit/No Credit*

**410W: Writing Programs Internship 4 units) -Laflen**  
**To Be Arranged**

English 410W is a course that students take alongside a professional writing internship for the campus writing program, the University Reading & Writing Center, the Graduation Writing Assessment Requirement, the Writing Across the Curriculum Program, or an organization that partners with Sac State’s Community Engagement Center. The intent of this experience is to provide graduate students with a venue in which they can apply the skills and the knowledge that they have acquired during their graduate training. English 410W provides students with an opportunity to reflect critically and constructively on their work as an intern. The internship itself must involve substantive work that draws upon the student’s skills, including, but not limited to, writing, editing, proofreading, web design, document production, grant writing, and document analysis. Coursework completed alongside the internship will help students to think about how the internship relates to coursework in English, your professional skills, and your career goals.

*Credit/No Credit*

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

The purpose of ENGL. 500 is to provide administrative assistance and guidance for English MA students on the Literature track who plan to take the Comprehensive Exam in Literature. Students will meet with the Graduate Coordinator on several occasions as a class and, as necessary, via individual meetings, in order to discuss not only the exam itself but the various administrative tasks and obligations that all MA students must complete in order to graduate on time.

**Prerequisites:** Prospective students must have an approved Advancement to Candidacy on file with the Office of Graduate Studies; they must have completed, or be in the process of completing, all graduate coursework during the semester in which they enroll in ENGL 500; and they must have a transcript that includes no more than one grade of Incomplete.

**Presentation:** Lecture.

**Requirements:** Attendance at meetings and access to Canvas.

Suggested Texts for students preparing for the 500 Literature Exam

1. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*, Manchester UP, 2009. ISBN: 9780719079276.
2. Gray, Richard. *A History of American Literature*, Blackwell, 2004. ISBN: 9780631221357. (An alternate text for American historical context is the *Columbia Literary History of the United States*, ed. Emory Elliott et al., Columbia UP, 1998.)
3. Parker, Robert Dale. *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*, 4th edition, Oxford UP, 2019. ISBN: 9780190855697.
4. Poplawski, Paul. *English Literature in Context*. Cambridge UP, 2008. ISBN: 9780521549288
5. Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*, 2nd ed., Routledge, 2006. ISBN: 9780415974103.

**598T: TESOL Culminating Experience (3 Units) -Komiyama**  
**MW 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 electives.

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

**Text:** No book required