The courses outlined in this booklet are subject to change.

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


1X: College Composition Tutorial - Staff
1 unit

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

Corequisite: ENGL 5 or ENGL 5M or ENGL10 or ENGL 10M or ENGL 11 or ENGL 11M
Graded: Credit / No Credit.
Note: May be taken for workload credit toward establishing full-time enrollment status, but is not applicable to the baccalaureate degree.

5: Accelerated Academic Literacies - Staff
3 units

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

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

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

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

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

10: Academic Literacies I - Staff
3 units

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 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 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 - Staff
3 units

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

16: Structure of English - Seo
MW 3:00-4:15pm in-person/face-to-face 3 units

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

20: College Composition II - Staff
3 units

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 or equivalent.
Requirement: A minimum of 5,000 words.
G.E.: Fulfills the second semester composition requirement. (English majors are exempt from the GE requirement; majors take English 120A instead.)

20M: College Composition II (Multilingual) - Staff
MWF 9:00-9:50am   in-person/face-to-face               4 units

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 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)

21: First Year Seminar: Becoming an Educated Person - Staff
TR 3:00-4:15pm   in-person/face-to-face               3 units

Introduction to the meaning of higher education, resources of the University, and skills for lifelong learning. Designed to help students develop academic success strategies and to improve information literacy, intercultural competence, and integrative thinking. Provides students with the opportunity to interact with fellow students and seminar faculty to build a community of academic and personal support, as well as explore gerontological concepts needed to respond to demographic changes in today's world.

General Education Area/Graduation Requirement: Understanding Personal Development E

30B: Introduction to Writing Fiction - Kochai
TR 4:30-5:45pm in-person/face-to-face               4 units

This is a course in writing fiction. We will focus on some of the fundamental craft elements of the short story, including characterization, plot, setting, dialogue, and revision. During the course of the semester, much of our time will be spent close reading and discussing exceptional works of fiction—as well as essays on craft. The rest of our time will be spent applying craft techniques to our own original works of character-based literary fiction, which we will then workshop and discuss. In-class writing exercises, reading responses, and quizzes will be assigned.

Presentations: Lecture-Discussion. Workshop.

Requirements: In-class writing exercises, reading responses, quizzes, and two drafts of a single short story.

Texts: Janet Burroway, Writing Fiction, Tenth Edition; Anne Lamott, Bird by Bird; Some Instructions on Writing and Life; Richard Bausch, The Norton Anthology of Short Fiction: Sixth Edition

30C: Introduction to Writing Poetry - McKinney
MWF 9:00-9:50am in-person/face-to-face               4 units

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).


40A: Introduction to British Literature I - Zarins
On-Line Asynchronous (on Canvas)               3 units

This course will provide an overview of English literary traditions from their origins around 660 up to the 18th century. We will read a variety of texts from each period, which will include Beowulf, The Laís de 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

Texts: The Norton Anthology of English Literature, 10th 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.

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

50A: Introduction to American Literature I - Martinez
On-line Asynchronous               3 units

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. Students will keep an online journal in OneNote and 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.


G.E.: Fulfills Area C2 (Humanities) of GE requirements
G.E: Fu lfills the Writing Intensive requirement

Texts:

Presentation:

Prerequisites:

Completion of Writing Placement for Juniors

Co-requisite:

Writing-Intensive upper-division course.

Text (Recommended):


110P: Second Language Learning and Teaching - Komiyama
MW 1:30-2:45pm in-person/face-to-face 3 units

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 (equivalent).

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

Presentation: Lecture-discussion.

Requirements: Quizzes; online discussions; graded take-home assignments.

**100Q: English Grammar for ESL Teachers** - Clark  
TR 1:30-2:45pm in-person/face-to-face 3 units  
An intensive study of the sentence-level grammar (morphosyntax and syntax) of the English language with special emphasis on the rules and idiosyncrasies of English grammar and vocabulary (i.e., multiword verbs) that baffle English Language Learners. Students will have an advanced knowledge of English grammar upon successful completion of this course. And yes, phrase-structure trees will be drawn.

**Presentation:** Lecture and endless drawing of phrase-structure trees.  
**Requirements:** 2 midterms, final exam, one minor assignment and one major assignment. Much ungraded tree homework.  

**110A: English Grammar for ESL Teachers** - Clark  
TR 10:30-11:45am in-person/face-to-face 3 units  
A course designed to equip elementary school teachers with necessary knowledge regarding the development of oral language and literacy skills in young children. We will cover four general topic areas: language acquisition, the teaching of reading, language variation (dialects), and specific issues and literacy acquisition and the second language learner.

**Prerequisite:** Completion of Writing Placement for Juniors.  
**Presentation:** Lecture-discussion.  
**Requirements:** Three examinations, three minor assignments, three major assignments.  
**Texts:** Moustafa, *Beyond Traditional Phonics;* Course Reading Packet.

**116B: Children's Literary Classics** - Zarins  
TR 9:00-10:15am in-person/face-to-face 3 units  
In this class that meets on campus twice a week, we will study a variety of children's books targeted toward different ages (from ages 0 to 18, though the focus will be on K-6 readers). Be prepared to read roughly a novel a week. Despite the wide range of these readers and the fact that the texts span the early 20th century to the present, several tenets will make the diversity of texts cohere: (1) children's literature is just as complex as literature for adults—to be sure, there are books for entertainment for all age groups, but also books to encourage deep thinking (which we'll focus on primarily); (2) every child deserves to see themselves in the pages of a book, and it is important to see how children are represented in literature; (3) conversely, or complementarily, every child deserves access to seeing other places, times, and cultures; (4) books are springboards for important conversations and invitations to wonder; (5) complexity of thought/content is matched by complexity of craft and structure; how something is said matters as much as what is said. Throughout the semester, class discussions, extensive projects, the Writing Partners Program (in which we write letters to elementary students), and additional assignments, this course aims to satisfy two kinds of students, those who enjoy reading children's books for their own sake, and those who seek to bring literature alive to children.

**Prerequisite(s):** Successful completion of at least 60 units (junior standing).  
**Presentation:** Lecture-discussion.  
**Requirements:** Several short writing assignments, midterm paper, final paper, class presentation, quizzes; several community engagement projects including writing to children.  

**120A: Advanced Composition** - Ghosal  
TR 12:00-1:15pm in-person/face-to-face 4 units  
In this course, we will discuss the status and function of "literary criticism" at present. Literary criticism is one example of the broader field of research and writing. Key questions we will consider include: What is the role of the critic today? What methods of analysis and inquiry do contemporary critics use? In what ways do ethics, aesthetics, and politics inform one another in literary criticism? How does contemporary "public criticism" (criticism for a general audience) and "academic criticism" relate to one another?

To address these questions, we will spend the first half of the semester studying three works of fiction focused on the urgent themes of immigration, human rights, and war. Each of these fictions published has garnered critical acclaim and we will read critical commentaries about them. Students will, then, write an essay for a general readership (public) about one of these texts with the goal of submitting it to a premier magazine. In the second half of the course, students will write an academic paper comparing any two of the texts.

**Prerequisite:** Completion of Writing Placement for Juniors.  
**Presentation:** Lecture-Discussion.  
**Requirements:** Quizzes, response papers, one piece of public criticism and one academic essay.  

**120A: Advanced Composition: Contemporary Satire** - Kochai  
TR 3:00-4:15pm in-person/face-to-face 4 units  
This is an intensive writing workshop focused on contemporary satirical literature. Students will engage in a writing process that will include feedback from peers and the instructor. Over the course of the semester, we will read, analyze, discuss, and research varying forms of satirical literature, including satires of war, race, capitalism, authoritarianism, and American life, in general. Texts will vary in terms of genre, period, subject matter, and country of origin. They may include the short stories of George Saunders, the films of Armando Iannucci, and a variety of political sketches and articles. By the end of the class, students will learn how to devise and define a research topic and perform research in the library databases. They will be able to describe and discuss rhetorical techniques used in satirical literature. Assignments will include short papers, peer reviews, pop quizzes, a research prospectus, and a research paper.

**Prerequisite:** Completion of Writing Placement for Juniors.  
**Presentation:** Lecture-Discussion.  
**Requirements:** In-class participation, three short papers, three peer reviews, a research prospectus, a research paper, and pop quizzes (as necessary).  
**Texts:** Will include Jonathan Culler’s *Literary Theory: A Very Short Introduction* (1997), and Omar El Akkad’s *American War* (2017) as well as select essays on the art of criticism.
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.

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

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

**Requirements:** Paragraph Assignments. Research Essay. 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. Cescardi; MLA Handbook Ninth edition (2017); Joseph Harris, Rewriting: How to do things with texts (2017); Canvas Reader (to include critical essays and theoretical sources)
120R: Topics in Rhetoric - Mendoza
MW 4:30-5:45pm in-person/face-to-face 4 units

Social Justice as Rhetorical Practice

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

The focus of this course will be on the ways that rhetorical practices enable, build, or constrain social justice and social justice movements. In essence, we will focus on coalitions, models of justice, scholarship about social justice, and the discourse and rhetorical practices that defines social justice and social movements.

Requirements:
- Weekly reading responses, research presentation, multimodal project, curated portfolio
- Participation, regular reading and writing events, and part of some texts via streaming services.

125E: Academic Reading & Writing in a Second Language - Komiyama
MW 12:00-1:15pm in-person/face-to-face 3 units

This course helps prospective teachers to better understand the unique needs of second language students. The course will cover second language pedagogy and its theoretical underpinnings, with particular emphasis on the teaching of reading and writing for academic purposes. Practical skills covered will focus on the particular needs of second language readers and writers, for instance, how to help them to read more efficiently and with greater comprehension, and how to write more fluently and accurately in ways that meet the needs and expectations of the academic discourse community.

Requirements:
- Graded exercises, online quizzes, a lesson-planning project, a reflective concept-mapping task

121: Writing Center Tutoring - Dunn
1 unit

One-on-one tutoring in writing and reading 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

125A: Literature and Film for Adolescents - Fanetti
MW 3:00-4:15pm in-person/face-to-face 4 units

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.

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

120X: MLA and APA Style Guides - Hayes
Asynchronous on-line 1 unit

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

130D: Meter and Rhythm - McKinney
MW 10:00-10:50am in-person/face-to-face 4 units

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 addresses these 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
Requirements: NONE
Presentation: Lecture/Discussion.
Requirements: Reading Quizzes; Response Papers; Midterm; Final Exam; Performance/Staging Project; and a researched Annotated Bibliography assignment linked to character analysis.

Texts: Russ McDonald, The Bedford Companion to Shakespeare (2nd Edition, Bedford/St. Martin’s 978-0312248802); Machbeth (Foiger/Simon & Schuster 978-0743477109); King Lear (Penguin 978-0143128557); Antony and Cleopatra (Modern Library/Random House 978-0812969184); Measure for Measure (Bedford/St. Martin’s 978-0312395063); Cymbeline (Oxford 978-0199536504); King John/Henry VIII (SIgnet 978-0451529237).

150P: American Gothic
- Swee
TR 1:30-2:45pm in-person/face-to-face
4 units
With its representations of howling wilderness, rapacious colonizers, dusky “savages,” child-tormenting witches, and a wrathful God overseeing the whole affair, American literary history, it has been said, begins in a Gothic mode. In this course, we will explore the origins and development of the Gothic in colonial, nineteenth- and twentieth-century U.S. literature. After sampling representations of the various terrors posed by life in colonial North America, we will trace the continuing horrors posed by such specters as the forest, fanaticism, sexual repression, social injustice, technology, isolation, and plain-old bad parenting. Our study will feature spine-tingling short stories, novels, and poetry, and visual materials, such as art, architecture, and film. As we investigate representations of terrifying, uncanny, and supernatural phenomena in U.S. culture, we will examine the ways in which literary depictions of horror rehearse our individual and cultural fears about sexuality, race, disease, violation, rebellion, madness, and death, and we will inquire into that thrill of macabre pleasure that attends the exploration of the darker side of life.

Presentation: Lecture-discussion.
Requirements: Analytical essays, in-class midterm and final, and a creative project.

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.


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

Fantasy from the Margins

170A: Fantasy - Fanetti
MW 6:00-7:15pm in-person/face-to-face 4 units
Fantasy from the Margins

James Baldwin and Toni Morrison are two of the most prominent and globally renowned writers in the American and African American literary traditions. This major African American Authors course examines race, class, gender, sexuality, and religion, in the work of Baldwin and Morrison. We begin with Baldwin’s semi-autobiographical bildungsroman Go Tell it on the Mountain (1953) and enter the Pentecostal black church in 1930s Harlem. Then we jump to Paris with Baldwin’s Go Tell it on the Mountain (1953). We meet David, a young white man, and where we will explore complex representations of sexuality, social alienation, and identity politics. Moving from Baldwin’s realism, the course then turns to Morrison’s second and third novels, Sula (1973), Song of Solomon (1977) where we analyze magical realism, oral mythic histories, and new perspectives on the plurality of black experiences. Lastly, the course equips students with the reading, writing, and critical thinking skills necessary to analyze the legacies of slavery and Jim Crow segregation that we encounter textually, and how and to what extent race, gender, and language intersect in the authors’ conception of black aesthetics.

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

Requirements: Active participation, Reading Responses, Midterm Essay, Final Essay

Texts: James Baldwin’s Go Tell it on the Mountain (1953), James Baldwin’s Giovanni’s Room (1956), Toni Morrison’s Sula (1973), Toni Morrison’s Song of Solomon (1977)

185E: Chicana/Latina Women Writers - Martinez
TR 12:00-1:15 in-person/face-to-face 4 units
SISTERS OF THE ‘80s

“They will not know I have gone away to come back. For the ones I left behind. For the ones who cannot out.”

– Sandra Cisneros, The House on Mango Street

For this course, we will take hold of the voice of Esperanza Cordero, the young protagonist from Cisneros’s coming-of-age novel, The House on Mango Street (1984), whose name means hope. She is one of the earliest representations of Gloria Anzaldúa’s famous theorizing around la mestiza consciousness. Our pursuit will be to examine how Cisneros, among other Chicana and Latina writers, evolves a language of her own to articulate the brown female experience. Cisneros’s re-formulation of Virginia Woolf’s “a room of one’s own” dares to reimagine a transformative and redemptive potential for la Chicana and la Latina. Rooted in what José Esteban Muñoz calls a theorizing of “critical hope or an educated desire,” which is “an active refusal and salient demand for something else,” what might we uncover around hope and refusal in the emerging voices of Chicana/Latina women writers of the 1980s? The women who ventured into literary space to begin contemplating aspects of culture, politics, escape, and the souls of brown women? In the selected texts (ranging from memoir to letters to poetry to essays to fiction to plays), we will grapple with a discourse of brown feminism and a collection of voices writing toward a collective brown female political consciousness.

Presentation: Lecture. Discussion. Workshop
Requirements: Mid-Term Essay. Final Research Essay. Portfolio Project

Texts: Lorna Dee Cervantes, Emplumada (1981); Cherrie Moraga, Loving in the War Years (1983); Sandra Cisneros, The House on Mango Street (1984); Helena Maria Viramontes, The Moths and Other Stories (1985); Denise Chávez, The Last of the Mensa Girls (1986); Ana Castillo, The Mixquiahuala Letters (1986); Gloria Anzaldúa, Borderlands/La Frontera (1987)
Coursework completed alongside the internship will help students to think critically and constructively on their work as an intern 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. Interns are required to spend 150 hours over the course of the semester on the job, not including time spent preparing logs, reports, or other materials required for academic credit. 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.

198T: Senior Seminar - Oscar Wilde
- Toise
MW 12:00-1:15pm in-person/face-to-face

“Poetry.” Since Arnold Bennet made this observation nearly a century ago, the situation has only gotten worse in the United States. But why is this the case? Basically, the answer can be found in our educational system, in the way poetry is “taught,” or to put it more aptly, “ruined,” for most students. As poet Billy Collins notes, “High school is the place where poetry goes to die.” This course will examine the ways in which poetry was killed for you (assuming that it was), and then it will demonstrate that the fault is not with poetry, we will examine a wide range of poems that offer the permission to be anti-poetic: poetry can be irreverent, funny, and ostensibly nonsensical. Poetry of this kind has been around for over a century, and after this class you will wish you had been exposed to it sooner. You will see why so many American students have poetry phobia, and you will even have the opportunity to realize that you, too, can be a maker of poems. We will focus primarily on the work of Dean Young (1955-2022), a poet whose work is populist, anti-academic, and dispersive. Above all, Young’s poetics call for “recklessness” and a disdain for craft. But how can recklessness guide the poet, the artist, and the reader into art, and how can it excite in us a sort of wild receptivity, beyond craft? This course will examine Young’s poetry and poetics, noting its lineage in the so-called “New York School” of poets/painters, as well as French surrealism, tracing its influence upon other contemporary poets, and applying the principles of “recklessness” to your own poems and essays.

Prerequisites: Engl 120A, with a C- or better
Presentation: Lecture-discussion, workshop.
Requirements: Quizzes on assigned readings, essays, research paper, and participation in workshop.
Texts:
- The Art of Recklessness: Poetry as Assertive Force and Contraction, by Dean Young; Bendier, by Dean Young; The Resistance to Poetry, by James Longenbach

198W/410W: Writing Programs Internship
- Dunn
TR 4:30-5:45 and To Be Arranged

4 units

This course provides students with an opportunity to reflect critically and constructively on their work as an intern 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. Interns are required to spend 150 hours over the course of the semester on the job, not including time spent preparing logs, reports, or other materials required for academic credit. 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.

198X: Senior Portfolio
- Various Instructors
Asynchronous On-line

2 units

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

198X: Senior Portfolio
- Various Instructors
Asynchronous On-line

2 units

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

198T: Black Speculative Fiction
- Montgomery
TR 12:00-1:15pm in-person/face-to-face

4 units

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 Isaiah Lavender dubs the “counterfactual ethnoscapes” in Colson Whitehead’s postmodern novel that blends sf, hard-boiled detective fiction, and satire, titled The Intuitionist (1999), and 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, with a C- or better
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
200A: Methods and Materials of Literary Research - Fanetti
MW 4:30-5:45pm in-person/face-to-face 4 units

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)
- Larsen, Nella. Quicksand.
- Other readings as assigned; available on Canvas.

200D: TESOL Research Methods - See
MW 6:00-7:15pm in-person/face-to-face 3 units

Students will explore research design for quantitative and qualitative research in second language acquisition (SLA), develop the ability to read second language acquisition research critically, survey a variety of research perspectives in current SLA research, and write a research proposal.

Presentation: Lecture-discussion
Prerequisites: None
Requirements: Course project, response papers, article presentation, and take-home final.

Texts:

210B: Sociolinguistics and TESOL - Clark
TR 4:30-5:45pm in-person/face-to-face 3 units

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, and the socially-embedded pragmatics of interaction in the target culture.

Prerequisites: ENGL 110A, ENGL 110P, ENGL 110Q, ENGL 120A.
Requirements: Midterm, final exam, major semester project involving the tapping of real-time, face-to-face conversation, nine homework assignments for submission.

Text:

220A: Teaching College Composition - Hayes
MW 6:00-7:15pm in-person/face-to-face 4 units

This course is designed to help prepare students to teach college composition. The course will focus on the study of writing pedagogies that A) meet the needs of a diverse population of students, B) develop writing skills that endure beyond the composition classroom, and C) empower the student to write with their own voice in a variety of communities.

220R: Topics in Rhetoric - Mendoza
MW 4:30-5:45pm in-person/face-to-face 4 units

Social Justice as Rhetorical Practice

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

The focus of this course will be on the ways that rhetorical practices enable, build, or constrain social justice and social justice movements. In essence, we will focus on coalitions, models of justice, scholarship about social justice, and the discourse and rhetorical practices that defines social justice and social movements.

Presentation: lecture, discussion, workshops, project presentations
Requirements: weekly reading responses, research presentation, multimodal project, curated portfolio

Text:

230D: Meter and Rhythm - McKinney
MWF 10:00-10:50am in-person/face-to-face 4 units

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
410E: Internship in Teaching Writing - Dunn
To Be Arranged 4 units

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

410W/195W: Writing Programs Internship - Dunn
To Be Arranged 4 units

This course provides students with an opportunity to reflect critically and constructively on their work as an intern 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. Interns are required to spend 150 hours over the course of the semester on the job, not including time spent preparing logs, reports, or other materials required for academic credit. 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.

500: Culminating Experience - Sweet
W 6:30-9:20pm  in-person/fame-to-face 2 units

Completion of a thesis, project, comprehensive examination. To register for English 500, submit a “Permission to Enroll in 500” form, which can be found on the English Department Canvas site: https://csus.instructure.com/courses/63359/pages/graduate-ma-forms. The form must be submitted no later than the second week of the Spring 2023 semester. For students preparing to take the Comprehensive Examination in Literature: this class will meet occasionally before the exam in November. During class meetings we will discuss the exam format and strategies for studying. These meetings are solely for those 500 students who are studying for the comprehensive exam in literature. Students studying for the Comprehensive Examination in Creative Writing should contact the creative-writing faculty. Those students working on theses and projects should register for 500 but need not attend class meetings.


598T: TESOL Culminating Experience - Seo
TR 4:30pm-5:45pm  in-person/fame-to-face 3 units

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