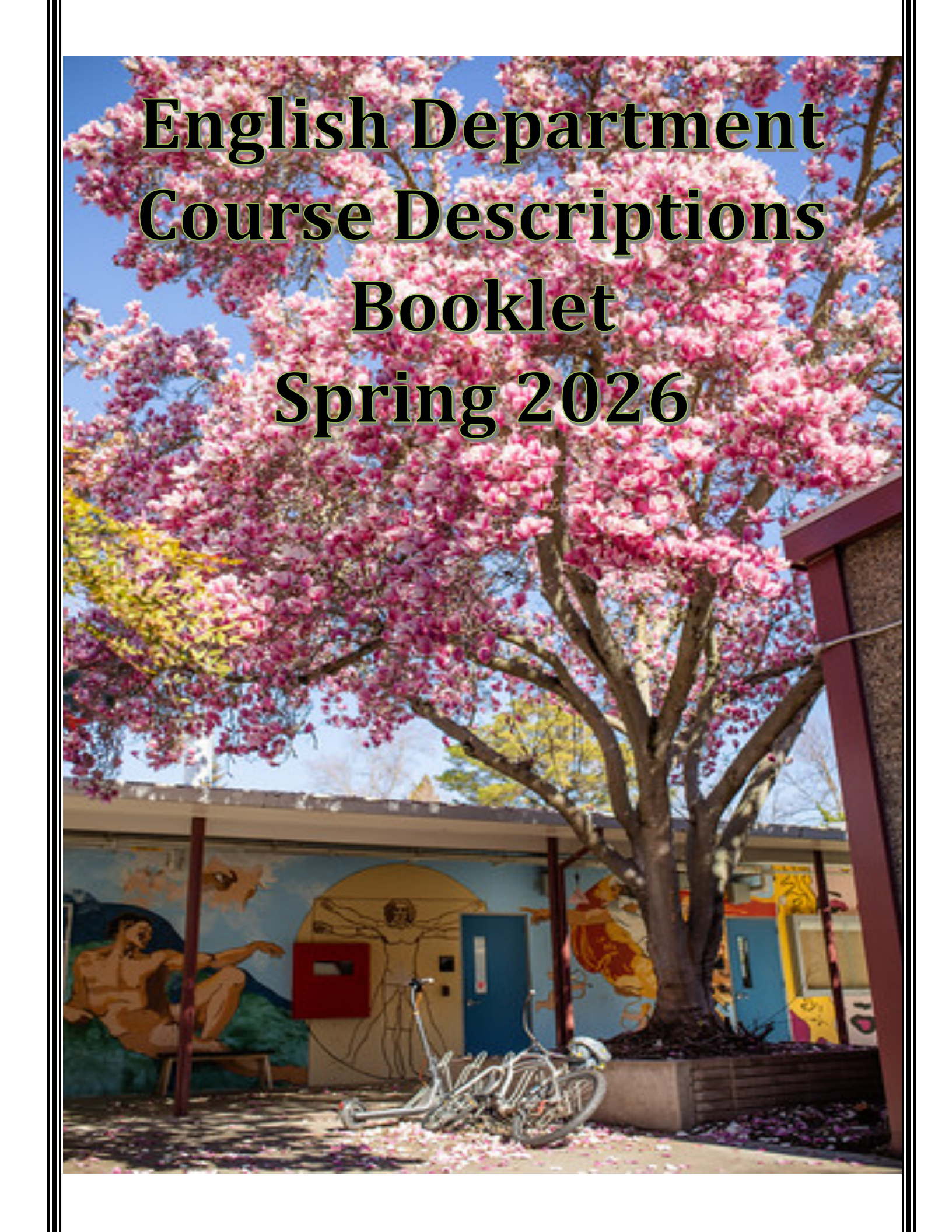


The background image shows a large, mature tree with dense pink blossoms, likely cherry blossoms, in full bloom. The tree is positioned in front of a building with a light blue facade. On the building's wall, there are several murals, including one of a seated figure and another of a standing figure with arms outstretched. A blue door is visible on the building. In the foreground, a silver bicycle is parked on a paved area. The ground is covered with fallen pink petals. The sky is a clear, bright blue.

English Department Course Descriptions Booklet Spring 2026

Department of English

Spring 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 1X, 5, 5M, 10, 10M, 11, 11M, 15, 20, 20M, 60, 60M, 85, 86, 87, 109M, 109W, and 109X cannot be counted toward the English Major, English Minor, or the English Single Subject Waiver.

1X: College Composition Tutorial (1 unit) - Staff

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

Corequisite: ENGL 5 or ENGL 5M or ENGL 11 or ENGL 11M

Note: May be taken for workload credit toward establishing full-time enrollment status, but is not applicable to the baccalaureate degree. **Graded: Credit / No Credit.**

5: Accelerated Academic Literacies (3 units) - Staff

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

Requirements: Must write a minimum of 5000 words.

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

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

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

Requirements: Must write minimum of 5000 words.

G.E.: Fulfills area A2 of the GE Requirements.

16: Structure of English (3 units) - Seo

MW 4:30-5:45 p.m. WebOnline

This course will introduce important terms, concepts, rules, and usages of traditional grammar and help students build foundational knowledge in understanding traditional grammar. Students will practice applying the knowledge at both the sentence level and discourse level.

Presentation: Lecture-discussion

Requirements: Quizzes, two midterm exams, final exam, projects

Text: Altenberg, E. P. & Vago, R. M. (2010). *English Grammar: Understanding the Basics*. Cambridge University Press.

20: College Composition II (3 units) - Staff

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

Prerequisite: 30 units and a grade of C- or better in ENGL, 5, 10/11, or equivalent.

Requirement: A minimum of 5,000 words.

G.E.: Fulfills the second semester composition requirement. (English majors are exempt from the GE requirement; majors take English 120A instead.)

30B: Introduction to Fiction Writing (4 Units) - Williams

MW 12-1:15p.m.

This class will consist of reading, writing and commenting on peer work. Students will work on plot, dialogue, descriptive passages and character sketches with the goal of learning to write substantial short stories. The class will culminate in students producing a portfolio of writing assignments and several short stories, which have been revised and workshopped.

Presentation: Lecture, discussion and workshop

Requirements: Weekly quizzes, in-class writing assignments, and multiple drafts of two short stories

Texts: Anne Lamott's *Bird by Bird: Some Instructions on Writing and Life*; *On Writing Short Stories*, edited by Tom Bailey (Second Edition)

(Please, Note: Some of the stories we will study feature moments of violence, profanity, & gay/straight sexuality.)

40B: British Literature II (3 units) - Cope

This online asynchronous course introduces students to a variety of British literary texts from the late eighteenth through the twentieth century. Most of these texts are lyric poems, one is a late Victorian novel – *Jude the Obscure*, by Thomas Hardy (1895) – and the remaining few texts are portions of prose essays. Students will gain an awareness of the different literary genres and the fundamental characteristics of Romantic, Victorian and twentieth-century literature and culture. The course will focus on how and to what extent literature privileges the revolutionary and creative artist (often associated with early Romanticism), the social and political responsibilities of authors (often associated with mid-Victorian texts) and the sense of disillusionment and disintegration that emerged after the reign of Victoria and intensified during and after the First and Second World Wars.

Presentation: *Asynchronous Online*
Requirements: *multiple-choice weekly reading quizzes; weekly online lectures; a midterm examination; a cumulative final examination*

Texts—BOTH REQUIRED:

1. Hardy, Thomas. *Jude the Obscure*. Edited by Ralph Pite. 3rd ed., Norton, 2016. ISBN: 9780393937527.
2. Greenblatt, Stephen et al., editors. *The Norton Anthology of English Literature*. Shorter Eleventh Edition, vol. 2, Norton, 2024. ISBN: 9781324062981.

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

50B: Introduction to American Literature II (3 Units) -Martinez

Commencing at the end of the Civil War (1861-1865) and extending into the present-day, this online course examines major literary developments in the literature of America. Students will read a selection of works, including poetry, short stories, and novels. The course is guided by two seminal thinkers from across the literary arch that we will examine: Frederick J. Turner's famous essay on "The Significance of the Frontier in American History" (1893), and Louise Erdrich's famous essay, "Where I Ought to Be: A Writer's Sense of Place" (1985). In the writings of our selected authors, we find that "stubborn American environment," as Turner calls it, where "the bonds of custom are broken and unrestraint is triumphant" and where "each frontier did indeed furnish a new field of opportunity." Across this landscape, too, Erdrich prompts us to ask, "[I]f not a shared sense of place, what is it then that currently provides a cultural identity?" Our readings will draw upon diverse and distinct voices that intend to offer a broader understanding of how we conceive America's literary heritage, as well as America's literary mappings.

Presentation: *Asynchronous. Recorded Lectures. Canvas Activities*
Requirements: *Author Profiles (5). Midterm Exam. Final Exam.*
Texts: *Tentative Authors: Kate Chopin, The Awakening (1899); Willa Cather, My Antonia (1918); Zora Neale Hurston, Their Eyes Were Watching God (1937); Rudolfo Anaya, Bless Me, Ultima (1972); Junot Díaz, Drown (1996)*

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

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

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 García Márquez's Love in the Time of Cholera, Edwidge Danticat's The Farming of Bones, Jhumpa Lahiri's The Namesake, Toni Morrison's Sula. A Canvas Reader (critical essays, and theoretical sources).*

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

105: Film Theory and Criticism (4 units) - Staff
MW 3:00-4:15 p.m.

Survey of film theory focusing on Auteurism, Class, Expressionism, Formalism, Genre, Gender, Narratology, Neorealism, Phenomenology, Post Structuralism, Psychoanalysis, Realism, Semiology, Structuralism and Third Cinema.

Prerequisites: *None, Intro to Film Studies highly encouraged*

Presentation: *Screening of films, discussions, lectures.*

109M: Writing for GWR Placement (Multilingual) (3 units) - Staff

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

Prerequisites: *English 20 with a C- or better*

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

Prerequisite: *English 20 with a C- grade 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 Writing Placement for Juniors.*

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

110A: Linguistics and the English Language (3 Units) - Heather
MW 3:00-4:15 p.m.

English 110A is a survey course in modern linguistics for students who have had no previous formal studies in linguistics. Topics include description of English sounds (phonetics) and sound patterns (phonology), the structure of words (morphology), sentence structure (syntax), meaning (semantics and pragmatics), language acquisition, and social patterns of language use.

Presentation: *Lecture-discussion.*

Prerequisites: *None, but English 110J, 110Q, or 16 highly recommended.*

Requirements: *Quizzes, homework, online discussions.*

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

110J: Traditional Grammar and Standard Usage (3 Units) - Seo
MW 12:00-1:15 p.m.

Using a combination of lecture, exercises in and out of class, quizzes, and exams, this course will cover basic concepts in traditional grammar and usage: the parts of speech, the types of phrases, clauses, and sentences, their various functions, and the conventions of standard written English. While this course will include a unit on how to respond to errors in student writing, its focus is not "how to teach" grammar; instead, the goal is to provide future teachers with a foundational knowledge of those formal aspects of the English language that are important in English classes, including grammar, punctuation, and writing.

Presentation: *Lecture, in-class group work, discussion.*

Requirements: *5 quizzes, 1 midterm, 1 project, 1 final exam*

Texts: Barry, A. K. (2002 or 2012). *English Grammar* (2nd or 3rd ed.). Upper Saddle River: Prentice Hall.

110P: Second Language Learning and Teaching (3 units) - Komivama
TR 12:00-1:15 p.m.

This course will introduce students to the major theories and issues in second language acquisition, as well as the theories and assumptions underlying historical and current trends in second language pedagogy. The materials and activities introduced in class will focus on the acquisition and teaching of English as a second/foreign language, in particular. Because the content of this course assumes some prior knowledge of linguistics, it is recommended that students have completed or are currently enrolled in English 110A: Linguistics and the English Language (or equivalent).

Presentation: Lecture-discussion.

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

Requirements: Project 1; Project 2 (which involves teaching demonstration); two exams; online posts.

Texts (Recommended): (1) Lightbown, P. M. & Spada, N. (2021). *How Languages Are Learned* (5th Ed.). ISBN 978-0194406291; (2) Larsen-Freeman, D. & Anderson, M. (2011). *Techniques and Principles in Language Teaching* (3rd Ed.). ISBN 978-0194423601.

116A: Studies in Applied Linguistics (3 units) - Heather
TR 12:00-1:15 p.m.

This course introduces applied linguistics to future elementary school teachers. We will explore multiple aspects of English phonology, morphology, syntax, and semantics as preparation for an integrated exploration of first and second language acquisition, language variation, and literacy development. Evaluation will include classroom examinations; students will also undertake a detailed analysis of children's literacy development.

Prerequisite: Completion of Writing Placement for Juniors.

Presentation: Lecture-discussion.

Requirements: Examinations, one major assignment.

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

116B: Children's Literary Classics (3 units) - Staff
TR 9:00-10:15 a.m.

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

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

Presentation: Lecture-discussion

120A: Advanced Composition (4 Units) - Staff

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.

Prerequisite: Completion of Writing Placement for Juniors.

120C: Beyond the Literacy Myth (4 units) -Clark-Oates

MW 6:00-7:15 p.m.

Our overarching goal in this course will be to critically examine how individuals and communities use literacy to navigate their daily lives, to enact identities, construct relationships, and configure worlds. We will also interrogate why some literacies are recognized and celebrated and other are policed and silenced. Our thinking beyond the literacy myth will be rooted in the ideas that "texts are socially constructed from particular perspectives," "the ways we read text are never neutral" (NCTE, 19) and that language and literacy practices are organized by linguistic and racial hierarchies. We will ground our learning in foundational scholarship in literacy studies to build a conceptual framework for our writing and research. This will also help us critically examine the pervasive myths of literacy. We will then read ethnographic, archival, and case study research that illuminates how localized literacy practices have been used to challenge social, economic, and political inequities and injustices. We will identify key concepts and ideas that emerge from these texts to understand everyday literacy practices (e.g., language in-use) for constructing counterstories, for navigating unjust systems. We will also explore our own literacy practices within our respective communities.

Prerequisites: Junior standing; a WPJ Portfolio score or ENGL 109M or ENGL 109W or ENGL 20 or ENGL 120A

Presentation: Lecture, presentations, discussions

Requirements: You will critically engage with texts through blogs and discussions, design presentations, develop multimodal projects, and design a seminar project. As a 4-unit course, you will also engage in an independent project.

Prospective Book List:

Kiera, V. (2019). *Writing for love and money: How migration drives literacy learning in transnational families*. Oxford, UK: Oxford University Press.

Devereux Ramirez, C. (2023). *Occupying our space: The mestiza rhetorics of Mexican women journalists and activists, 1875-1942*. Tucson, AZ: University of Arizona Press.

Epps-Robertson, C. (2018). *Resisting Brown: Race, literacy, & citizenship in the heart of Virginia*. Pittsburgh, PA: University of Pittsburgh Press.

Miller, E. (2022). *What it means to be literate: A materiality approach to literacy after aphasia*. Pittsburgh, PA: University of Pittsburgh Press.

G.E.: Fulfills Writing Intensive Graduation Requirement

120P: Professional Writing (4 Units) - Laflen
T 6:30-9:20 p.m.

This course will introduce you to professional writing genres such as reports, proposals, presentations, letters, and memos; to professional writing style; and to research approaches and methods useful for professional writers, including logic and the effective use of quantitative information. The course will focus on equipping you with strategies to edit and revise your work to meet the standards of professional communication. Given the nature of professional writing, the course will involve both individual and collaborative work.

You will gain real-world experience as a professional writer during a semester-long research project. You will create a professional portfolio with the samples you produce for this project.

Prerequisites: Completion of Writing Placement for Juniors

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

Required Texts: We will use open-access textbooks that are available online including:

Business Writing for Everyone by Arley Cruthers;
Howdy or Hello? Technical and Professional Communication, 2nd edition, by Matt McKinney,
Kalani Pattison, Sarah LeMire, Kathy Anders, and
Nicole Hagstrom-Schmidt

Other readings will be provided via Canvas

G.E.: Fulfills Writing Intensive Graduation Requirement

120X: MLA and APA Style Guides (1 unit) - Various Instructors
Asynchronous Online

During this online, independent course, students will learn how to format papers, cite sources, and integrate in-text citations into their work according to MLA and APA formatting and style guides.

Requirements: weekly reading, quizzes, midterm exam, final exam

Texts: *MLA Handbook*, 9th edition; *APA Publication Manual*, 7th edition

121: Writing Center Tutoring (1 unit) - Laflen

One-on-one tutoring in reading and writing at the University Writing Center. Student writers will meet with assigned tutor an hour a week. Topics could include understanding assignments, prewriting, revising, reading strategies, editing strategies, integrating research, etc. Students must sign up for a regular tutoring session time during week two of the semester at the University Writing Center. **Credit/No Credit**

Note: May be repeated for credit.

125E: Academic Reading & Writing in a Second Language (3 units)
- Komivama

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

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.

Presentation: *Lecture/discussion.*

Requirements: *Graded exercises; one online quiz; a lesson-planning project; a reflective concept-mapping task*

Texts: *(1) Nation, I. S. P. (2021). Teaching ESL/EFL Reading and Writing (2nd ed.). (2) A set of book chapters and articles provided through Canvas.*

130C: Special Topics in Poetry (4 Units) -Staff

TR 12:00-1:15 p.m.

Provides students with further opportunity to refine their poetic craft beyond the levels achieved in 30C and 130B. Emphasizes further experimentation with meters, verse forms, and figures of speech as well as questioning the "rules" of poetry and encouraging students to blur or defy the boundaries of genre. Focal points for analysis and discussion will be poems and essays by contemporary poets of various aesthetic orientations, as well as work produced by members of the class.

130F: Writing for Television (4 Units) - Williams

MW 4:30-5:45 p.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.

Prerequisites: *NONE*

Presentation: *Lecture, discussion, workshop*

Requirements: *Online quizzes, television treatment, a story pitch, the initial pages of an original television pilot, weekly writing assignments, weekly reading*

Texts: *The pilot scripts we will be reading this semester will be provided for free on Canvas.*

(Please, Note: Some of the films we will study feature moments of violence, profanity, & gay/straight sexuality.)

130S: Advanced Screenwriting (4 Units) - Williams

MW 1:30-2:45 p.m.

This course will focus on completing a first draft of a screenplay for a feature film. This course will have a strong emphasis on rewriting. There will be lectures, class workshops, peer reviews, and individual writing assignments. **(This class will be taught for beginners as well. Email the instructor for a permission number for the course.)**

Prerequisite: *ENGL 130J, ENGL 130F or consent of instructor.*

Presentation: *Lecture, Discussion, Workshop*

Requirements: *Test, in-class writing assignments, multiple drafts of an original screenplay*

Texts: *The screenplays we will be reading this semester will be provided for free on Canvas.*

(Please, Note: Some of the films we will study feature moments of violence, profanity, & gay/straight sexuality.)

145A: Chaucer – Canterbury Tales (4 Units) - Zarins

TR 10:30-11:45 a.m.

This course will introduce students to Geoffrey Chaucer's great fourteenth-century poem—what might be the first road trip story in English literature—and the ways it thinks about power, authority, gender, society, and the pursuit of art and truth. We will supplement our reading with primary texts by classical and medieval authors, as well as secondary readings and audio and film clips, retellings, and studies of medieval manuscripts and facsimiles. We'll write traditional essays but also experiment with our own creative retellings. With his tales ranging from scandalously offensive to enchanting, Chaucer will make you laugh and think.

Prerequisite(s): *Willingness to read Chaucer in the original Middle English, willing to read out loud in class even if your Middle English sounds like Swedish Chef*

Presentation: *Lecture/Discussion*

Requirements: *Papers, Creative Retellings, Voice journals, Quizzes*

Texts: *Chaucer's Canterbury Tales (complete edition by Norton—I will make you buy the paperback—no ebooks in this class—too bad!); other supplementary texts TBA—email me if you want to know titles in advance*

150B: American Romanticism, 1835-1865 (4 Units) - Staff

TR 1:30-2:45 p.m.

Focuses on one of the great periods in the history of literature. It has appropriately been called the American Renaissance. Writers covered might include but not be limited to Poe, Hawthorne, Emerson, Thoreau, Fuller, Melville, Whitman, Dickinson.

Prerequisites: *Junior standing, a WPJ Portfolio score or ENGL 109M or ENGL 109W*

G.E.: **Fulfills Writing Intensive Graduation Requirement**

185B: Twentieth-Century Fiction by Women (4 Units) – Fanetti

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

In this course, we'll explore and discuss novels and short stories by American women writing in the twentieth century, from a range of cultures, ethnicities, and experiences. Our study will focus on stories about women who forge their own paths and the authors who create them.

Prerequisites: *Junior standing, a WPJ Portfolio score or ENGL 109M or ENGL 109W*

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

Requirements: Participation, quizzes, regular reading and writing events, including a substantial research project.

Texts: This reading list is preliminary & subject to change.
How the Garcia Girls Lost Their Accent, by Julia Alvarez
The Song of the Lark, by Willa Cather
The Beet Queen, by Louise Erdrich
Their Eyes Were Watching God, by Zora Neal Hurston
Quicksand, by Nella Larsen
Sula, by Toni Morrison
The Kitchen God's Wife, by Amy Tan
The House of Mirth, by Edith Wharton
Students might also be required to view some films/TV available on various streaming platforms.

G.E.: Fulfills Writing Intensive Graduation Requirement

195A: Writing Center: Internships (4 Units) - Laflen
WebOnline

Provides interns with an opportunity to apply tutoring principles while working as in-person tutors in the Writing Center. Note: ENGL 195A is a paired course with ENGL 410A, which meets at the same time in the same room. The graduate level class has an increased reading, writing, and research component. May be repeated for up to 8 units of credit. **In-person work hours by arrangement.**

195W: Writing Programs Internship (4 Units) -Laflen
WebOnline

This course is paired with an internship with the University Writing Programs or a Community Engagement Center partner organization during which students apply knowledge of writing, editing, design, copy editing, and production in the professional workplace. Students define the learning goals and objectives specific to their internships by writing a learning agreement, and in a portfolio presented to the class they examine the extent to which they met the learning objectives outlined in the learning agreement. **Note:** May be repeated for credit if topic of internship differs. **Work hours by arrangement.**

198T: Senior Seminar (Norse Mythology: Odin to Gandalf) - Zarins
TR 1:30-2:45 p.m. (4 Units)

In this course, we will read Norse poems and sagas about gods and giants, heroes and dragons, valkyries and prophetesses, runes and spells. Though Norse texts will be in translation, we will seek an appreciation of eddaic and skaldic poetry, the Old Norse language, the art of the kenning, and medieval Iceland's wry prose in which heroes die with pithy statements on their lips. To supplement our understanding of Norse mythology, we will read non-mythological sagas (including a cute story about a polar bear), material culture (e.g. rune stones), and scholarly articles that elucidate historical and cultural backgrounds. We'll also read the English epic *Beowulf* as part of the Norse tradition. Finally, we will apply what we have learned about the Norse tradition to see how it influenced the greatest fantasy writer of all time, J. R. R. Tolkien. If you were passionate about *The Lord of the Rings* and want to know where Tolkien got his ideas, or just wanted to know more about Norse gods, this would be the course for you.

Prerequisite: English 120A

Presentation: Lecture-discussion, class meeting in person or via Zoom/Canvas

Requirements: Short papers/writing assignments, presentations, quizzes, final research paper, creative assignment

Texts: Texts include *Prose Edda*, *Poetic Edda*, *Saga of the Volsungs*, *Beowulf*, *The Hobbit*; other texts TBA (paperbacks—not eBooks—will be insisted on).

198T: Senior Seminar (Rebels & Rogues) (4 Units) - Fanetti
MW 6:00-7:15 p.m.

In this course we will explore and discuss rebels and rogues in British and North American literatures of the 20th and 21st centuries. Supported by close reading and theoretical analysis, we'll consider the various catalysts and consequences of rebellions small and large, personal and societal, creative and cultural. Student work in the course will culminate in a substantial research and writing project.

Prerequisites: Senior standing, ENGL 120A

Presentation: Discussion, light lecture, and group activities.

Requirements: Participation, quizzes, regular reading and writing events, including a substantial research project.

Texts: This reading list is preliminary & subject to change.
In the Time of the Butterflies, by Julia Alvarez
I Know Why the Caged Bird Sings, by Maya Angelou
The Fire Next Time, by James Baldwin
Fahrenheit 451, by Ray Bradbury
The Hunger Games, by Suzanne Collins
Mexican Gothic, by Sylvia Moreno-Garcia
The Word for World Is Forest, by Ursula K. Le Guin
V for Vendetta, by Alan Moore and David Lloyd
Orlando, by Virginia Woolf
Students will also be required to view some films/TV available on various streaming platforms.

198T: Senior Seminar (4 units) - Montgomery
TR: 10:30-11:45 a.m. BLACK SPECULATIVE FICTION

Jamaican born Canadian writer Nalo Hopkinson asserts that "science fiction has always been a subversive literature" because it forces the reader to "think twice and thrice about a whole bunch of things in relation to each other: sexuality, race, class, color, history." With Hopkinson's statement as guide, this seminar investigates contemporary black speculative fiction from a variety of angles. In the first part of the course, we will explore Afrofuturism as we discuss how authors, such as Octavia E. Butler and Nnedi Okorafor, use familiar science fictional conceits like encounters with the alien/other/shapeshifter, hybridity, and black mythologies, to uncover uncomfortable truths about racialized conflict between cultures. We will explore what it means to create new spatial, cultural, biological, cosmological worlds. In the second part of the course, we will turn to what Isiah Lavender dubs the "counterfactual 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

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: May include Octavia Butler's *Parable of the Sower*, Colson Whitehead's *The Intuitionist*, Nnedi Okorafor's *Who Fears Death*, Rivers Solomon's *An Unkindness of Ghosts*

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

200D: TESOL Research Methods (3 Units) - Seo
TR 6:00-7:15 p.m.

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

Prerequisites: None

Requirements: Course project, response papers, group presentation, and take-home final.

Possible Text: Mackey, A. & Gass, S. M. (2016). *Second Language Research* (2nd ed.). New York: Routledge

201D: Contemporary Literary Theory (4 units) -Toise
R 6:30-9:20 p.m.

With patience, humor, and intellectual curiosity, we'll examine some of the major contributions to literary theory, starting from the original post-structuralist revolution up to more recent works. We'll test our application of these theories on several movies, which may include *Vertigo*, *Psycho*, and *Memento* among others. To start, we will focus on Derrida and Lacan's exchange over the Edgar Allan Poe story "The Purloined Letter," and then Foucault's *History of Sexuality*; we'll also read shorter works by Luce Irigaray, Gayatri Spivak, Eve Kosofsky Sedgwick, Homi K. Bhabha, Judith Butler, Caroline Levine, Grace Lavery, and others. While we read the original texts, we'll get help, too, from some of their explicators.

Presentation: Discussion.

Prerequisites: None; ENGL 200A recommended

Requirements: Informal writing, several short response papers, 1-unit portfolio project, one longer seminar paper (approx. 12 pages).

Texts: *The Purloined Poe* ed. by Muller and Richardson (9780801832932), *Jacques Derrida* by Nicholas Royle (9780415229319), *The Lacanian Subject: Between Language and Jouissance* by Bruce Fink (9780691015892), *The History of Sexuality: Volume I, An Introduction* by Michel Foucault (97806797972), and *Critical Theory: A Reader for Literary and Cultural Studies* by Robert Dale Parker (97801997776).

210G: Second Language Acquisition (3 units) - Komiyama
MW 4:30-5:45 p.m.

Students in this course will explore theories and research findings in the field of second language acquisition. Topics covered in the course center on various theoretical approaches to SLA and factors affecting SLA. Such factors include first language transfer; developmental sequences; the role of input, interaction and output; cognitive and personality variables, including age; and the role of formal instruction and error correction.

Presentation: Seminar.

Prerequisites: TESOL program prerequisites, and ENGL 200D.

Requirements: Reading responses; mid-term exam; research project; discussion leading

Texts: (1) Mitchell, R., Myles, F., & Marsden, E. (2019). *Second language learning theories* (4th ed.). ISBN 978-1444163100; (2) Articles and book chapters to be provided in Canvas.

215B: ESL Writing/Composition (3 units) - Heather
TR 4:30-5:45 p.m.

This course provides the groundwork to prepare teachers of English to speakers of other languages for composition instruction. An examination of the theoretical bases of composing processes and correction/revision strategies will enable students to plan writing lessons. This course will also cover syllabus design, text evaluation, and writing assessment. **NOTE: This is a hybrid course where approximately 50% of class meetings will occur online.**

Requirements: Tutoring; written assignments; lesson-planning project; group projects.

Texts: Ferris & Hedgcock (2023). *Teaching ESL composition: Purpose, process, & practice* (4th Ed.) ISBN-13: 978-0-367-43678-0; Hyon, S. (2018). *Introducing Genre and English for Specific Purposes*. ISBN: 9781138793422.

220C: Beyond the Literacy Myth (4 units) -Clark-Oates
MW 6:00-7:15 p.m.

Our overarching goal in this course will be to critically examine how individuals and communities use literacy to navigate their daily lives, to enact identities, construct relationships, and configure worlds. We will also interrogate why some literacies are recognized and celebrated and other are policed and silenced. Our thinking beyond the literacy myth will be rooted in the ideas that "texts are socially constructed from particular perspectives," "the ways we read text are never neutral" (NCTE, 19) and that language and literacy practices are organized by linguistic and racial hierarchies. We will ground our learning in foundational scholarship in literacy studies to build a conceptual framework for our writing and research. This will also help us critically examine the pervasive myths of literacy. We will then read ethnographic, archival, and case study research that illuminates how localized literacy practices have been used to challenge social, economic, and political inequities and injustices. We will identify key concepts and ideas that emerge from these texts to understand everyday literacy practices (e.g., language in-use) for constructing counterstories, for navigating unjust systems. We will also explore our own literacy practices within our respective communities.

Presentation: Lecture, presentations, discussions

Requirements: You will critically engage with texts through blogs and discussions, design presentations, develop multimodal projects, and design a seminar project. As a 4-unit course, you will also engage in an independent project.

Prospective Book List:

Kiera, V. (2019). *Writing for love and money: How migration drives literacy learning in transnational families*. Oxford, UK: Oxford University Press.

Devereux Ramirez, C. (2023). *Occupying our space: The mestiza rhetorics of Mexican women journalists and activists, 1875–1942*. Tucson, AZ: University of Arizona Press.

Epps-Robertson, C. (2018). *Resisting Brown: Race, literacy, & citizenship in the heart of Virginia*. Pittsburgh, PA: University of Pittsburgh Press.

Miller, E. (2022). *What it means to be literate: A materiality approach to literacy after aphasia*. Pittsburgh, PA: University of Pittsburgh Press.

220D: Teaching and Composition Research (4 Units) -Haves
MW 4:30-5:45 p.m.

English 220D is a graduate seminar examining the history and the current status of research methods and methodologies in Writing Studies. This course is designed to prepare students to write scholar-practitioner MA projects in Composition and to prepare Composition Certificate students to be resourceful teachers. We will explore the ways research has been conducted in Writing Studies, and you will draw on what you've learned about research in Writing Studies to design and conduct your own research project or proposal. We will explore the following questions:

- What are the exigencies in Writing Studies research?
- What theories inform research in Writing Studies?
- What types of methods do writing studies researchers choose?
- What ethical principles guide research in writing studies?
- How should research inform the teaching of writing?
- How can the teaching of writing contribute to research in writing studies?
- What are some of the central issues and scholarly debates in Writing Studies research?

Texts: *Writing Studies Research in Practice: Methods and Methodologies* 1st Edition by Lee Nickson (Editor), Mary P Sheridan (Editor), Professor Gesa E Kirsch PhD (Foreword)
Qualitative Research: A Guide to Design and Implementation 5th Edition by Elizabeth J. Tisdell, Sharan B. Merriam, Heather L. Stuckey-Peyrot

220P: Professional Writing (4 Units) -Laflen
T 6:30-9:20p.m.

This graduate seminar explores how professional and technical writing is taught, researched, and practiced in academic and workplace settings. Students investigate how people learn to write in professional contexts and how those practices can be studied, taught, and improved. The course emphasizes connecting theory and practice through reflection, pedagogy, and applied inquiry.

In this course, you will observe professional writing pedagogy in action, design and conduct a small-scale workplace site study, and translate your findings into a professional recommendation report. Along the way, you will analyze real teaching and writing contexts, develop a professional writing teaching philosophy, and create a reflective portfolio that integrates pedagogy, research, and professional identity.

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

Required Texts: *Topsight 2.0: A Guide to Studying, Diagnosing, and Fixing Information Flow in Organizations* by Clay Spinuzzi; *Teaching Professional and Technical Communication: A Practicum in a Book*, edited by Tracy Bridgeford
 Other readings will be provided via Canvas

222: Multidisciplinarity and Writing (1 unit) - Haves
Asynchronous Online

The discipline of Writing Studies has roots in a number of areas of scholarly inquiry. Some disciplines that have contributed to the development of the field include Literary Studies, Linguistics, Communications, Information Technology, Philosophy, Library Science, Psychology, and Education. In this course, students will evaluate a theory or concept presented in a discipline outside of Writing. Required for students in the MA in Composition, Rhetoric, and Professional writing who are taking ENGL 215B or another three-unit elective.

230B: Advanced Poetry Writing (4 Units) -Staff
TR 12:00-1:15 p.m.

Theory and practice in the writing of poetry. Consists primarily of the preparation and evaluation of student work. Students are also be assigned supplemental readings designed to help them determine their affinity (or lack of affinity) with current poetic theory and practice.

Note: May be repeated for credit.

230X: Master Class in Writing Fiction (4 Units) - Williams
MW 12-1:15 p.m.

Workshop provides intensive instruction in the theory and craft of writing fiction designed for students who are already writing at a professional or near-professional level, and for those who have proven

themselves ready to take advanced study with careful, individualized direction of the instructor.

Prerequisite(s): ENGL 130A, or ENGL 130M, or ENGL 130N, or ENGL 230A or instructor permission.

275: Seminar in Literary History (4 Units) -Lee
T 6:30-9:20 p.m.

In this course, we will study multiple theories of American Realism, their historical development, and the current status of literary theories of realism as influenced by cultural studies, critical race, new historicist, cultural materialist, and feminist literary theories. In order to develop and master skills in literary history, we will focus on a specific period as a case study: Between the end of Reconstruction and the outbreak of World War I. Sometimes referred to as "Post-Reconstruction" or "the Gilded Age, or more evocatively, "the Age of Robber Barons," "Home Rule," or "The Nadir," it was an era of unprecedented and transformative change in US-American literature, culture, and ways of living. Along with these new conditions came "the rise of realism," which radically changed US-American ideas about the nature of fiction, the reality it represented, and its effects on readers. We will examine various social, economic, and political conditions had a material effect on the cultural production in this era.

Presentation: Student-led seminar moderated by instructor

Requirements: Annotated Bibliography, Assigned Reading Annotations, Book Presentation, Conference Paper, Discussion Leading, Paper Proposal, Peer Review, Research Paper, Self-Reflection Essay

Required Readings: We will be reading whole or parts of the following:

- Dunbar-Nelson. *The Goodness of St. Rocque*. 1899.
 - Chesnutt. *The Marrow of Tradition*. 9780393934144
 - Gaines. *Uplifting the Race*. 9780807845431
 - Kaplan. *Social Construction of American Realism*. 9780226424309
 - Morrison. *Playing in the Dark*. 9780679745426
 - Sundquist. *To Wake the Nations*. 9780674893313
 - Wallerstein. *The Capitalist World-Economy*. 9780521293587
 - Selections from the Online Course Reader.
- Additionally, students will be required to read independently from a list of texts.

Note: If you are enrolled in the class **at least one week before classes start in the spring**, you will be emailed a reading that is required for the first day of class. The course syllabus will be available in Canvas on the first day of classes.

280A: Aesthetics of Minority Literature (4 Units) -Montgomery
TR 4:30-5:45 p.m.

This graduate course explores the aesthetics of three major movements and genres of African American literature: The Neo-Slave Narrative: Arna Bontemps' *Drums at Dusk* (1938), Urban Realism: James Baldwin's *Another Country* (1962) and Nicolas Boggs' *Baldwin: A Love Story* (2025), Black Speculative Fiction & Hauntology: Rivers Solomon's *Unkindness of Ghosts* (2017), Ryan Coogler's *Sinners* (2025) and Kiese Laymon's *Long Division* (2013). Focusing on the emergence of a distinctly black modernist and post-modernist literary discourse, we will take each novelist and film as a case study on time, gender, and freedom.

Presentation: Lecture and Lecture-discussion.

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

410A: Writing Center: Internships (4 Units) -Laflen
WebOnline

Provides interns with an opportunity to apply tutoring principles while working as in-person tutors in the Writing Center. Note: ENGL 410A is a paired course with ENGL 195A, which meets at the same time in the same room. The graduate level class has an increased reading, writing, and research component. May be repeated for up to 8 units of credit. **In-person work hours by arrangement.**

410E: Internship in Teaching Writing (4 Units) -Laflen
WebOnline

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 Sacramento State. 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. **In-person work hours by arrangement.**

410W: Writing Programs Internship (4 Units) -Laflen
WebOnline

Students will work with a Composition faculty member to complete a project for the campus writing program, the University Reading and Writing Center, the Graduation Writing Assessment Requirement, or the Writing Across the Curriculum Program. Students should contact the appropriate program coordinator to register for the course and design a project. **Work hours by arrangement.**

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

Completion of a thesis, project or comprehensive examination. To register for ENGL. 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 semester. For students preparing to take the comprehensive examination in literature: this class will meet occasionally before the exam (the number and dates of meetings will depend on the format of the examination). During class meetings we will discuss when the exam will be available to take, its format (once the Examination Committee has made this format available) and other workshops and forms that need to be completed prior to graduation. 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 appropriate faculty member(s) in creative writing. Students working on theses and projects should register for 500, but need not attend class meetings.

Recommended Texts for Literature-Exam Students:

Barry, Peter: *Beginning Theory: An Introduction to Literary and Cultural Theory* (ISBN: 978-0719079276); Gray, Richard: *A History of American Literature* (ISBN: 978-1405192286); Parker, Robert Dale: *How to Interpret Literature: Critical Theory for Literary and Cultural Studies* (ISBN: 978-0190855697); Poplawski, Paul: *English Literature in Context* (ISBN: 978-0521549288); Tyson, Lois: *Critical Theory Today: A User-Friendly Guide* (ISBN: 978-0415506755)

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

Review of the field of TESOL in preparation for the M.A. Comprehensive Examination. TESOL students who choose the thesis or project options for the culminating experience should also register for this course.

Presentation: Seminar.

Prerequisites: TESOL program required courses and linguistics electives.

Requirements: Discussion leading, comprehensive examination.

Text: No book required