SACRAMENTO STATE UNIVERSITY

ENGLISH DEPARTMENT COURSE DESCRIPTION BOOKLET



SPRING 2027

Department of English | Spring 2027 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. ENGL 1X, 5, 5M, 10, 10M, 11, 11M, 15, 20, 20M, 60, 60M, 85, 86, 87, 96R, 96W, 109M, and 109W cannot be counted toward the English Major, English Minor, or the English (Single Subject Pre-Credential) Major.

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.

11: Academic Literacies II (3 units) - Staff

Continued study (following ENGL 10) to help students use reading, writing, discussion, and research for discovery, intellectual curiosity, and personal academic growth - students will work in collaborative groups to share, critique, and revise their reading and writing. Students will engage in reading and writing as communal and diverse processes: read and write effectively in and beyond the university; develop a metacognitive understanding of their reading, writing, and thinking processes; and understand that everyone develops and uses multiple discourses.

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

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

16: Structure of English (3 units) – Seo, MW 1:30-2:45p.m

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

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

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

20: College Composition II (3 units) - Staff

An advanced writing course that builds upon the critical thinking, reading, and writing processes introduced in English 5 or 10/11. This class emphasizes rhetorical awareness by exploring reading and writing within diverse academic contexts with a focus on the situational nature of the standards, values, habits, conventions, and products of composition. Students will research and analyze different disciplinary genres, purposes, and audiences with the goals of understanding how to appropriately shape their writing for different readers and demonstrating this understanding through various written products. Prerequisite: 30 units and a grade of C- or better in ENGL, 5, 10/11, or equivalent. Requirement: A minimum of 5,000 words. G.E.: Fulfills the second semester composition requirement. **(English majors are exempt from the GE requirement; majors take English 120A instead.)**

30B: Introduction to Writing Fiction (4 Units) - Williams, MW 3:00-4:15pm

Students write and polish several short stories which they present for critique and commentary. In addition, they study the basic elements of plot, character, description, and dialogue and learn how to use these effectively in their own fiction.

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

This online asynchronous course introduces students to a variety of British literary texts from the late eighteenth through the twentieth century. 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. Students must have regular access to Canvas, which is required for completing the course. Each week, students will complete a SCORM- based interactive lecture in Canvas combining audio-video material, on- screen text, images, and embedded quiz questions. A lecture will count as complete only when students have reviewed the required percentage of the presentation, answered the required percentage of quiz questions, and continued through the quiz until the system presents the option to end or submit it. Weekly quiz grades are based on the number of correct answers. Unlike the midterm and final examinations, which may be taken only once, the weekly quizzes may be retaken as many times as students wish. The essay assignment is optional and may be completed for extra credit.

Presentation: Asynchronous. Recorded Lectures. Canvas Activities.

Requirements: Access to Canvas; completion of the embedded quizzes; one midterm examination; one final examination; and one optional essay for extra credit

Required Texts: Greenbalt, Stephen et. Al., editors. The Norton Anthology of English Literature. Shorter Eleventh edition. Vol.2. Norton, 2024. ISBN 9781324063018.

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

50B. Introduction to American Literature II (3 Units) -Martinez, Asynchronous Online

Beginning at the close of the Civil War (1861-1865) and extending into the present day, this course explores the remarkable transformations of American literature through poetry, short stories, novels, and essays. Across more than 150 years of literary history, we will encounter a rich diversity of writers whose works illuminate the struggles, contradictions, possibilities, and promises of this American life. Guiding our journey are two influential thinkers from across the literary arc that we will examine: historian Frederick Jackson Turner, whose essay "The Significance of the Frontier in American History" (1893) imagines the American landscape as a place of reinvention and opportunity, and novelist Louise Erdrich, whose essay "Where I Ought to Be: A Writer's Sense of Place" (1985) asks how our relationships to place shape our cultural identities. In Turner's essay, 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?" Together, their writings invite us to consider the many meanings of America: as a geographical landscape, a cultural imagination, a contested history, and a literary inheritance. As we move across different regions, historical moments, and literary traditions, we will explore how American writers have mapped the nation's evolving identity—and how their stories continue to challenge what we think we know about America.

Presentation: Asynchronous. Recorded Lectures. Canvas Activities. Requirements: Discussion Board. Midterm Exam. Final Exam.

Tentative Authors: Kate Chopin, The Awakening (1899) Willa Cather, My Ántonia (1918) Zora Neale Hurston, Their Eyes Were Watching God (1937) Rudolfo Anaya, Bless Me, Ultima (1972) Junot Díaz, Drown (1996)

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

65: Introduction to World Literatures in English (3 units) – Lupo, MW 3:00-4:15p.m.

This course servers as an introduction to modern postcolonial literature and theory. Reading novels, from postcolonial 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-discussion. Requirements: Midterm essay, final essay, and several in-class exercises and writing assignments.

Texts: Gabriel García Márquez's, Love in the Time of Cholrea (1985) Edwidge Danticat's, The Farming of Bones (1988) Jhumpa Lahiri's, The Namesake (2003) Chinua Achebe's, Purple Hibiscus (2003), Other readings available on Canvas.

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

96R: Reading and Writing Rhetorically (3 units) – Staff, MW 4:30-5:45p.m.

Students explore social and cultural issues on a specific subject through a text analysis process focused on the relationships between author, audience, purpose, communicative strategies, social contexts, and culture. 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 C2 (Humanities) of the GE requirements; fulfills the second semester composition requirement.

96W: Composition and Analysis (3 units) – Staff, TR 9:00-10:15a.m.

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 B-1 (Critical Thinking) of the GE requirements; fulfills the second semester composition requirement.

105: Film Theory and Criticism (4 units) – Staff, MW 1:30-2:45 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.

109M: Writing for GWAR Placement (Multilingual) (3 units) – Staff, MW 12:00-1:15p.m.

English 109M provides intensive practice in prewriting, drafting, revising, and editing academic writing for multilingual writers. Students research, analyze, reflect on, and write about the kinds of writing produced in academic disciplines. Students produce a considerable amount of writing such as informal reading responses, rhetorical analyses, and an extended academic research project. Students will submit their writing late in the semester in a GWAR Portfolio, from which they will receive a GWAR Placement.

Prerequisites: Must have passed ENGL 20 (or a comparable course) with a C- or higher and have completed at least 60 semester units

109W: Writing for GWAR Placement (3 units) - Staff

English 109W provides intensive practice in prewriting, drafting, revising, and editing academic writing. Students research, analyze, reflect on, and write about the kinds of writing produced in academic disciplines. Students produce a considerable amount of writing such as informal reading responses, rhetorical analyses, and an extended academic research project. Students will submit their writing late in the semester in a GWAR Portfolio, from which they will receive a GWAR Placement.

Prerequisites: Must have passed ENGL 20 (or a comparable course) with a C- or higher and have completed at least 60 semester units

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

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

Prerequisite: WPJ score

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

110A: Linguistics and the English Language (3 Units) – Heather, MW 3:00-4:15pm

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) – Komiyama, TR 12:00-1:15p.m.

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 address 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-discussion.

Requirements: Four Exams; three Reflective Exercises.

Texts: Barry, A. K. (2012). English Grammar (3rd ed.). ISBN 9780321996220.

110P: Second Language Learning and Teaching (3 units) – Komiyama, MW 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 (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 3:00-4:15pm

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: WPJ score, ENGL 109M, or ENGL 109W

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).

120A: Advanced Composition: Sir Gawain and the Green Knight (4 Units) – Zarins, TR 10:30-11:45a.m.

120A is technically not a literature course, but since this is a class about writing the literary analysis essay, it follows that we need a literary text to write about. I am doing something a little unconventional. I am offering a single medieval literary text, Sir Gawain and the Green Knight, an anonymous chivalric romance of the late fourteenth century, and our main theme of the course is chivalry and what it means to be a knight in a world of moral grays. We will read this literary masterpiece first in translation—while looking intensively at very short passages in Middle English—and then we will read the entire poem in the original Middle English. We will also read scholarship as a class—both to learn about medieval literature but also to learn how scholars use the essay form (with techniques we can use). The rereading of Sir Gawain and the Green Knight will parallel the rewriting we will be doing as we revise and expand upon our midsemester papers. Pull out your swords and axes, and let's get reading and writing together!

Presentation: Lecture-Discussion.

Prerequisite(s): WPJ score or at least a C- in ENGL 109M or ENGL109W.

Requirements: Reading, writing two papers, and rewriting those two papers.

Texts: Sir Gawain and the Green Knight, Norton Critical Edition. Please note: I will make the whole class purchase the same edition. Yes, even if you already have a copy. This is to keep everyone on the same page and not waste time finding passages, but it is also because the Critical Edition has essays in the back that we will be reading. No exceptions, and absolutely no Kindle editions.

120A: Advanced Composition – Staff, MW 1:30-2:45p.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.

Prerequisite(s): WPJ score or at least a C- in ENGL 109M or ENGL109W.

120C: Topics in Composition: Writing in the Digital Age (4 units) – Clark-Oates, MW 4:30-5:45pm

Digital technologies and platforms have exposed our understanding of writing (and literacy) as being narrow, albeit hegemonic, because we have placed too much value on a single mode of communication. This course, then, is about examining, analyzing, and understanding how writing in this digital age continuously changes, shifts, adapts, and adopts new technologies and ways of thinking to accomplish tasks. In short, it centers digital literacies. We will begin the course pursuing an understanding of the complex history of writing (and more broadly what it means to be literate). Mapping this history, engaging with theories of literacy (and theories of written composition), and reading research will allow you to further develop your understanding of digital literacies. The goal is to better prepare you to critically engage with our highly mediated world, as well as grow your confidence and expertise in composing digital texts. As Richard Lanham (1995) reminds us, "To be deeply literate in the digital world means being skilled at deciphering complex images and sounds as well as the syntactical subtleties of words. Above all, it means being at home in a shifting mixture of words, images and sounds" (p. 198-199). You will read a range of perspectives, from multimodality and social media to information literacy to the ethics and impact of generative AI (GenAI). Class readings and projects will help you to become more functional, critical, and rhetorically aware as communicators within digital environments. Throughout the semester, I will encourage you to reflect on your own experiences:

- How have digital tools and apps affected the way you read and write?
- How do you assess the effectiveness or credibility of digital media?
- What are the ethical considerations of composing digital texts?

Prerequisite(s): Junior standing; a WPJ Portfolio score or ENGL 109M or ENGL 109W

GE: Writing Intensive Graduation Requirement (WI)

Presentation: Lecture, presentations, discussions

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

Prospective Book List: Ball, C., Shepperd, J., and Arola, K. (2022). Writer/designer. Macmillan Learning. Buck, A.M. (2023). Writing on the social network digital literacy practices in social media's first decade. University Press of Colorado. Selber, S. (2004). Multiliteracies in a digital age. Southern Illinois University Press. Zapata, G.C., Cope, B., & Kalantzis, M. (2026). Literacies in the age of AI. Wiley.

120P: Professional Writing (4 Units) – Laflen, Asynchronous Online

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.

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

GE: Fulfills Writing Intensive Requirement

120Y: Data Literacy and Writing (3 units) – Laflen, TR 12:00-1:15p.m.

Data are everywhere, shaping how we understand ourselves, make decisions, and interact with the world. From social media and fitness trackers to news stories and public policy, data influence the stories we tell and the choices we make. But data do not speak for themselves. Like any text, data can be interpreted, represented, and used to tell different stories. In this course, we'll explore the relationships among data, writing, and storytelling. We'll examine how data are used to make arguments, consider what data reveal and what they leave out, and investigate the ethical and social implications of data collection and use. We'll also explore our own everyday experiences with data, create visualizations, and learn how to use data to tell meaningful stories and develop persuasive arguments. Through reading, discussion, writing, and creative projects, you'll learn to question the stories others tell with data and develop your own. No background in statistics or data analysis is needed. Requirements: Participation, weekly reading, regularly scheduled writing assignments and activities (some of which involve collaboration), a final project.

Required Texts: All course readings will be provided through Canvas at no cost.

GE: Fulfills Writing Intensive Requirement

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) – Komiyama, TR 4:30-5:45p.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; online quizzes; 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 1:30-2:45 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.

130J: Writing Feature Film Scripts (4 Units) – Williams, MW 1:30-2:45 p.m.

This class will introduce students to the craft and art of screenwriting. Students will learn how to pitch, notecard and eventually write a screenplay. This course will have a strong emphasis on outlining and rewriting. Writing well can be a lonely and arduous task, and there truly is a cost to creating something great, but this effort and focus is what makes the outcome so rewarding. The goal of this class is to give students the foundation and tools necessary to take a good idea and transform it into a great screenplay. Presentation: Lecture, Discussion, Workshop

Requirements: Test, a screenplay pitch, twenty pages of an original screenplay

Texts: Blake Snyder's Save the Cat: The Last Book on Screenwriting that You'll Ever Need; there will also be numerous screenplays read throughout the semester (i.e. Casablanca, Winter's Bone, Get Out, Lady Bird, etc.), but digital copies of these will be provided online without charge.

130M: Art of Autobiography (4 Units) – Staff, TR 10:30-11:45 a.m.

Students keep a journal and write several drafts of an autobiographical essay which they present for critique and commentary. They also read and analyze several biographies and journals by writers from diverse ethnic and cultural backgrounds.

Prerequisite(s): ENGL 30A or ENGL 30B with a grade of C- or better; Junior standing; a WPJ Portfolio score OR ENGL 109M or ENGL 109W

G.E.: Writing Intensive Graduation Requirement (WI)

130T: Advanced Writing for Television (4 Units) – Williams, MW 12:00-1:15 p.m.

Students will outline, write and rewrite a pilot for an original television show. This course will have a strong emphasis on rewriting. We will analyze modern television shows and discuss what makes them successful. (This class will be taught for beginners, as well. Email the instructor for a permission number for the course.)

Prerequisite: ENGL 130F or consent of instructor.

Presentation: Lecture, discussion and workshop

Requirements: Test, in-class writing assignments, multiple drafts of an original pilot for television.

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

140J: The Victorian Imagination (4 Units) – Toise, TR 3:00-4:15 p.m.

Victorian culture often revolved around spectacle—dramatic special effects on stage; exhibitions of products, object, and art; melodramatic scenes that theatrically reveal interior emotion; and detective

stories where the crime and killer revealed in a dramatic flourish. We will examine this emphasis on spectacle as it relates to Victorian sense of self and its relation to culture, race, and the quickly developing world of commodities and commercialism. Among other texts, we'll be reading Dicken's A Tale of Two Cities, Oscar Wilde's The Picture of Dorian Gray, and the famous Sherlock Holmes detective stories by Arthur Conan Doyle. We will discuss poems by Christina Rosetti, Robert Browning, Alfred, Lord Tennyson, Elizabeth Barrett Browning, Gerard Manley Hopkins, and others. We will also be examining essays on culture by Thomas Carlyle, Matthew Arnold, John Ruskin, and Wiliam Pater and read excerpts from The Many Adventures of Mary Seacole in Foreign Lands—a Jamaican woman who surveys the British empire and establishes her place within it.

Presentation: Discussion/lecture

Requirements: About 3 shorter papers (2 pages), weekly reading quizzes, a final paper of about 8 pages, and a final exam.

Texts: Charles Dickens, A Tale of Two Cities, Oxford World's Classics, isbn 9780199536238; Oscar Wilde, The Picture of Dorian Gray, Oxford Classics, isbn 9780199535989; Stephen Greenblat (General Editor), The Norton Anthology of English Literature, The Victorian Age (Volume E) 11th edition, isbn, 978-1-324-06269-1, other photocopied readings/Canvas.

English 150B: American Romanticism, 1835-1865 (4 units) – Staff, MW 12:00-1:15 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.

Prerequisite(s): Junior standing; a WPJ Portfolio score OR ENGL 109M or ENGL 109W

G.E.: Writing Intensive Graduation Requirement (WI)

English 170Z: Twentieth-Century Fiction (4 units) – Staff, TR 4:30-5:45 p.m.

Study of twentieth-century fiction from a variety of ethnic and social backgrounds, including and moving beyond British Modernism. Readings explore English as a literary language used across the globe, ranging from Paris to Mazatlán, Calcutta to San Francisco.

190J: Tolkien: Lord of the Rings (4 units) – Zarins, TR 1:30-2:45p.m.

This course is designed to acquaint students with J.R.R. Tolkien's critical and imaginative worldviews as a medievalist and fantasy author. The class should satisfy students' need to discuss Tolkien's works, but we will also deepen our knowledge of Tolkien's work through understanding his investment in language and medieval literature and culture. Tolkien was an esteemed medievalist, and it is that background that helped him create Middle Earth; therefore you should expect some medieval content (both primary texts and Tolkien's essays) on the syllabus. This course should appeal to fans, and I hope fans enroll, but we will also endeavor to analyze Tolkien's works through varied critical and theoretical methods. We may supplement our literary studies with more visual interpretations, including film and artwork.

Presentation: Lecture-Discussion.

Requirements: Reading thick books, plus quizzes, midterm, term paper and/or writing assignments, and final.

Texts: J.R.R. Tolkien's The Hobbit, The Fellowship of the Ring, The Two Towers, The Return of the King, The Silmarillion, plus more readings TBA. Please note: I will make the whole class purchase the same editions

(reasonably priced) of Tolkien's works. This is to keep everyone on the same page and not waste time finding passages. No exceptions, not even if you want to use your grandma's sacred copy. All Kindle editions will be flung into the Cracks of Doom.

195A: Writing Center: Internships (4 Units) – Laflen, Asynchronous Online

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, Asynchronous Online

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. Credit/No Credit

198T: Senior Seminar: James Baldwin (4 units) – Lupo, MW 12:00-1:15 p.m.

When James Baldwin left the United States for France in 1948, he sought distance from the racial violence and social constraints that shaped his early life, discovering new ways to interrogate American identity from abroad. This study abroad course examines how travel, exile, and transnational experience shaped Baldwin's intellectual development and literary production through close readings of Another Country, Giovanni's Room, and The Fire Next Time. Drawing on scholarship by Michel Fabre, Jennifer L. Hayes, and Tyler Stovall, particularly Paris Noir, students will explore Paris as a cultural and intellectual landscape that shaped Baldwin's writing and connected him to broader networks of Black expatriate life. Through experiential, place-based learning—including site observations, archival exploration, field journals, and performative readings—students will investigate how geography, cultural exchange, and artistic communities inform literary expression and political critique. The course culminates in a comparative project examining The Fire Next Time alongside The Fire This Time, tracing how contemporary writers engage Baldwin's legacy and reimagine questions of race, historical memory, resistance, and freedom across generations.

Prerequisites: ENGL 120A and a minimum of 90 units

Presentation: Lecture-discussion. Midterm essay, final essay, and several in-class exercises and writing assignments.

Texts (subject to change): James Baldwin Another Country, James Baldwin Giovanni's Room, James Baldwin Fire Next Time, Jesmyn Ward's The Fire This Time. Other readings available on Canvas.

ENGL 198T: Senior Seminar: Games and Gaming in Art and Society – Hayes, TR 6:00-7:15pm

What makes a game fair? Who makes the rules, and what does it mean to play well? This seminar explores games and gaming in twentieth- and twenty-first-century American literature, film, television, and public discourse. We will examine how concepts such as competition, fairness, sportsmanship, winning, and losing shape stories and arguments about art and society. Literary readings and viewings will be paired with scholarship, popular media, and writing from gaming communities. Students will use literary and rhetorical analysis to develop a substantial research paper through drafting, feedback, and revision.

Readings: Tomorrow, and Tomorrow, and Tomorrow; Death in the Afternoon; She Kills Monsters; Dungeon Crawler Carl; selected scholarship and community writing, including social media.

Viewings: Moneyball, The Queen's Gambit, and selected episodes of Critical Role.

Prerequisites: ENGL 120A and a minimum of 90 units.

198T: Senior Seminar: Jane Austen (4 units) – Toise, TR 12:00-1:15 p.m.

Jane Austen changed the genre of the novel and changed literary history. In this class, we'll examine how she transforms literary form and the workings of narrative. But Austen reworks not only narrative itself: she, like any transformative stylist, alters British conceptions of identity. And we'll examine how, along with the novel, she refashions her culture's sense of gender, sexuality, nationality, status, and the controversial ideas that shaped her moment in history. We'll be reading Austen's early novella, Lady Susan, as well as Pride and Prejudice, Emma, and Persuasion. We'll also view the Bollywood-inspired movie Bride and Prejudice. We'll ask ourselves how Austen's novels and plots connect (or not) to our own cultural moment: why has Austen's popularity increased of late, particularly in comparison to her peers? This class will also ask students to examine the process of research and writing, and students will use our questions about Austen and her novels to write a research paper that engages with intellectual traditions and scholarly sources.

Presentation: seminar

Prerequisites: ENGL 120A and a minimum of 90 units.

Assignments: 3 short synthesis papers (2-3 pages), annotated bibliography and paper proposal, several drafts of a longer paper involving scholarly research (15 pages), and frequent reading quizzes.

Texts: Oxford World Classic's editions of Lady Susan (in Northanger Abbey, Lady Susan, the Watsons and Sanditon [978-0199535545]), Pride and Prejudice (9780198826736), Emma (9780199535521), and Persuasion (9780199535552), Claire Kehrwald Cook's Line by Line (Houghton Mifflin, 9780395393918), and readings on Canvas.

198X: Senior Portfolio (2 units) – Staff, 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.

Prerequisite(s): ENGL 120A, at least 80 units, and one of the following: ENGL 98, 100B, 100Z, 105, 120C, 120P, 120R, 125A,125B,130A, 30A, 30B, 30C, 130C, 130D, 130F, 130G, 130J, 130M, 130N, 130W, 130Y,

140A, 140B, 140C, 140E, 140F, 140G, 140H, 140I, 140J, 140K, 140L, 140M, 140R, 140Z, 145A, 145B, 145C, 145I, 150A, 150B, 150C, 150D, 150E, 150F, 150G, 150H, 150I, 150J, 150L,150M, 150P, 150R, 155E, 165D, 165F, 170A, 170D, 170E, 170G, 170H, 170I, 170K, 170M, 170N, 170Z, 180A, 180B, 180F, 180H, 180L, 180M,180Z, 185B, 185C, 185D, 190D, 190H, 190J, 190P, 190Q, 190R, 190V, 195A, 195C, 195C, 195W, 197A, 197G, 197I, 197K, 197L, 197M, 197P, 197R.

200E: Curriculum and Assessment (3 Units) -Heather, MW 4:30-5:45pm.

This course will introduce language teachers to the multiple factors which influence the design of curricula and assessment instruments. The course takes the view that curricula and assessment are part of a single ongoing, collaborative, reiterative process which is influenced by a wide range of theoretical principles and educational and institutional factors. The class will combine discussions and workshops to identify and explore the role of these factors in curriculum and assessment design.

Presentation: Seminar

Requirements: Semester-long individual projects; two summary- analyses.

Texts: Graves, K. (2000). Designing Language Courses. ISBN: 978-0838479094; Bachman & Dambock. (2017). Language Assessment for Classroom Teachers. ISBN: 978-01942183

201D: Contemporary Literary Theory (4 units) – Toise, R 6:30-9:20 pm

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 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 (97801997776), Jacques Derrida by Nicholas Royle (9780415229319), The Lacanian Subject: Between Language and Jouissance by Bruce Fink (9780691015892), The History of Sexuality: Volume 1, An Introduction by Michel Foucault (978067972), and Critical Theory: A Reader for Literary and Cultural Studies by Robert Dale Parker (97801997776).

210B: Sociolinguistics and TESOL (3 units) – Seo, TR 4:30-5:45 pm

This course focuses on the intersection of language, culture, society, and ESL/EFL teaching. The course readings will address topics critical to ESL/EFL teachers, such as intercultural communication, pragmatics, politeness, speech acts, gender and language, and World Englishes. In addition, the course will introduce students to language and social interaction from several disciplinary perspectives, including sociolinguistics, linguistic anthropology, applied linguistics, and conversation analysis.

Presentation: Seminar/Workshop

Requirements: Response papers, exams, presentation, final project

Possible Text: Cutting, J., & Fordyce, K. (2021). Pragmatics: A Resource Book for Students (4th ed.). Routledge.

220C: Writing in the Digital Age (4 Units) -Clark-Oates, MW 4:30-5:45pm

Digital technologies and platforms have exposed our understanding of writing (and literacy) as being narrow, albeit hegemonic, because we have placed too much value on a single mode of communication. This course, then, is about examining, analyzing, and understanding how writing in this digital age continuously changes, shifts, adapts, and adopts new technologies and ways of thinking to accomplish tasks. In short, it centers digital literacies. We will begin the course pursuing an understanding of the complex history of writing (and more broadly what it means to be literate). Mapping this history, engaging with theories of literacy (and theories of written composition), and reading research will allow you to further develop your understanding of digital literacies. The goal is to better prepare you to critically engage with our highly mediated world, as well as grow your confidence and expertise in composing digital texts. As Richard Lanham (1995) reminds us, "To be deeply literate in the digital world means being skilled at deciphering complex images and sounds as well as the syntactical subtleties of words. Above all, it means being at home in a shifting mixture of words, images and sounds" (p. 198-199). You will read a range of perspectives, from multimodality and social media to information literacy to the ethics and impact of generative AI (GenAI). Class readings and projects will help you to become more functional, critical, and rhetorically aware as communicators within digital environments. Throughout the semester, I will encourage you to reflect on your own experiences:

- How have digital tools and apps affected the way you read and write?
- How do you assess the effectiveness or credibility of digital media?
- What are the ethical considerations of composing digital texts?

Prerequisite(s): Junior standing; a WPJ Portfolio score or ENGL 109M or ENGL 109W or ENGL 20 or ENGL 120A

GE: Writing Intensive Graduation Requirement (WI)

Presentation: Lecture, presentations, discussions

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

Prospective Book List: Ball, C., Shepperd, J., and Arola, K. (2022). Writer/designer. Macmillan Learning. Buck, A.M. (2023). Writing on the social network digital literacy practices in social media's first decade. University Press of Colorado. Selber, S. (2004). Multiliteracies in a digital age. Southern Illinois University Press. Zapata, G.C., Cope, B., & Kalantzis, M. (2026). Literacies in the age of AI. Wiley.

220P: Professional Writing (4 Units) -Laflen, Asynchonous Online

This graduate seminar explores professional and technical writing as a field of study and practice. Students examine how writing functions in professional and organizational contexts, drawing on theories of rhetoric, genre, and workplace communication to understand how writing shapes and is shaped by the activities of organizations. The course emphasizes connecting theory and practice through critical analysis, research, and applied inquiry. In this course, you will analyze professional writing practices, design and conduct a small-scale workplace site study, and translate your findings into a professional recommendation report. Along the way, you will investigate how writing operates within organizations, develop skills in workplace research and analysis, and create a reflective portfolio that integrates your understanding of professional writing theory, research, and practice.

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 Other readings will be provided via Canvas

230B: Advanced Poetry Writing (4 Units) - Staff, TR 1:30-2:45 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.

280A: Ethics of Black Aesthetics (4 Units) - Lupo, MW 6:00-7:15 p.m.

This graduate seminar examines how Arna Bontemps's Black Thunder (1936) and Drums at Dusk (1938) reimagine freedom through Black resistance and revolutionary struggle across the Black Atlantic. Situating these novels within Black internationalism, students will explore the relationship between Gabriel Prosser's planned 1800 uprising in Virginia and the Haitian Revolution, examining how enslaved people imagined and pursued liberation. Through comparative close reading and scholarship on Black Atlantic studies, neo-slave narratives, historical memory, and futurity, students will investigate how Bontemps challenges national and temporal boundaries to envision freedom as a collective, unfinished project. The seminar considers the tensions between solidarity and difference, revolutionary possibility and historical defeat, and emancipation and the enduring struggle for freedom. Ultimately, students will examine Bontemps's foundational role in the transnational genealogy of the neo-slave narrative and his influence on literary engagements with Black radicalism, diasporic belonging, and the afterlives of revolution.

Presentation: Lecture-discussion. Midterm essay, final essay, and several in-class exercises and writing assignments.

Texts (subject to change): Arna Bontemps Drums at Dusk, Arna Bontemps Black Thunder, George Shuyler's Black Empire, Margaret Walker's Jubilee, Sherley Anne Williams' Dessa Rose. Other readings available on Canvas.

410A: Writing Center: Internships (4 Units) - Laflen, Asynchonous Online

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

410B: Internship-ESL Teaching (3 Units) – Komiyama, MW 6:00-7:15p.m.

Students will serve as interns in an approved ESL course. They will observe the class and assist their mentor teachers (i.e., instructor of record of the ESL course) by helping with small group activities, leading whole group discussions, designing activities, creating materials, etc. The students' responsibilities as interns vary, depending on the assigned course and the mentor teacher. The seminar meetings will provide students with opportunities to reflect on their experiences as an intern, as well as receive peer feedback on their teaching experiences. Contact rkomiyama@csus.edu to enroll in the class.

Presentation: Seminar-workshop.

Prerequisites: ENGL 110A & 110P (with a grade of B or higher); requires instructor consent.

Requirements: Regular attendance; semester-long internship in an ESL class; weekly internship log; one discussion

leading; one mini-lesson demonstration; one teaching observation on the internship site.

Texts: Articles and book chapters provided in Canvas.

410E: Internship in Teaching Writing (4 Units) - Laflen, Asynchronous Online

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, Asynchronous Online

English 410W is a course that students take alongside a professional writing internship for the campus writing program, the University Reading & Writing Center, the Graduation Writing Assessment Requirement, the Writing Across the Curriculum Program, or an organization that partners with Sac State's Community Engagement Center. The intent of this experience is to provide graduate students with a venue in which they can apply the skills and the knowledge that they have acquired during their graduate training. English 410W provides students with an opportunity to reflect critically and constructively on their work as an intern. The internship itself must involve substantive work that draws upon the student's skills, including, but not limited to, writing, editing, proofreading, web design, document production, grant writing, and document analysis. Coursework completed alongside the internship will help students to think about how the internship relates to coursework in English, your professional skills, and your career goals. Credit/No Credit

500: Culminating Experience (2 Units) - Cope, Asynchronous Online

ENGL 500 is the culminating experience for students in the English MA and CRPW MA programs. Students complete a comprehensive examination in the form of a three-part portfolio designed to demonstrate the advanced synthesis of their graduate study, professional readiness and disciplinary awareness. The portfolio consists of:

1. a reflective essay articulating the student's methodological and theoretical commitments in relation to their coursework and future practice;

2. a fully developed college-level syllabus that translates the student's literary expertise into effective pedagogy; and

3. an essay situating a revised seminar paper within the field of scholarly publication through an analysis of appropriate peer-reviewed journals.

Students complete the portfolio independently. The portfolio is evaluated holistically by a faculty committee and assessed as No Pass, Pass, or High Pass. Students will also edit and reflect on selected portfolio projects produced during their coursework. The course includes mandatory Zoom meetings during the semester. The ENGL 500 Canvas site provides course materials, administrative guidance, deadlines, submission instructions, meeting information and other resources related to completing the comprehensive examination and to graduating.

Prerequisite: Advancement to candidacy and permission of the graduate coordinator.

598T: TESOL Culminating Experience (3 Units) – Komiyama, TR 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.