

*Department of English and Communication*  
*Course Guide*



*Spring 2022*

## DEPARTMENT OF ENGLISH AND COMMUNICATION

50:192:210	Advertising Communication 91 M Hybrid W 12:30-1:50	Capuzzo	
50:192:235	Small Group Communication 01 MW 2:05-3:25	Gimbal	
50:192:308	Terrorism and the Media 90 Online	Gimbal	<b>USW</b>
50:350:106	Literature Appreciation 01 TTh 3:35-4:55	Ledoux	<b>AAI</b>
50:350:201	Introduction to English Studies 01 TTh 11:10-12:30	Singley	<b>AAI</b>
50:350:212	Global Perceptions of Race, Gender and Religion H1 MW 9:30-10:50	Habib	<b>AAI</b>
50:350:227	Folk and Fairy Tales Across Media 90 Online	Humes	<b>AAI</b>
50:350:249	Electronic Literature: Digital Poetry 90 Online	Donato	
50:350:251	Ten Books I Should Have Read By Now 90 Online	Barbarese	<b>HAC</b>
50:350:264	The Short Story H1 TTh 11:10-12:20	Martin	
50:350:300	Foundations of Literature 01 MW 2:05-3:25	Hostetter	<b>HAC</b>
50:350:302	War and Warrior 01 MW 2:05-3:25	Fitter	<b>HAC/Pre 1800</b>
50:350:324	Victorian Literature 01 TTh 3:35-4:55	Fiske	<b>Pre 1800</b>
50:350:331	Shakespeare I 01 MW 12:30-1:50	Fitter	<b>HAC/ Pre 1800</b>
50:350:366	Literature of Ancient Greece & Rome 01 TTh 2:00-3:20	Fiske	<b>Pre 1800</b>
50:350:400	Portfolio Seminar 01 M 3:45-4:45	Gimbal	

50:352:348	Literature of Adolescence 01 TTh 2:00-3:20	Humes	<b>INT</b>
50:352:351	Harlem Renaissance TTh 9:35-10:55	Green	<b>INT</b>
50:354:219	Cinema and Power 01 MW 3:45-5:05	Fitter	
50:354:301	History of Film II 90 Online	Sorrento	<b>GCM</b>
50:354:314	Special Topics: History of Animation 40 MW 6:00-7:20	Mokhberi	
50:354:391	Terrorism and the Media 90 Online	Gimbal	<b>USW</b>
50:570:210	Media Literacy 01 MW 3:45-5:05	Capuzzo	<b>USW</b>
50:570:335	Freelance Article Writing 91 M Hybrid W 9:35-10:55	Capuzzo	<b>WRI</b>
50:615:225	Language, Class and Culture 01 TTh 3:35-4:55	Epstein	<b>DIV/EAV</b>
50:842:328	Special Topics: Research in Composition and Literacy 01 MW 3:45-5:05	FitzGerald	
50:989:300	Writing Public Arguments 90 Online	Brzyski	<b>WRI</b>
50:989:301	Art of Revision 90 Online	Hostetter	<b>WRI</b>
50:989:305	Introduction to Creative Writing 90 Online	Grodstein	
50:989:306	Poetry Workshop 01 TTh 11:10-12:30	Barbarese	<b>AAI/WRI</b>

**Key to General Education Requirements:**

<b>AAI</b>	Arts and Interpretation
<b>ECL</b>	Engaged Civic Learning
<b>EAV</b>	Ethics and Values
<b>DIV</b>	Diversity
<b>GCM</b>	Global Communities
<b>HAC</b>	Heritages and Civilizations
<b>LQR</b>	Logical and Quantitative Reasoning
<b>PLS</b>	Physical and Life Sciences

<b>USW</b>	U.S. in the World
<b>WRI</b>	Writing Intensive Course
<b>XPL</b>	Experiential Learning

**Key to English Major Requirements:**

<b>1800</b>	Satisfies the Literary History Pre 1800 requirement.
<b>INT</b>	Intersectionality requirement

## MASTER OF ENGLISH

56:350:514 06613	Theory and Criticism 01 W 6:00-8:50	Habib
56:350:554	Victorian Literature 01 TTh 3:35-4:55	Fiske
56:350:569	Romantic Literature 01 Th 6:00-8:50	Ledoux
56:350:574	Irish Literature: Joyce and Company 01 T 6:00-8:50	Martin
56:350:593	Special Topics: Environmental Justice in Literature and Theory 01 M 6:00-8:50	Sayre
56:350:594	Special Topics: Poetic Forms 01 Th 6:00-8:50	Hoffman
56:350:595	Special Topics: Literature of Ancient Greece and Rome 01 TTh 2:00-3:20	Fiske
56:352:533	Literature of Adolescence 01 TTh 2:00-3:20	Humes
56:842:565	Special Topics: Research in Composition and Literacy 01 MW 3:45-5:05	FitzGerald

## MFA IN CREATIVE WRITING

56:200:511	Special Topics in Craft: Poetic Forms 01 Th 6:00-8:50	Hoffman
56:200:518	Fiction Workshop 01 T 6:00-8:50	McAllister
56:200:521	Special Topics: Collaborative Storytelling 01 M 2:00-4:50	Grodstein
56:200:522	Special Topics: Multi Genre Experiments in Form 01 T 2:00-4:50	Lisicky

## COMMUNICATION

### Advertising Communication

50:192:210:01

M Hybrid  
W 12:30-1:50  
Capuzzo

Advertising is pervasive in our society, but most are not fully aware of where this form of communication derives from, and the enormous influence it has on our daily habits and decision making. This hybrid course will introduce students to the fundamentals involved in today's advertising profession, paying specific attention to communication methods that are central to achieving success in this field. Using a hands-on approach, we will explore this means of communication from past to present, examining print, broadcast and digital ad campaigns, and devising creative messages that appeal to targeted audiences using words and visuals. This hybrid course will meet once a week, with the remaining work done online. Emulating the tasks of advertising professionals, student will ad copy, formulate marketing strategies, and develop full-blown ad marketing campaigns by the end of the semester.

### Small Group Communication

50:192:235:01

MW 2:05-3:25  
Gimbal

This course will focus on the processes of small group communication. We will analyze the attitudes, and skills for being a member and leader of a small group. The class will involve a service learning component that will allow students to work in a small group setting in the community.

### Terrorism and the Media

50:192:308:90

Cross-listed with 50:354:390:90

Online  
Gimbal

Since the events of September 11<sup>th</sup>, terrorism has become a great area of concern globally. In this course, students will learn about the history and progression of both terrorism and the media, and how these two concepts are connected. Students will learn how to critically examine mass media coverage of terrorism and understand the way media frames events. Coursework will include weekly readings, short papers and exams.

## LITERATURE

### Literature Appreciation

50:350:106:01

TTh 3:35-4:55  
Ledoux

This course is designed for non-majors and is not writing intensive. It is intended to give students a college-level understanding of the major literary genres and historical periods. Students will also gain a working knowledge of the basic tools of literary study, such as understanding point of view, tone, image, metaphoric language, etc. In addition to reading, students will take quizzes, a midterm, and a final exam. **Fulfills the AAI General Education category.**

### Introduction to English Studies

50:350:201:01

TTh 11:10-12:30  
Singley

Today, the English major involves analyzing literature and more: the field is energized by film, cultural studies, rhetoric, communications, editing, journalism, and digital studies. This course introduces you to a wide range of skills and vocabularies that make up English studies. We explore a cultural theme in a variety of texts and media to understand the wide field of English. You'll finish the course with a strong sense of writing, thinking, and professional paths that are open to you. **This course is required for English majors. Fulfills the AAI General Education category.**

### Global Perceptions of Race, Gender, and Religion

50:350:212:H1

MW 9:30-10:50  
Habib

This course entails a comparative study of modern texts from various cultures, Anglo-American, European, African, Indian and Islamic. We will look at a variety of genres, and our study will be informed by various theoretical perspectives impinging on feminism, religion, colonialism, and international political developments in the modern era. The texts in this course will be examined in their historical contexts, with due emphasis upon their interrelations. The themes and issues to be pursued include: (1) race and imperialism, including Western views of the "Orient" and Africa; (2) the problems of identity: definition of self, world, and other; (3) revolutions in literary form and theme; (4) notions of exile, hybridity, migration, nation and cultural schizophrenia; (5) the problematic status of language; (6) the treatment of gender and feminist revaluations of mainstream philosophical assumptions. **Fulfills the AAI General Education Category. THIS SECTION IS FOR STUDENTS ENROLLED IN THE HONORS COLLEGE.**

## Folk and Fairy Tales Across Media

50:350:227:90

Online  
Humes

In this course, you will have the pleasure and profit of reading and viewing adaptations of fairy and folk tales from a variety of critical lenses—structural approaches, folklore methods, psychoanalytic approaches, Marxist readings, etc. Nearly everyone stresses lessons children learn, but few can agree on what those are. Most scholars of fairy tales deploy a case study method, viewing the translation and adaptation of core tales over time and place, which is precisely what you will do in your final project—analyze a tale that inspired 3 permutations (and I mean this flexibly—Little Red lives in *The Village*, *The Witcher*, and video games). Tricksters, princesses, beasts, heroes, witches, and animals: it's enchanting madness! Requirements include participation (50%), with continual posting and discussing tales with classmates, and your adaptation project (50%), which should be comparable to a 6 pp paper but which may be electronic (website, podcast, video essay, etc.). **Fulfills the AAI General Education category.**

## Electronic Literature: Digital Poetry

50:350:249:90

Online  
Donato

Digital poetry is an emerging field that explores the interactions between texts produced in conjunction with other media, including visual art, sound art, games, installation art, video, and live performance. In this project-oriented workshop, we will create and workshop texts that converge with other art forms; for example, poems mediated using programming languages, text-driven games, and tactical media interventions. We will also spend time discussing digital language art's historical and present-day contexts. One primary goal for this class is, borrowing the words of performance writer Justin Katko, 'to initiate practices that are sustainable beyond the workshop's boundaries.'

## Ten Books You Should Have Read by Now

50:350:251:90

Online  
Barbarese

Why is it the same texts (books, films, graphic novels) always appear on college syllabi? What do we mean by "classic," "universal," or "standard" text? Ten Books looks at ten "classics" that always appear on syllabi and asks how they got there—from the inevitable (The Bible, Hamlet, The Great Gatsby) to the controversial (Puddin'head Wilson, Watchman). Good for future educators. Quizzes, a midterm and final, and a short essay. **Fulfills the HAC General Education category.**

## The Short Story

50:350:264:H1

TTh 11:10-12:20  
Martin

A study of the short story as a literary form through an examination of important writers from the nineteenth century to the present. The course will be conducted in two parts of relatively equal weight. First, we will survey the many genres in which short fiction has been written, including not only realist writing but also fantasy, detective fiction, horror, and science fiction. Second, we will take a closer look at collections of stories by more recent individual authors, including writers of the twenty-first century. Among writers under consideration for this closer look are Indian writer Bharati Mukherjee, South African Nadine Gordimer, and the Irish William Trevor. Time permitting, we will include two or three examples of the novella, the "long" short story--like Kafka's *Metamorphosis*, James Joyce's "The Dead," and Henry James's *Daisy Miller*--that begins to exploit the potential of the novel. Assignments will include short response papers suitable for both majors and non-majors, a couple of take-home tests, and a term project to be determined. **THIS SECTION IS FOR STUDENTS ENROLLED IN THE HONORS COLLEGE.**

## Foundations of Literature

50:350:300:01

MW 2:05-3:25  
Hostetter

This course explores the first thousand years of literature in the British Isles, covering what is usually referred to as the "Middle Ages" and the "Renaissance." This is a time of great creativity, exploration, and change, when many of the social forces that dominate our world were starting to form. It is incumbent when looking through this period that we endeavor to get a clear idea of what these changes were, and how literature reflects or obscures them. We also must look at how early literature is used and abused in modern parlance to support contemporary ideologies, such as white supremacy and Islamophobia. So, this course will be both "literature" and "history" — as if the two can be separated — in order to give a better idea of its seismic historical changes. By doing so, we will need to think about what we study literature for, and for whose benefit. We need to think about what it would look like to study the past with justice and equality in mind. **Fulfills the HAC General Education category. This course is required for English majors.**

### War and Warrior

50:350:303:01

MW 2:05-3:25  
Fitter

Covering nearly three millennia of Western history from Homer to Vietnam, this course introduces students to leading conceptions of the nature of war and the warrior in the West. It traces material transformations of warfare, and changing cultural attitudes examined in detail in literary representations.

**Fulfills the HAC General Education category. Fulfills the Department's Pre 1800 requirement.**

### Victorian Literature

50:350:319:01

TTh 3:35-4:55  
Fiske

**Cross-listed with 56:350:554:01**

This course covers the poetry and prose of England during the reign of Queen Victoria (1837-1901). During this time, rapid shifts in England's social structure and the nation's quest for practical, material gains prompted reassessments of the values that had previously formed the foundations of literary culture. In attempting to understand the nature and impact of these social and ideological reformations, we will explore the dialogues and arguments between and among poets and cultural critics, liberals and conservatives, scientists and humanists, men and women. Our authors include Tennyson, Elizabeth Barrett and Robert Browning, Dante Gabriel and Christina Rossetti, Carlyle, Newman, Ruskin, Mill, the Brontes, Pater, Wilde, Hardy, and others. Course requirements include active class participation, several short writing assignments, two formal papers, a mid-term and a final exam. **Fulfills the Department's Pre 1800 requirement.**

### Shakespeare I

50:350:331:01

MW 12:30-1:50  
Fitter

*Macbeth, Othello, King Lear, The Tempest*: we will dive into a series of masterpieces, aided by modern film versions. A military machine out of control; sexual violence against women; lunacy in the highest office; a New World infected by the Old: Shakespeare's vision offers a bleak, superbly intelligent protest against power, and he is in many ways our contemporary. Two examinations, and a term paper. **Fulfills the HAC General Education category. Fulfills the Department's Pre 1800 requirement.**

### Literature of Ancient Greece and Rome

50:350:366:01

TTh 2:00-3:20  
Fiske

**Cross-listed with 56:350:595:01**

This course examines the literature of the ancient Greeks and Romans. Authors include Homer, Aeschylus, Sophocles, Euripides, Plato, Aristotle, Ovid, Virgil, and others. Readings will cover various genres including epic, tragedy, poetry, philosophy, and history. This course gives a good foundation for those looking to pursue further work in the classics or literary study in general. Course requirements include active class participation, several short writing assignments, two formal papers, a mid-term and a final exam. **Fulfills the Department's Pre 1800 requirement.**

### Portfolio Seminar

50:350:400:01

M 3:45-4:55  
Gimbal

A one-hour seminar in which students complete a self-directed electronic portfolio that presents their experience and achievements as English majors in relation to professional life, graduate school, and/or other post-baccalaureate goals. **Required for English majors.**

## AMERICAN LITERATURE

### Literature of Adolescence

50:352:348:01

TTh 2:00-3:20  
Humes

**Cross-listed with 50:443:299:02 and 56:352:533:01**

Hardly a biological phenomenon, adolescence is socio-cultural. If you are a Barbadian immigrant (*Brown Girl, Brownstone*), if you live on "the rez" (*The Absolutely True Diary of a Part-Time Indian*), or if you translate American culture for your Chinatown family (*Bone*), you have an adolescence shaped by race, class, nationality, gender, sexual orientation, and immigration. We will read a range of novels. Requirements include a presentation, participation, a take-home exam analyzing characters, and a final project, which may be electronic in the form of a wordpress, paper, podcast, film, or social media project. **This course satisfies the Department's Intersectionality requirement.**

## Harlem Renaissance

50:352:351:01

TTh 9:35-10:55

Cross-listed with 50:014:301:01

Green

This course offers an extended investigation of the prolific writing and cultural forms produced by blacks in America from the 1820's through the 1830's, better known as the Harlem Renaissance. Often considered the first self-conscious flowering of African American *belles-lettres*, the Renaissance remains a touchstone for contemporary African American cultural production. The course will explore the social and historical conditions that made this era possible as well as the modes of expression and thematic concerns that animated its literature. Representative authors include Zora Neale Hurston, Langston Hughes, Nella Larsen, Countee Cullen, Alain Locke, and Jessie Redmond Fauset. Regular exams, shorter papers, and a group presentation are required. **This course satisfies the Department's Intersectionality requirement.**

## FILM

### Cinema and Power

50:354:219:01

MW 3:45-5:05

Fitter

This course selects films of outstanding excellence to depict recent and contemporary forms of power: class power; the traditional power of whites over non-whites; male sexual power; Nazi propaganda; the imperial power of wealthy nations seeking to subjugate poorer countries; the (limited) power of the Church to resist state oppression; apartheid power in the former South Africa; organized crime; the power of Wall Street; the continuing power of international corporations to pillage the environment and fell the Amazon rainforests. Each weekend we will stream a movie, free of charge, and in classes discuss the movie of the week, and read more about the structures of power depicted. 2 exams and a term paper. **This course counts toward the interdisciplinary film minor.**

### History of Film II

50:354:301:90

Online

Sorrento

This course will survey world cinema from the end of World War II to the new millennium, with attention to developments in film style. We will begin with post-war works in the US and abroad, including *Sunset Blvd* (1950) and Ida Lupino's *The Hitchhiker* (1953), and then focus on New Wave Cinemas of the 1960s and 1970s. With attention to emerging cinemas (Mexico, Iran), we will consider the distinct developments through the 1990s, including African American film and women directors. Online discussions, bi-weekly tests, and one paper. This course satisfies the second part of the required course in support of the English Department's new track in Film and Media Studies. **Fulfills the GCM General Education category. This course counts toward the interdisciplinary film minor.**

### Special Topics: History of Animation

50:354:314:40

MW 6:00-7:20

Mokhberi

This course will cover the history of animation beginning with the invention of the moving picture. We will explore how independent filmmakers and major studios around the globe played a role in its evolution as an art form and how technology and business shaped it as a cinematic medium. Finally, we will consider how the digital revolution has blurred the line between animation and live-action within contemporary cinema. The techniques covered will include cutout, hand drawn, stop motion, and digital. The course will naturally be video intensive and lectures will integrate short clips from a multitude of films to clarify the ideas, methods, and artists discussed. **This course counts toward the interdisciplinary film minor.**

### Special Topics: Terrorism and the Media

50:354:391:90

Online

Cross-listed with 50:192:308:90

Gimbal

Since the events of September 11<sup>th</sup>, terrorism has become a great area of concern globally. In this course, students will learn about the history and progression of both terrorism and the media, and how these two concepts are connected. Students will learn how to critically examine mass media coverage of terrorism and understand the way media frames events. Coursework will include weekly readings, short papers and exams. **This course counts toward the interdisciplinary film minor.**

## JOURNALISM

### Media Literacy

50:570:3210:01

MW 3:45-5:05  
Capuzzo

Just what is “fake news,” and how do we know which media outlets to trust? As we are bombarded with information in a 24-7 news cycle, understanding how the media works and sorting out fact from fiction has become more important than ever. Building on students’ tech savvy skills and natural affinity for buzz-worthy topics, this Media Literacy course will explore how members of the media do their jobs, how politicians, corporations, and other influencers attempt to manipulate, exploit, or in some cases bypass, the media, and how the public utilizes what information is delivered. Students will acquire the insights and tools needed to become responsible and informed media consumers and creators. The seminar-style course will include a hands-on digital tools workshop and other participatory activities. There will be a midterm, a final and a research paper. **Fulfills the USW General Education category.**

### Freelance Article Writing

50:570:335:91

M Hybrid  
W 9:35-10:55  
Capuzzo

In our gig economy, freelance writing provides aspiring journalists and writers a path to get published across a broad spectrum of media and business outlets, writing on a wide variety of topics. And, if you’re lucky, getting paid for it! This hybrid course will explore what it takes to be a freelancer, whether it’s creating a compelling blog, website or social media brand, working as a stringer for a mainstream media outlet, ghost writing for businesses and organizations, or writing in-depth feature articles for magazines or the web. We will investigate freelance opportunities, practice effective techniques for pitching editors, and produce writing geared toward target audiences and media outlets. As a hybrid course, we will meet once a week, with the remainder of work being done online. The class will be conducted in a workshop manner with students sharing their writing and providing feedback to one another. **Fulfills the WRI General Education category.**

## LINGUISTICS

### Language, Class and Culture

50:615:225:01

TTh 3:35-4:55  
Epstein

This course is an introduction to Sociolinguistics, the area of Linguistics that studies the way social factors (age, sex, socio-economic class, ethnic group, occupation, etc.) and regional differences give rise to variation in language (that is, “dialects”). Topics to be covered include: language and social identity, language and social context (formal and informal speech styles), dialect differences (standard vs. non-standard dialects), men’s vs. women’s speech, bilingualism, language attitudes (the notion of “authority” in language), the relation between language, cognition and culture, pidgin and creole languages, etc. Course requirements: Midterm, final exam and field research project/paper. **Fulfills the DIV General Education category. Fulfills the EAV General Education category.**

## RHETORIC

### Special Topics: Research in Composition and Literacy

50:842:328:01

MW 3:45-5:05  
FitzGerald

Cross-listed with 56:842:565:01

How do undergrads negotiate between what they learn about paragraphs in high school and models for composing essays in first year writing? How do writers (or readers) use fan fiction to explore LGBTQ identity? How do we confront racist comments in online forums? Whose voices are missing or marginalized in middle-school language arts, and how can we promote greater equity and inclusion? These are a few questions that come to mind in inviting you to Research in Composition and Literacy. Learning to conduct authentic research is one of the most valuable things you can do as an undergraduate. With a focus on promoting social justice, we will explore major approaches to research in writing studies, rhetoric, and language use in general. They include historical research in physical or digital archives; empirical research using quantitative and qualitative methods to collect and analyze data; and ethnographic research involving observation and description of local or online cultures. After several exploratory group projects, you will undertake an independent project, one you can complete in the course or, perhaps, carry over to a thesis or independent study. Along the way, you will learn how to form meaningful (to you) research questions, design a do-able study, create a research poster and write a research report. The major text is Joyce Kinkaid’s *Researching Writing: An Introduction to Research Methods* (Utah State University Press, 2016)

## WRITING

### Writing Public Arguments

50:989:300:90

Online  
Brzyski

The fundamental techniques of argument, demonstration, and persuasion; analysis of sample readings and extensive writing practice. **Fulfills the WRI General Education category.**

### Art of Revision

50:989:301:90

Online  
Hostetter

Practice in the art of constructing clear, concise prose, with emphasis on developing a personal style. **Fulfills the WRI General Education category.**

### Introduction to Creative Writing

50:989:305:90

Online  
Grodstein

This course explores the creation and revision of poetry, fiction, and creative nonfiction. Students will read poems, personal essays, and short stories to help develop their own creative processes while generating new work across each genre. Using writing prompts and exercises, students will produce both short and long-form original work and respond to one another's writing.

### Poetry Writing Workshop

50:989:306:01

TTh 11:10-12:30  
Barbarese

Study of the creative process involved in the writing of poetry, the techniques and discipline required, and trends in contemporary poetry. **Fulfills the AAI General Education category. Fulfills the WRI General Education category.**

## GRADUATE COURSES

### MASTER IN ENGLISH

#### Theory and Criticism

56:350:514:01

W 6:00-8:50  
Habib

Is there a correct way of interpreting a work of literature? Should we just read the "words on the page" as suggested by critics in the early twentieth century or should we take into account the author's biography, social class, psychology, audience, and other modulations of ipseity? What is the purpose of literature? Moral? Political? Simply pleasure? What ideological assumptions do we bring to the study of literature? These are some of the questions posed by the greatest Western thinkers from Plato and Aristotle through Hegel and Marx; they have been raised in somewhat different and more modern contexts by critics adopting the perspectives of Psychoanalysis, Feminism, Reception Theory, "New" Historicism, Deconstruction, Postcolonialism, Critical Race Theory, and Global Studies.

#### Romantic Literature

56:350:569:01

Th 6:00-8:50  
Ledoux

This course will cover writing of the British Romantic period, roughly defined as beginning with the French Revolution (1789) and ending with the crowning of Queen Victoria (1837). The French Revolution sets the tone for this period characterized by political upheaval and a radical questioning of societal structures. We will begin our study by looking at how authors like Edmund Burke, William Godwin, and Hannah More responded to this revolutionary spirit by exploring, adapting, or rejecting its influence on a variety of issues such as slavery, gender and sexuality, class inequality, and religion. Our investigation will also focus on the aesthetic and spiritual dimensions of the period, looking in-depth at the impetus behind William Blake's visionary poetry and art, Wordsworth's and Coleridge's *Lyrical Ballads*, and the development of the of second-generation poets Percy Shelley, John Keats, and Lord Byron, among others. We will also read novels, especially Gothic works, that played an important role in popular culture during the Romantic period.

## Victorian Literature

**56:350:571:01**

**TTh 3:35-4:55**

**Cross-listed with 50:350:324:01**

**Fiske**

This course covers the poetry and prose of England during the reign of Queen Victoria (1837-1901). During this time, rapid shifts in England's social structure and the nation's quest for practical, material gains prompted reassessments of the values that had previously formed the foundations of literary culture. In attempting to understand the nature and impact of these social and ideological reformations, we will explore the dialogues and arguments between and among poets and cultural critics, liberals and conservatives, scientists and humanists, men and women. Our authors include Tennyson, Elizabeth Barrett and Robert Browning, Dante Gabriel and Christina Rossetti, Carlyle, Newman, Ruskin, Mill, the Brontes, Pater, Wilde, Hardy, and others. Course requirements include active class participation, several short writing assignments, two formal papers, a mid-term and a final exam.

## Irish Literature: Joyce and Company

**56:350:574:01**

**T**

**6:00-8:50**

**Martin**

This course centers on the writing of James Joyce, with exposure to three iconic works--*Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*--that sit both at the center of literary modernism and on the borders of one of the great national literatures since the turn of the twentieth century. The course begins in the cultural context out of which Joyce's fiction grew--with plays, poems, essays, and fiction by adherents of the Irish literary revival, including W. B. Yeats, Lady Augusta Gregory, J. M. Synge, Padraic Colum, and George Moore. In the extended middle of the course we'll read most of *Dubliners*, all of *A Portrait*, and the first "half" of *Ulysses* (nine of eighteen episodes), enough to stun and to impress--certainly enough to prompt continued study of the most consequential novel of the twentieth century. We'll conclude with a novel inspired in part by Joyce: Kate O'Brien's exquisite *Land of Spices*, the instructor's official favorite novel, an account of life in a girls' convent school in the west of Ireland. A shorter paper, a longer paper or possibly a project, a final exam. Possibly an in-class presentation.

## Special Topics: Environmental Justice in Literature and Theory

**56:350:593:01**

**M**

**6:00-8:50**

**Sayre**

This course offers an in-depth study of the ways that literature contributes to our understanding of and engagement with issues of environmental crisis and the possibilities of environmental justice. Students will read fiction and nonfiction that highlight issues of inequality, catastrophe, and the possibility of reparative relationships. The course will engage with a range of works, from established literary traditions of nature writing and emerging genres like "Cli-Fi," as a way to think critically about the role of the environment in our social relations as well as the public work of humanities scholarship in issues of social and environmental justice. **Fulfills the Social Justice requirement.**

## Special Topics: Poetic Forms

**56:350:594:01**

**Th**

**6:00-8:50**

**Cross-listed with 56:200:511:01**

**Hoffman**

In this seminar we'll examine and write in a wide range of poetic forms from across cultures. Starting with work in meter and rhythm (scansion), rhyme, and other rhetorical devices, we'll move on to considerations of free verse, prose poetry, and traditional fixed forms (think sestina, villanelle, haibun, ghazal, etc.), as well as postmodern constrained/conceptual writing.

You can choose a more creative or more scholarly path for a final project, but we'll all be writing poetry in the forms we study throughout the course and discussing the mimetic and expressive effects of the forms in historical and cultural context. Requirements: Poetry journal; final paper or chapbook; final exam.

## Special Topics: Literature of Ancient Greece and Rome

**56:350:595:01**

**TTh**

**2:00-3:20**

**Cross-listed with 50:350:392:01**

**Fiske**

This course examines the literature of the ancient Greeks and Romans. Authors include Homer, Aeschylus, Sophocles, Euripides, Plato, Aristotle, Ovid, Virgil, and others. Readings will cover various genres including epic, tragedy, poetry, philosophy, and history. This course gives a good foundation for those looking to pursue further work in the classics or literary study in general. Course requirements include active class participation, several short writing assignments, two formal papers, a mid-term and a final exam.

## Literature of Adolescence

**56:352:533:01**

**Cross-listed with 50:352:348:01**

Hardly a biological phenomenon, adolescence is socio-cultural. If you are a Barbadian immigrant (*Brown Girl, Brownstone*), if you live on “the rez” (*The Absolutely True Diary of a Part-Time Indian*), or if you translate American culture for your Chinatown family (*Bone*), you have an adolescence shaped by race, class, nationality, gender, sexual orientation, and immigration. We will read a range of novels. Requirements include a presentation, participation, a take-home exam analyzing characters, and a final project, which may be electronic in the form of a wordpress, paper, podcast, film, or social media project.

**TTh 2:00-3:20**

**Humes**

### Special Topics: Research in Composition and Literacy

**56:842:565:01**

**Cross-listed with 50:842:328:01**

This course is an introduction to research in composition and literacy, especially as these fields intersect with concerns of social justice. You will learn how to engage in research that is meaningful to you and that contributes to the creation and circulation of knowledge on writing, reading, and other modes of literacy (information, health, environmental)—in school, in communities, and in society at large. You will learn how to pose research questions and address them using appropriate methods (e.g., quantitative, qualitative). You will learn how to conduct research ethically and in service to equity and inclusion. Specifically, we will survey and practice three major types of research—archival, empirical, ethnographic—and develop skills relevant to near and long-term professional interests. Your projects in this course can be aspringboard to a thesis or other scholarship or publication. Anchor text for this combined grad/undergrad course is Joyce Kinkaid’s *Researching Writing: An Introduction to Research Methods* (Utah State UP, 2016) supplemented with additional scholarship and teaching materials.

**MW 3:45-5:05**

**FitzGerald**

## MASTER OF FINE ARTS CREATIVE WRITING

*The following courses are open to students registered in the MFA Program. Some space may be available to English MA students by permission of Paul Lisicky.*

### Special Topics in Craft: Poetic Forms

**56:200:511:01**

**Cross-listed with 56:350:594:01**

In this seminar we’ll examine and write in a wide range of poetic forms from across cultures. Starting with work in meter and rhythm (scansion), rhyme, and other rhetorical devices, we’ll move on to considerations of free verse, prose poetry, and traditional fixed forms (think sestina, villanelle, haibun, ghazal, etc.), as well as postmodern constrained/conceptual writing.

You can choose a more creative or more scholarly path for a final project, but we’ll all be writing poetry in the forms we study throughout the course and discussing the mimetic and expressive effects of the forms in historical and cultural context. Requirements: Poetry journal; final paper or chapbook; final exam.

**Th 6:00-8:50**

**Hoffman**

### Fiction Workshop

**56:200:518:01**

In this fiction workshop, the majority of our time will be spent discussing short stories produced by students in this class. But we’ll also be reading published work, and spending at least some time in every class talking about art and entertainments that matter to us. The primary goal is to carve out a space in which we can meaningfully, ardently discuss the fictions we care about, and especially how they are crafted. The expectation is that everyone in the room is serious about trying to improve, approaching the craft of writing from the perspective that it is an ongoing process, and that even when we’re working alone, we are collaborators, trying to join a conversation that started long before us and will continue long after we’re gone.

**T 6:00-8:50**

**McAllister**

### Special Topics: Collaborative Storytelling

**56:200:521:01**

In this course students will visit with members of the broader Camden community to learn their stories and help turn those stories into written narratives in collaboration with the community members, the professor, and, where appropriate, one another.

**M 2:05-3:25**

**Grodstein**

This is a workshop for poets, fiction and nonfiction writers interested in writing that explores the connections between genres. How might a structural experiment get closer to capturing the gravity and play of how it feels to be alive right now? We'll think about that question, and more, alongside all the matters of craft: voice, structure, focus, aboutness, sonics, description, polarity, openings, closings. We'll look at some examples by other writers, but your own work will be our primary text. Along the way we'll work hard, take care of each other, and find ways to transcend the constraints that keep our writing from being the dangerous, beautiful, and compassionate work it might be.

The thing about r  
is that, in that  
moment, while yo  
is stuck in that  
all your troubles f  
you and yo



**Worksheet**  
**Department of English and Communication Major Requirements**  
**Fall 2021-Forward**

Course requirements		Semester and year satisfied
1. Introduction to English Studies	50:350:201	_____
Note: 50:350:220 will satisfy this requirement		
2. Any course in Linguistics (3 credits)	50:615_____	_____
3. Communication (3 credits)		
Any course in Communication (192), Journalism (570), Rhetoric (842), or Writing (989)		
	_____	_____
4. Two literary history courses (6 credits)		
a. Foundations in English Literature	50:350:300	_____
b. Any 300-level pre-1800 course	_____	_____
5. 18 credits in any courses offered by the department subject codes 350, 352, 354, 570, 615, 842, 989).		
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____
6. Intersectionality: one of the above courses must be designed as an “Intersectionality” course (marked in the Course Guide as “INT [see below])		
7. Portfolio Pro-seminar (1 credit)	50:350:400	_____

**IMPORTANT PLEASE NOTE:**

English Composition 101 and 102 may not be counted toward the English major.

The Intersectionality requirement is a cross-cutting category, meaning it can be counted as an “INT” course as well as one of the 34 required credits.

These classes are designed to meet the following need:

Examine & question the ways that people are often disadvantaged in multiple and overlapping ways (for instance, by race, class, and gender, etc.). Focusing beyond a single-axis lens, intersectionality renders people’s experiences and identities with greater visibility, complexity, and humanity — and pushing past “representation” as an end goal to interrogate power structures that disadvantage others and question the uneven distribution of privilege throughout societies.

Requirements above must carry a grade of C or higher. A student may satisfy a specific requirement with a grade of D, but credits for that course may not be included in the 34 credits required for the major. Any additional Department of English course may be taken to make up the deficit.

Students may earn certification for a minor program within the department by completing 18 credits in that field. English majors may count as many as six credits toward both the English major and one specific English minor, in which case only 12 additional credits may be earned. A second department minor requires at least 18 new credits. See the department worksheet for minor programs.

## **Minors in English**

Degree candidates seeking certification of a minor field must complete the [minor-program-form \(PDF\)](#) and file it along with the Notice of Degree Candidacy.

A minor in English consists of 18 appropriate credits (exclusive of 50:989:101/102). At least 6 credits of the minor must be in courses at the 300 to 400 level; at least 9 credits of the minor must be Rutgers University–Camden courses.

English majors may earn certification for a specific minor field within the English Department by completing 18 credits in that field. As many as 6 credits may be counted toward both an English major and one specific English minor—in which case only 12 additional credits must be earned—but a second specific minor requires at least 18 new credits.

### **Communication (192)**

Requires at least 18 credits in subjects 192, 209, 350, 354, 570, 615, 842, 989 (exclusive of 50:989:101/102). At least 9 of these 18 credits must be taken in subject 192, including 192:101. The additional 9 credits must be taken in Communication-related courses in subjects 192, 209, 350, 354, 570, 615, 842, 989.

### **English (350)**

Requires at least 18 credits in subjects 192, 350, 352, 354, 570, 615, 842, or 989 (exclusive of 50:989:101/102).

### **Film (354)**

Requires The Art of Film (50:354:201), History of Film I (50:354:300) or II (50:354:301), and Introduction to Video and Film Production (50:965:125), and at least 9 more credits in subjects 354, 965 (film production), 989 (screenwriting courses). Students may also count up to three credits in film courses from other departments (for example, Kids' Media Cultures from Childhood Studies or America in the 50s from History).

For more information on the Film Studies Program (including the minor), see <https://film.camden.rutgers.edu/>.

### **Journalism (570)**

Requires at least 18 credits in subject 570 or in other journalism-related courses.

### **Linguistics (615)**

Requires 50:615:201 and at least 15 more credits in subject 615.

### **Writing (989)**

Requires at least 18 credits in writing courses (subjects 570 & 989, exclusive of 50:989:101/102).

## ***Department of English and Communication Faculty***

**Joseph T. Barbarese**, Ph.D., Temple; Professor; Creative Writing, 20<sup>th</sup>-Century Poetry.

**Holly Blackford**, Ph.D., California, (Berkeley); Professor; American Literature, Literature of Childhood, Reader Response Studies.

**James J. Brown, Jr.**, Ph.D., University of Texas (Austin); Associate Professor; Rhetoric, Writing, and New Media

**Jill Capuzzo**, M.S., Columbia University (Graduate School of Journalism); Journalism and Communications.

**Travis DuBose**, M.A., Rutgers University; Digital Writing and New Media.

**Richard Epstein**, Ph.D., California (San Diego); Associate Professor; Linguistics.

**Shanyn Fiske**, Ph.D., University of Pennsylvania; Associate Professor; Victorian and Modern British Literature, Classics and Women's Studies.

**Christopher Fitter**, Ph.D., Oxford; Professor; Shakespeare, Renaissance Literature, Landscape and Literature.

**William FitzGerald**, Ph.D., University of Maryland; Associate Professor; Rhetoric, Stylistics, Writing Studies.

**Ashley Gimbal**, Ph.D., Arizona State University; Journalism and Mass Communication.

**Keith Green**, Ph.D., University of Michigan; Associate Professor; African American Literature; 19<sup>th</sup> Century American Literature; Native American Literature.

**Lauren Grodstein**, M.F.A., Columbia University; Professor; Creative Writing, Literature of Childhood and Adolescence.

**M. A. Rafey Habib**, Ph.D., Oxford; Distinguished Professor; Literary Theory, Modern British Literature, Non Western Literature.

**Tyler Hoffman**, Ph.D., Virginia; Professor; Poetry and Poetics; 19<sup>th</sup>- and 20<sup>th</sup>-Century American Literature; American Studies.

**Aaron Hostetter**, Ph.D., Princeton University; Associate Professor; Old and Middle English Literatures.

**Ellen Malenas Ledoux**, Ph.D., University of Virginia; Associate Professor; Eighteenth-Century Literature; the Romantic Period.

**Paul Lisicky**, M.F.A., University of Iowa; Associate Professor; Creative Writing, Poetry.

**Howard Marchitello**, Ph.D., SUNY Buffalo; Professor; Shakespeare; 16<sup>th</sup>-and 17<sup>th</sup>- Century British Literature and Culture; Literary and Critical Theory.

**Timothy Martin**, Ph.D., Pennsylvania; Associate Professor; Modern British Literature, Irish Literature, James Joyce.

**Gregory Pardlo**, M.F.A., New York University (Poetry), M.F.A Columbia University (Nonfiction); Associate Professor; Creative Writing, Poetry & Nonfiction.

**Patrick Rosal**, M.F.A., Sarah Lawrence College; Professor; Creative Writing, Poetry.

**Jillian Sayre**, Ph.D., Texas (Austin); Assistant Professor; Early American Literature, Literary Theory and Criticism, Hemispheric Studies.

**Carol J. Singley**, Ph.D., Brown; Professor; Early, 19<sup>th</sup>- and 20<sup>th</sup>-Century American Literature, Feminist Theory, American Studies

**Lisa Zeidner**, M.A., Johns Hopkins; Professor; Creative Writing, Contemporary Fiction and Poetry.