



English Department Course Description Booklet - Fall 2026



Department of English

Fall 2026 Course Descriptions

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

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

NOTE: English 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.

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 1A 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 1A of the GE Requirement*

10: Academic Literacies I (3 units) -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 1A of the GE Requirements.*

16: Structure of English (3 units) - Seo MW 4:30-5:45pm

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, 5M, 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, 5M, 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 MW 3:00-4:15p.m.

This course is designed for students who want to learn the elements of writing short fiction, screenwriting and playwriting. 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*

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 18th 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*, volumes A and B). I will order the discounted ABC package, but you only need A and B. Please do purchase/rent the Norton, or navigating the class without a proper book 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 3B (Humanities) of 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 a midterm and final exam.

Presentation: Asynchronous. Recorded Lectures. Canvas Activities.

Requirements: Midterm. Final

Texts: Toni Morrison, *A Mercy* (2008); Derrick R. Spire, *The Broadview Anthology of American Literature: Beginnings to Reconstruction*, Volumes A and B (2022, Broadview Press)

G.E.: Fulfills Area 3B (Humanities) of GE requirements

61: Reading Rhetorically (3 units) - Hayes

MW 3:00-4:15pm

Students will 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. The course guides students as they develop reading and writing strategies that contribute to rhetorical awareness and flexibility.

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. The variation across gaming communities becomes particularly clear when we compare communities built around different types of games, for example video gaming communities, tabletop roleplaying game communities, card game communities, and board game communities.

Presentation: Discussion, Workshops, Presentations

Texts: *Reading Rhetorically*, Fourth Edition by John C. Bean, Virginia A. Chappell, and Alice M Gillam

G.E.: Fulfills Area 3B (Humanities) of the GE requirements

65: Intro to World Literatures in English (3 units) -Montgomery

TR 4:30-5:45pm

This course serves as an introduction to modern postcolonial literature and theory. Reading novels, short stories, and essays from postcolonial Africa, India, the Caribbean, and the U.S., we examine the relationship between nationalism, migration, and literary form, tracking the shift from realism to postmodernism and magic realism. How do contemporary writers decolonize the mind? In a rapidly globalizing world, what place do national identities have, if any? How do we define 'traditional' and 'modern' in a time of fluid identities? How are these ideas of tradition gendered and why? We will also look at how postcolonial texts circulate in the West, as exotic commodities, or as sites of resistance, and explore how they challenge reductive discourses of the clash of civilizations and new forms of colonialism and racism.

Presentation: Lecture and Lecture-Discussion.

Requirements: Lecture, Discussion, Close Readings, midterm and final paper

Texts: May include Gabriel Garcia Márquez's *Love in the Time of Cholera*, Edwidge Danticat's *The Farming of Bones*, Jhumpa Lahiri's *The Namesake*, Chimamanda Ngozi Adichie, *Purple Hibiscus*. A Canvas Reader (critical essays, and theoretical sources).

G.E.: Fulfills Area 3B (Humanities) of the GE requirements.

96R: Reading and Writing Rhetorically (3 units) -Staff

TR 1:30-2:45pm

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. The course guides students as they develop reading and writing strategies that contribute to rhetorical awareness and flexibility. Students apply these skills through a series of writing projects.

Prerequisites: Completion of ENGL 5 or ENGL 5M OR ENGL 11 or ENGL 11M or equivalent with a C- or better; sophomore standing (must have completed 30 units prior to registration)

G.E.: Fulfills Area 3B (Humanities) and Second Semester Composition

96W: Reading and Writing Rhetorically (3 units) -Staff

MW 3:00-4:15pm

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.

Prerequisites: Completion of ENGL 5 or ENGL 5M OR ENGL 11 or ENGL 11M or equivalent with a C- or better; sophomore standing (must have completed 30 units prior to registration)

G.E.: Fulfills Area 3B (Humanities) and Second Semester Composition

98: Intro to Film Discourse and Analysis -Staff

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

An introduction to cinematic vocabulary, film history, and film analysis. Through this introduction, students will learn how to write about and analyze film. The course prepares students for upper division work in

film studies and cultural analysis. The course includes a significant research and/or creative project.

109M: Writing for GVAR Placement (Multilingual) (3 units) - Staff
MW 12:00-1:15pm

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 GVAR Portfolio, from which they will receive a GVAR Placement.

Prerequisites: ENGL20 (or a comparable course) with a C- or better

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

Prerequisite: ENGL 20 (or a comparable course) with a C- or better

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

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

Prerequisite: Completion of WPJ.

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

110A: Linguistics and the English Language (3 units) - Komivama
MW 1:30-2:45pm

English 110A is an introductory course for students who have no previous formal studies in modern linguistics. This course is designed to acquaint students—especially those who wish to teach English—with the ways language operates, focusing on the subareas of linguistics that are most relevant for classroom teachers. Major topics covered in the course include phonetics, phonology, morphology, morphophonology, and syntax. Whenever relevant, language acquisition and social patterns of language use will also be discussed. English 110A is required for the English Subject Matter Program, TESOL Minor, and TESOL Certificates. It is a prerequisite for the TESOL MA Program.

Presentation: Lecture-discussion.

Prerequisites: None, but English 16 or 110J is recommended.

Requirements: Graded exercises; two mid-term exams; final exam

Text: Justice, P. W. (2004). *Relevant Linguistics* (2nd ed.). Stanford, CA: CSLI Publications (Recommended)

110B: History of the English Language (3 units) - Clark
TR 12:00-1:15pm

A survey of the linguistic and social history of the English language, tracing it from its misty Proto-Indo European origins, through its arrival on the British Isles (Old English), its absorption of Old French-speaking Vikings (Middle English), to its becoming the most widely spoken language of the world. Costumes optional.

Presentation: Lecture-discussion.

Requirements: Assignments, examinations.

Possible Texts: Fennell, Barbara. *A History of English*; Algeo, John and Carmen Acevedo Butcher. *Workbook: Problems for The Origins and Development of the English Language* 7th edition (earlier editions will also work)

110P: Second Language Learning and Teaching (3 units) - Komivama
TR 4:30-5:45p.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: (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 -Heather
MW 3:00-4:15p.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.

Texts: Required: Cowan, R. (2008). *The Teacher's Grammar of English*. ISBN: 978-0521809733; Recommended: Biber, Conrad, & Leech. (2002). *Longman Student Grammar of Spoken and Written English*. ISBN: 978-0582237261

116A: Studies in Applied Linguistics (3 units) - Clark
TR 10:30-11:45am

This course is 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 literary acquisition and the second language learner. Prerequisite: Completion of Writing Placement for Juniors.

Prerequisites: Completion of the WPJ or a C- or better in ENGL 109W/109M

Presentation: Lecture-discussion.

Requirements: Nine deliverables. Three of them count 15% of the final grade, two of them count 10% and four count 5%.

Texts: Online free of charge.

116A: Studies in Applied Linguistics (3 units) - Heather
TR 4:30-5:45p.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 the WPJ or a C- or better in ENGL 109W/109M

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

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) - Staff

TR 10:30-11:45am

Intensive writing workshop in which student writing is the focus. Students will engage in a writing process that will include feedback from peers and the instructor throughout the process. This writing process may occur in a variety of rhetorical situations and genres. Through reflection on their writing products and processes, students will gain an awareness of themselves as writers. By the end of the course students will complete an extensive research project and a guided project focused on academic inquiry.

Prerequisites: Completion of WPJ or a C- or better in ENGL 109 M/W

120A: Advanced Composition (4 units) - Staff

MW 6:00-7:15p.m

Intensive writing workshop in which student writing is the focus. Students will engage in a writing process that will include feedback from peers and the instructor throughout the process. This writing process may occur in a variety of rhetorical situations and genres. Through reflection on their writing products and processes, students will gain an awareness of themselves as writers. By the end of the course students will complete an extensive research project and a guided project focused on academic inquiry.

Prerequisites: Completion of WPJ or C- or better in ENGL 109 M/W

120A: Advanced Composition: The Harlem Renaissance (4 Units) -

Montgomery TR 3:00-4:15pm

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 in the discipline of Literature. The different kinds of writing exercises 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 WPJ or C- or better in ENGL 109 M/W.

Presentation: Lecture-discussion

Requirements: Critical and reflection essays, three short papers, a research prospectus, and a research paper.

Texts: Jean Toomer, *Cane* (1923); Nella Larsen, *Quicksand* (1928); George Schuyler, *Black No More* (1931); and Graff, Gerald and Cathy Birkenstein, *They Say, I Say: The Moves That Matter in Academic Writing*.

120R: Topics in Rhetoric (4 Units) - 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 critical hope and feminist rhetorics.

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, Rebecca 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 recapture and reclaim feminist rhetoric to understand the possibility of critical hope, exploring the connection between memory and hope, amnesia and despair. We will also research and write rhetorical biographies focused on the way feminist activists, artists, educators, politicians, and community leaders use rhetoric to do hope.

Prerequisites: Completion of the WPJ or a C- or better in ENGL 109M/W

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.

Possible 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.; Enoch, Jessican & Jordynn Jack (Eds) (2019). *Retellings: Opportunities for Feminist Research in Rhetoric and Composition Studies (Lauer Rhetoric and Composition)*. Salt Lake, UT: Parlor Press.; Royster, J.J., & Kirsch, G.E. *Feminist rhetorical practices, New horizons for rhetoric, composition, and literacy studies*. Carbondale, IL: Southern Illinois University Press, 2012.; 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.

GE: Writing Intensive Graduation Requirement (WI)

120T: Technical Writing (4 Units) - Staff

Asynchronous Online

Teaches students the skills of a technical communicator capable of translating information created by technical experts for non-expert readers, whether those are business decision makers or members of the public. Focuses on how technical communication is different from academic styles and introduces students to the current writing challenges and practices. Prepares students to craft messages using ever-changing and increasingly powerful, integrated media.

Prerequisite: Completion of Writing Placement for Juniors or ENGL 109M/109W.

GE: Fulfills the Writing Intensive requirement

121: Writing Center Tutoring (1 unit) - Laflen

To Be Arranged

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.

125F: Teaching Oral Skills (3 units) -Clark
TR 3:00-4:15p.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*

130B: Intermediate Poetry Writing (4 units) - McKinney
MWF: 9:00-9:50a.m.

The primary focus of this class will be honing your craft in a workshop setting by engaging with the “nuts and bolts” of writing, the techniques, choices, and strategies that will allow you to continue to explore your poetic voice. We will cover a wide range of contemporary poetry in order to learn about and explore the formal elements necessary for successful poetic composition. Along with paying careful attention to the effective use of image, metaphor, line break, sound, shape, and voice in poems, we will also be particularly interested in working within both established and invented forms. This focus on form will give us a better understanding of the various writers we will be reading and will help workshop participants to explore the power and necessity of limitation in their own work.

Prerequisites: *None but ENGL 30A or ENGL 30C encouraged*
Presentation: *Quizzes/Lecture/Discussion/Workshop*
Texts: *The Poet's Companion: A Guide to the Pleasures of Writing Poetry, Ed. Addonizio & Laux; Outside; The Goat, Christine Neuman*

130D: Meter and Rhythm (4 units) - McKinney
MWF 11:00-11:50am

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*

130F: Writing for Television (4 units) - Williams
MW: 12:00-1:15p.m.

This class will introduce students to the craft of television writing. Students will learn how to pitch an original television series and how to write a television pilot. This course will have a strong emphasis on rewriting. We will analyze modern television shows and discuss what makes them successful. 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 television show.

Requirements: *Quizzes, in-class writing assignments, a television treatment, a pitch, the first act of a pilot, weekly reading, weekly writing assignments*
Presentation: *Lecture, discussion, workshop*
Texts: *The pilot scripts we will be reading this semester will be provided free on Canvas.*

130R: Playwriting (4 units) - Williams
MW: 1:30-2:45p.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*
Texts: *The Elaborate Entrance of Chad Deity, Kristoffer Diaz; Slave Play, Jeremy O. Harris; Fences, August Wilson*

English 140F. British Literature, 1660-1780 (4 Units) -Gieger
MW 3:00-4:15p.m.

Our focus for this course will be “Satire and Sentiment,” and we will look at works from this “Golden Age of Satire” (1660s-1730s) but also note how literature across the whole era witnesses the economic, cultural, political, ethical, and psychological changes of “the long eighteenth century, moving toward something more resembling our modern world. We will read across genres: poetry, drama, periodical essays, diaries/narratives/letters, and prose fiction/novels. Authors/texts to be read include John Wilmot, the Earl of Rochester (bawdy satires on King Charles II and Restoration England); John Dryden (*Absalom & Achitophel*); Aphra Behn (*The Lucky Chance*); Jonathan Swift (*Gulliver's Travels*: this famous fantastical novel celebrates its 300th anniversary this year, 1726-2026!); Alexander Pope (*The Rape of the Lock*); Joseph Addison and Sir Richard Steele (essays from *The Spectator*); John Gay (*The Beggar's Opera*); Lady Mary Wortley Montagu (“The Reasons That Induced Dr. Swift to Write a Poem Called the Lady’s Dressing Room”); Eliza Haywood (*Fantomina*); Henry Fielding (*The Tragedy of Tragedies*); Anne Finch (poems and fables); Thomas Gray (*Elegy Written in a Country Churchyard*); Samuel Johnson (essays); Oliver Goldsmith (*The Deserted Village*); Frances Brooke (*The Excursion*); and Richard Brinsley Sheridan (*The School for Scandal*).

Presentation: *Lecture-Discussion*
Requirements: *Weekly reading responses; reading quizzes; in-class midterm and final exam; creative projects; longer paper with research.*

Texts: *The Broadview Anthology of British Literature (2nd edition), vol 3 [the Restoration & 18th Century] (Broadview ISBN: 978-1-55481-047-5); Behn, The Rover and Other Plays (Oxford UP ISBN: 978-0-19-954020-4); Swift, A Modest Proposal and Other Satirical Writings (Dover ISBN: 978-0-486-28759-1); Gay, The Beggar's Opera (Dover ISBN 978-0-486-40888-0 — this text not needed if you have an access code to the Broadview anthology above: John Gay's play is included in the Broadview online); Brooke, The Excursion (University Press of Kentucky ISBN: 978-0-8131-0881-0)*

ENGL 140I. British Romanticism (4 units) – Cope
Asynchronous Online

This online asynchronous course examines Romanticism (c. 1776–1837), one of the most transformative movements in British literary history. Emerging amid major political and social upheaval – including the American and French Revolutions, industrialization and the rise of modern democracy – the period marks a shift from eighteenth-century restraint and didacticism to emotional intensity, sincerity and the centrality of the individual imagination. The course is built around fully produced Camtasia lectures that integrate audio, visual analysis and on-screen text, allowing students to engage closely with the language of the poems as it is examined in real time. Authors studied include Mary Wollstonecraft, Edmund Burke, William Blake, Charlotte Smith, William Wordsworth, S. T. Coleridge, Percy Shelley, John Keats and Felicia Hemans. All readings are provided as PDFs, though students are encouraged to purchase the assigned text.

Prerequisites: *None*
Presentation: *Asynchronous Online.*

Requirements: *Weekly quizzes, a midterm and a final exam, all administered via Canvas. The midterm and final will include written components in the form of identification questions. A small number of discussion posts will also be required over the course of the semester.*

Text: *The Norton Anthology of English Literature, Vol. D: Romanticism, 11th ed. (2024). ISBN: 9781324062677.*

145C. Shakespeare — Later Plays (4 units) –Gieger
T 6:30-9:20p.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* (2nd 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. Be prepared as well to read aloud in class (to grow more comfortable with speaking and listening to Shakespearean English). 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/Staging Project; Midterm; Final Exam; and a researched Annotated Bibliography assignment linked to character analysis.*

Texts: *Russ McDonald, The Bedford Companion to Shakespeare (2nd 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).*

150P. The American Gothic (4 units) – Staff
TR 3:00-4:15pm

Explores American works written in the Gothic mode. In novels, captivity narratives, short stories, and poetry, we will investigate representations of terrifying, uncanny, and supernatural phenomena. As we trace the development of the Gothic mode in American literature, we will examine how narratives and poetic depictions of horror rehearse our individual and cultural fears about sexuality, race, violation, rebellion, madness, and death, and we will inquire into that thrill of macabre pleasure that attends the exploration of the darker side.

English 170I. Introduction to Tragedy (4 units) –Gieger
MW 6:00-7:15p.m

An examination of and readings in works of dramatic tragedy. The course will focus on the formal and thematic concerns of the genre, taking up topics such as the individual and the community, justice vs. revenge, the tragic flaw (?), women's lives and tragic roles, the inescapable past, guilt and penance, family tragedy, tragi-comedy/black comedy, etc. We will keep the question of the social function of tragedy before us as we survey a variety of works written and performed in differing periods and locales. We will start with Greek tragedies and come back throughout the semester to play texts that return to, revise, update these ancient stories and their themes. We will end with some plays that suggest moving on, moving forward from tragedy. There will be a lot of reading (some one-act plays but many full-length), but drama can read more quickly, and, as always, it's great stuff. Be prepared to read aloud in class! You are welcome to find older (cheaper!) editions of our plays (online and via used bookstores). Some of the texts we study may feature moments of violence, profanity, and/or explicit sexuality. Plays to be read will likely include: Aeschylus, Agamemnon; Sophocles, Oedipus the King; Euripides, Medea; Henrik Ibsen, Hedda Gabler; George Bernard Shaw, Mrs. Warren's Profession; Anton Chekhov, Three Sisters; Lillian Hellman, The Little Foxes; Tennessee Williams, The Glass Menagerie; Arthur Miller, All My Sons; Lorraine Hansberry, A Raisin in the Sun; Adrienne Kennedy, A Movie Star Has to Star in Black and White; Beth Henley, Crimes of the Heart; August Wilson, The Piano Lesson; Craig Lucas, Reckless; Eliana Pipes, Dream House; and, for Greek myths, Edith Hamilton, Mythology: Timeless Tales of Gods and Heroes.

Presentation: *Lecture/Discussion*
Prerequisites: *WPJ or a C- or better in ENGL 109M/W*
Requirements: *Midterm, final exam, weekly response papers, quizzes, creative projects, longer essay (with draft and peer-review workshop)*

Texts: *Six Great Modern Plays (Random House ISBN: 9780440379843); Moses Hadas, ed., Greek Drama (Signet ISBN: 9780553212211); Hamilton, Mythology: Timeless Tales of Gods and Heroes (Grand Central Publishing ISBN: 9780446574754); Adrienne Kennedy, In One Act (U of Minnesota P, 9780816616923); Ibsen, Hedda Gabler (Dover ISBN: 9780486264691); Lillian Hellman, The Little Foxes (Dramatist's Play Service ISBN: 9780822206774); Lorraine Hansberry, A Raisin in the Sun (Vintage/Random House ISBN: 9780679755333); August Wilson, The Piano Lesson (Samuel French ISBN: 978-0573704741); Beth Henley, Crimes of the Heart (Dramatists Play Service ISBN: 978-0822202509); Eliana Pipes, Dream House (Samuel*

French ISBN: 978-0573710094); Craig Lucas,
Reckless (Dramatist's Play Service ISBN:
9780822209379)

GE: *Fulfills Writing Intensive Requirement*

170N – Narrative Poetry (4 units) – McKinney
MW 12:00-1:15p.m.

This course will focus on epic poems in western literary history from Homer (8th century BC) to Alice Notley (1945-2025). Through lecture and class discussion, we will explore a variety of aspects of poetic narratives including myths, themes, methods of composition, social and material culture, and history. A narrative is a story, and one way to think of epic poems is to think of them as novels in verse form. This course closes the gaps in students' cultural literacy by familiarizing them with the famous poems to which other writers constantly allude. Furthermore, the sequence of poems studied will demonstrate how each successive author was inspired by his epic predecessors and tried to both honor and outdo them (or in the case of Alice Notley, subvert the entire male epic tradition).

Presentation: *Lecture-discussion*

Requirements: *Response log, quizzes, midterm, and final.*

Texts: *The Iliad, Homer (Robert Fagles translation); The Aeneid, Virgil (Robert Fagles translation); The Inferno, Dante (John Ciardi translation); Paradise Lost, John Milton (Norton Critical Edition); The Rime of the Ancient Mariner, Samuel Taylor Coleridge; The Descent of Alette, Alice Notley*

180B: Forms of African-American Fiction (4 Units) – Montgomery
TR 12:00-1:15pm

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 Brandon Taylor, *Real Life*). 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 con-temporary moment. In an effort to critically map the trajectories of contemporary African American literature we will be interrogating not only the historical and political contexts of the works, but also the ways in which issues of gender, sexuality, and class specifically inform the works. Key questions for the course are: 1) Does literature have a distinctive social purpose? and What makes a text "black"? 2) What does it mean to write about resistance and revolution, even when the outcomes are considered unsuccessful? 3) How does race play a determinative role in culture? 4) How do race, class, gender, and sexuality interact in African American literature?

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

Prerequisites: *Completion of Writing Placement for Juniors or ENGL 109W/109M*

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

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*

GE: *Fulfills the Writing Intensive Requirement*

180L. Chicano Literature (4 units) – Martinez
TR 6:00-7:15pm

THE SOULS OF BROWN FOLK

This course examines the culture, politics and souls of brown folk in Chicano literature. It takes its inspiration from W.E.B Du Bois's book title while engaging Gloria Anzaldúa's claim that a "new mythos" of belonging can only occur through "a massive uprooting of dualistic thinking in the individual and collective consciousness." Rooting her call in Du Bois's theory of double consciousness and José Esteban Muñoz's feeling brown (a mode of brown politics about survivability) we will trace the dynamics of cultural separation as they occur between racialized subjects and communities of color in autobiographies, especially those that narrate social mobility through educational achievement. How is this uprooting experience staged in stories of the learning self, not in a context of shared cultural revolution, but through deeply self-reflective moments of non-recognition in which the "I" is caught between nostalgia for heritage and desire for racial mobility. We will define an ethics of brownness and examine how mobile racial and gendered subjects negotiate terms of "authenticity" as they move between marginalized ethnic identities (unauthentic citizen/American) and enshrined models of national identity (authentic citizen/American). Framing the course with Anzaldúa, Muñoz, and Du Bois, we will reflect on classic texts to examine genre and contextualize several authors, through whose works we will follow how structures of discrimination and institutions of privilege sustain and break communities on the cultural path toward "Americanness."

Presentation: *Lecture. Discussion. Workshop.*

Prerequisites: *Completion of Writing Placement for Juniors or ENGL 109W/109M*

Requirements: *Writing Activities. Research Essay. Independent Project.*

Texts: *Gloria Anzaldúa, Borderlands/La Frontera: The New Mestiza (1987); Rudolfo Anaya, Bless Me, Ultima (1972); John Rechy, City of Night (1963); Oscar Zeta Acosta, The Autobiography of a Brown Buffalo (1972); Richard Rodriguez, Hunger for Memory: The Education of Richard Rodriguez (1982); Sandra Cisneros, The House on Mango Street (1984); Canvas Reader (Essays, Short Stories)*

G.E. *Fulfills the Writing Intensive Requirement*

190Q: LGBTQ Literature (4 units) – Toise
TR 1:30-2:45pm

From the 18th-century's Anne Lister to the more recent Heated Rivalry, we'll explore a dazzling array of texts, identities, and theories. We'll use Eve Kosofsky Sedgwick's concept of "reparative" readings—practices of reading that acknowledge pleasure and replenish the self—as a jumping off point for understanding the ways we are drawn to these texts and analyzing their effects. We will also make a point of examining both the affinities and tensions between theories of lesbian, gay, bisexual, trans*, and queer readings. Readings to include Rachel Reid's *Heated Rivalry*, Paul Mendez's *Rainbow Milk*, *The Secret Diaries of Miss Anne Lister*, Nella Larsens's *Passing*, Jordy Rosenberg's *Confessions of the Fox*, Margaret Douaihy *Scorched Grace: A Sister Holiday Mystery*, and Santiago Jose Sanchez's *Hombrecito*. Other readings may include: Luce Irigaray, Willa Cather, Sigmund Freud, Susan Stryker, Audre Lorde, Grace Lavery, Judith Bulter, José Esteban Muñoz, Guy Hocquenghem, Michel Foucault, Ocean Vuong, and Monique Wittig. Some readings will include sexually explicit language.

NOTE: *190Q can be an elective for graduate students on the English MA/Lit track and students in the Composition, Rhetoric, and Professional Writing MA; please check with your graduate coordinator.*

Presentation: *Lecture-discussion.*

Requirements: *Weekly reading quizzes, three shorter papers (approx.. 3 pages each); final paper of approximately 6-8 pages, and a portfolio project.*

Texts: *Douaihy, Margaret. Scorched Grace: A Sister Grace Mystery. Gillian Flynn Books, 2024. ISBN: 978-1638930983.; Larsen, Nella. Passing. Signet, 2021. ISBN: 9780593437841.; Lister, Anne. The Secret*

Diaries of Miss Anne Lister, Book 1. Little Brown, 2012. ISBN: 978-1844087198.; Mendez, Paul. *Rainbow Milk*. Anchor Books, 2020. ISBN: 978-0593313077.; Reid, Rachel. *Heated Rivalry*. Carina Press, 2023. ISBN: 978-0369748898; Rosenberg, Jordy. *Confessions of the Fox*. One World, 2019. ISBN: 9780399592287.; Sanchez, Santiago Jose. *Hombrecito*. Riverhead Books, ISBN: 978-0593542200; Additional readings on Canvas.

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.

198T: Senior Seminar (4 units) - Clark-Oates MW 1:30-2:45 p.m.

In this seminar, we will explore the intersection of rhetoric, public memory, and civic identity/democratic participation by chasing answers to the following questions: What is rhetoric and how does it mediate our experiences in public spheres? How do public memories, through monuments, museums, commemoration (memory sites)—both static and participatory—construct these public spheres? And how do these public spheres, as sites of rhetorical persuasion, circulate ideals and values across time, inviting and denying democratic participation?

We will examine the notion of public/cultural memory, framing our understanding of it as being irrevocably influenced by rhetoric, identities, technologies, and access, thus impacting how we participate as citizens in public spheres, to understand its influence over democratic participation.

To apply your learning, you will design a seminar project focused on a significant historical or current event that has been memorialized (a "memory site") to understand its history, rhetorical framing, and rhetorical significance in constructing public/cultural memory. In short, you are inquiring about the persuasive prowess of public/cultural memory in opening or closing opportunities for civic agency and democratic participation in the 21st century.

Prerequisites: ENGL 120A and a minimum of 90 units

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.*

Possible Texts: *Dickinson, G., Blair, C., and Ott, B.L. (Eds.) (2010). Places of public memory: The rhetoric of museums and memorials. Tuscaloosa, AL: The University of Alabama Press.; Haskins, E.V. (2015). Popular memories: Commemoration, participatory culture, and democratic citizenship. Columbia, SC: University of South Carolina Press.; Weiser, M.E. (2017). Museum Rhetoric: Building Civic Identity in National Spaces. University Park: PA: Penn State University Press.*

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

This senior seminar focuses on a selection of the major novels and poetry of Thomas Hardy. Thomas Hardy is one of the greatest writers in the English language, producing outstanding novels, poems, short stories and essays. The course will enable students to analyze his literary techniques, to appreciate the social context of his novels and to enrich their understanding of the qualities that make his peerless work endure. We will explore four novels that Hardy classified as "novels of character and environment," Far from the Madding Crowd (1874), The Return of the Native (1878), The Woodlanders (1887) and Tess of the d'Urbervilles (1891). Hardy's description emphasizes a central theme recurring in these works: the relationship of the individual to his or her social context and to the natural world. We will consider how Hardy explores these relationships across his novels. We will also read a selection of Hardy's poetry, which will be provided to students as PDF files.

Prerequisites: ENGL 120A and a minimum of 90 units

Presentation: *Lecture-Discussion.*

Requirements: *In-class writing quizzes, an in-class written midterm and final exam and a variety of in-class writing exercises (individual and group) throughout the semester.*

Texts: *(1) A notebook and writing utensil. (2) Hardy, Thomas. Far from the Madding Crowd. Edited by Robert C. Schweik. 2nd ed. Norton, 2007. ISBN: 9780393928280. (3) Hardy, Thomas. The Return of the Native. Edited by Phillip Mallett. 2nd ed. Norton, 2006. ISBN: 9780393927870. (4) Hardy, Thomas. The Woodlanders. Edited by Simon Gatrell. Oxford University Press, 2005. ISBN: 9780199538614. (5) Hardy, Thomas. Tess of the D'Urbervilles. Edited by Scott Elledge. 3rd ed. Norton, 1990. ISBN: 9780393959031. (Not the fourth edition!)*

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

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

Presentation: *Asynchronous; online, self-directed*

Prerequisites: *None*

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

Texts: *Online course reader*

Credit/No Credit

200A: Methods and Materials of Literary Study (4 units) - Toise TR 4:30-5:45pm

This class will have three components designed to introduce graduate students to literary studies: theory, research, and writing/revising.

In the first component, we'll read *The Turn of the Screw*, by Henry James, and *Passing*, by Nella Larsen. (Buy the Norton Critical editions listed below because selections from the supplemental materials in those editions will be part of the required readings). We'll have paired readings of essays from one specific theoretical approach (deconstruction, psychoanalysis, etc) about both James's and Larsen's texts: we'll see two essays from each approach side by side. This work will be aided by readings from Peter Barry's *Beginning Theory* (and some additional readings on Canvas). In the second component, students will choose a period and theoretical approach which will serve as the basis for an annotated bibliography (ex. psychoanalytic approaches to literary modernism). This research will lead to the third component, where students workshop an essay that makes use of the criticism and approaches that we've read. We'll use Claire Kehrwald Cook's *Line by Line* to help us with the editing, reviewing, and revising process. For their portfolio project, students will put together a teaching portfolio/demo.

Presentation: Seminar.

Requirements: Several shorter synthesis papers, an approximately 25-entry annotated bibliography, a longer essay that makes use of contemporary criticism with drafts, and a portfolio project.

Texts: Peter Barry. *Beginning Theory* (University of Manchester Press; isbn 978-1-5261-2179-0); Peter Filene, *The Joy of Teaching* (University of North Carolina Press; isbn 978-0-8078-5603-1); Claire Kehrwald Cook, *Line by Line: How to Edit Your Own Writing* (Houghton Mifflin; isbn 9780395393918); Henry James, *Turn of the Screw*. Norton Critical Edition, ed. J. Warren (WW Norton; isbn: 978-0-393-42037-1); Nella Larsen, *Passing*. Norton Critical Edition, ed. Carla Kaplan (WW Norton: isbn 978-0-393-97916-9). Additional readings on Canvas.

200D: TESOL Research Methods (3 Units) -Heather
TR 6:00-7:15pm

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

Presentation: Lecture-discussion

Requirements: Course project, weekly journal assignments, group presentation, take-home final.

Texts: Mackey, A. & Gass, S.M. (2015). *Second Language Research*, 2nd ed. Mahwah, NJ: Erlbaum. ISBN: 978-1138808560, McKay, S.L. (2006). *Researching Second Language Classrooms*. Mahwah, NJ: Erlbaum. ISBN:0-8058-5340-5, Galvan, J.L. & Galvan. (2017). *Writing Literature Reviews*, 7th ed. Glendale, CA: Pycszak. ISBN: 978-0415315746

215A: Reading/Vocabulary Acquisition (3 units) - Komivama
MW 4:30-5:45pm

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

Presentation: Seminar.

Requirements: Graded exercises; a project that involves classroom visits, teacher interviews, and/or tutoring an L2 reader; a take-home exam; a theme-based reading unit development

Prerequisites: See TESOL prerequisites.

Texts: (1) Grabe, W. & Stoller, F. (2019). *Teaching and Researching: Reading* (4th Ed.). Pearson; (2) Zimmerman, C. B. (2008). *Word Knowledge*. Oxford

University Press. (3) A set of book chapters and articles provided through Canvas.

215C: Pedagogical Grammar for TESOL (3 Units) -Seo
TR 4:30-5:45pm

This course will focus on English grammar with an emphasis on points that are problematic for ESL students. Topics will include the theory and practice of teaching/learning grammar; review of the syntactic structures of English; discourse constraints on sentence-level grammar; and textbook evaluation with respect to grammar teaching. The course is required for the TESOL M.A. and recommended for the TESOL Certificate (Option B).

Presentation: Lecture-discussion and workshop.

Prerequisites: See MA TESOL prerequisites. Students should have taken ENGL 110Q.

Requirements: Lesson plans, presentations, textbook review, tutoring, final project.

Possible Texts: Folse, K. (2016). *Keys to teaching grammar to English language learners: A practical handbook* (2nd ed.). Ann Arbor: University of Michigan Press. Nassaji, H., & Fotos, S. (2011). *Teaching grammar in second language classrooms: Integrating form-focused instruction in communicative context*. New York: Routledge.

220A: Teaching College Composition (4 units) - Haves
MW 6:00-7:15pm

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.

Readings and discussion will explore how the history of Composition Studies has shaped the discipline, theory, and pedagogy. Students will compose a teaching portfolio that includes a teaching philosophy, a syllabus, a writing assignment sequence, and an assessment plan.

Presentation: Discussion, Workshops, Presentations

Requirements: Teaching Observations, Weekly Journals, Teaching Portfolio Project

Texts: *First-Year Composition: From Theory to Practice* (Lauer Series in Rhetoric and Composition) by Deborah Coxwell-Teague (Editor), Ronald F. Lunsford (Editor); *Dynamic Activities for First-Year Composition* by Michal Reznicki (Editor), David Coad (Editor); *Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom* (Third Edition) by John C. Bean & Dan Melzer

220R: Topics in Rhetoric (4 Units) - 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 critical hope and feminist rhetorics.

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, Rebecca 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 recapture and reclaim feminist rhetoric to understand

the possibility of critical hope, exploring the connection between memory and hope, amnesia and despair. We will also research and write rhetorical biographies focused on the way feminist activists, artists, educators, politicians, and community leaders use rhetoric to do hope.

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.*

Possible 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.; Enoch, Jessican & Jordynn Jack (Eds) (2019). Retellings: Opportunities for Feminist Research in Rhetoric and Composition Studies (Lauer Rhetoric and Composition). Salt Lake, UT: Parlor Press.; Royster, J.J., & Kirsch, G.E. Feminist rhetorical practices, New horizons for rhetoric, composition, and literacy studies. Carbondale, IL: Southern Illinois University Press, 2012.; 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.*

230D: Meter and Rhythm (4 units) - McKinney
MWF 11:00-11:50a.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.

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

240R: Charles Dickens (4 units) - Toise
T 6:30-9:20pm

“I LIKE BIG BOOKS, AND I CANNOT LIE . . .”. Reading *Dombey and Son*, *Bleak House*, *Little Dorrit*, and *Great Expectations*, we’ll examine Dickens’s life, his achievements, and his cultural context. With these texts, and additional readings on Canvas, we’ll study the ways Dickens transforms the Victorian media industry and the way his novels interrogate and re-imagine Britain’s ideas about power, nation, gender, and literacy at a crucial moment in the British history. Given that three of our literary texts are 900+ pages each, we’ll think about what it means to read these novels and the ‘world building’ that goes into that kind of narrative. We’ll think about narrative with an eye to understanding how affect and emotions work for characters and readers in a way that makes the categories of gender, class, status, nationality and emerge as powerful experiences of the self. This focus will require historical readings as well as theoretical accounts of narrative, psychoanalysis, affect, and gender.

Presentation: *Seminar.*

Requirements: *Approximately 8 quotation-questions, paper proposal/abstract, short annotated bibliography of five sources, draft of final paper, 15-page final seminar/research paper, and portfolio project.*

Texts: *Charles Dickens. Dombey and Son. Penguin Classics. ISBN: 9780140435467; Bleak House. Penguin Classics. ISBN: 9780141439723; Little Dorrit. Penguin Classics. ISBN: 9780141439969; Great Expectations. Penguin Classics. ISBN: 9780143106272. Additional readings on Canvas.*

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.

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

ENGL 500: Culminating Experience (2 units) - Cope

ENGL 500 is the two-unit culminating experience course required for all MA students. To be eligible to enroll in ENGL 500, students must meet the following requirements:

1. Have an approved Advancement to Candidacy on file with the Office of Graduate Studies. Students must submit the Advancement to Candidacy application (an OnBase form) no later than one semester prior to enrolling in ENGL 500.
2. Have completed, or be in the process of completing, all graduate coursework during the semester of enrollment.
3. Have no more than one grade of Incomplete on the transcript.

To enroll in ENGL 500, students must first obtain permission from the English Graduate Coordinator, who will review eligibility. Permission is requested by submitting a "Permission to Enroll in 500—Exam" form to the Department. Once submitted, the form is routed to the Graduate Coordinator. After approval, Department staff will enroll the student in ENGL 500. Students may not self-enroll in the course.

Students enrolled in ENGL 500 will meet with the Graduate Coordinator during several scheduled meetings. Dates and times will be listed in the syllabus, which is published on Canvas at the beginning of the semester. These meetings cover the protocol, length and format of the comprehensive examination, as well as any workshops and forms that are required of all students in their semester of graduation. For additional information on the nature of the comprehensive examination, consult the document on the department website entitled "ENGL 500: Frequently Asked Questions."

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