

# Department of English & Communication

## FALL 2025



**General Education categories fulfilled are noted.  
For a full description of categories, see the Registrar's website.**

## Communication

**50:192:101:90 Intro to Communication**

**Online  
Gimbal**

**50:192:232:01 Computational Thinking  
Cross-Listed 50:209:230:01**

**MW 9:35-10:55  
DuBose**

**50:192:281:90 Public Speaking**

**Online  
Gimbal**

**50:192:329:90 Special Topics; Digital Communications**

**Online  
Stricklin**

## English

**50:350:201:01 Intro to English Studies**

**TTh 935-1055 *AAI*  
Green**

**50:350:225:90 Special Topics in English; Children's Poetry**

**Online *AAI*  
Hoffman**

**50:350:238:01 World Literature I**

**MW 1545-1705 *C, HAC*  
*Pre-1900***

**Cross-listed 50:480:291**

**Fiske**

**50:350:300:01 Foundations of Literature**

**TTh 1400- 1520 *HAC*  
Ledoux**

**50:350:347:01 Weaponized Nostalgia: Medieval and Modern  
*INT***

**W 1405- 1705 *Pre-1900*  
Hostetter**

**50:350:355:09 Modern World Literature**

**MW 935- 1055 *AAI, G,*  
Habib**

**50:350:389:01 Learning Abroad; Middle Passages  
*XPL* Journeys to and from Ghana**

**T 1400-1650 *G, GCM,*  
Green**

**50:350:391:40 Special Topics, Fantasy and Science Fiction  
Cross-Listed 56:350:524:40**

**M 1800-2050  
Humes**

**50 350:400:01 Portfolio Pro-Seminar**

**M 1545- 1645  
DuBose**

# American Literature

**50:352:309:90 Diversity in the 19<sup>th</sup> Century**

**Online *INT*  
Humes**

## Film Studies

**50:354:201:90 The Art of Film**

**Online *AAI*  
Hoffman**

**50:354:390:01 Special Topics in Film  
Ten Movies I Should Have Seen**

**MW 1405-1525  
Fitter**

## Journalism

**50:570:210:01 Media Literacy**  
*HAC, USW*

**MW 1230- 1350 *DIV*,  
Staff**

**50:570:395:01 Special Topics, The Gleaner**

**W 1230-1520  
Gimbal**

## Linguistics

**50:615:336:01 Modern American Grammar**  
Cross-Listed 56:615:520:01

**TTh 1535- 1655 *LQR*  
Epstein**

**50:615:380:01 History of the English Language**  
Cross-Listed 56:615:530:01

**TTh 1110- 1230 *HAC*  
Epstein**

# Rhetoric

**50:842:240:01 Reason and Rhetoric:  
The Art of Critical Thinking**

**TTh 1535- 1655 *LQR*  
Fitzgerald**

# Writing

**50:989:101:01 English Comp I**

**MW 800-920  
Sunnolia**

**50:989:101:02 English Comp I**

**MW 935-1055  
Hostetter**

**50:989:101:03 English Comp I**

**MW 935- 1055  
Habib**

**50:989:101:04 English Comp I**

**MW 935- 1055  
TBD**

**50:989:101:05 English Comp I**

**MW 1230-1350  
Fitter**

**50:989:101:06 English Comp I**

**MW 1230-1350  
Das**

**50:989:101:07 English Comp I**

**MW 1230-1350  
Pellegrini**

**50:989:101:08 English Comp I**

**MW 1405-1525  
Berry- Grass**

**50:989:101:09 English Comp I**

**MW 1545- 1705  
TBD**

**50:989:101:10 English Comp I**

**TTh 800-920  
Zheku**

**50:989:101:11 English Comp I**

**TTh 1110- 1230  
TBD**

**50:989:101:12 English Comp I**

**TTh 935- 1055  
TBD**

<b>50:989:101:13 English Comp I</b>	<b>TTh 935- 1055 TBD</b>
<b>50:989:101:14 English Comp I</b>	<b>TTh 1110- 1230 Guedon de Concini</b>
<b>50:989:101:15 English Comp I</b>	<b>TTh 1110- 1230 Guerrero</b>
<b>50:989:101:16 English Comp I</b>	<b>TTh 1110- 1230 TBD</b>
<b>50:989:101:17 English Comp I</b>	<b>TTh 1110- 1230 TBD</b>
<b>50:989:101:18 English Comp I</b>	<b>TTh 1400- 1520 Guedon de Concini</b>
<b>50:989:101:19 English Comp I</b>	<b>TTh 1400- 1520 TBD</b>
<b>50:989:101:20 English Comp I</b>	<b>TTh 1400- 1520 TBD</b>
<b>50:989:101:21 English Comp I</b>	<b>MW 935- 1055 Aborn</b>
<b>50:989:101:90 English Comp I</b>	<b>Online Brown</b>
<b>50:989:101:H1 English Comp I</b>	<b>MW 1230- 1350 Richter</b>
<b>50:989:101:H2 English Comp I</b>	<b>MW 1405- 1525 TBD</b>
<b>50:989:101:H3 English Comp I</b>	<b>TTh 1110- 1230 McAllister</b>
<b>50:989:101:H4 English Comp I</b>	<b>TTh 935- 1055 Stricklin</b>
<b>50:989:101:H5 English Comp I</b>	<b>TTh 1110- 1230 Adarve</b>
<b>50:989:101:L1 English Comp I</b>	<b>MW 935- 1055 Hash</b>
<b>50:989:101:L2 English Comp I</b>	<b>MW 1230- 1350 Brown</b>

<b>50:989:101:L3 English Comp I</b>	<b>TTh 935- 1055 Barber</b>
<b>50:989:102:01 English Comp II</b>	<b>TTh 935- 1055 Lovitt</b>
<b>50:989:102:02 English Comp II</b>	<b>TTh 1110- 1230 Lovitt</b>
<b>50:989:102:03 English Comp II</b>	<b>MW 935- 1055 Roy</b>
<b>50:989:109:L1 Writing Lab</b>	<b>M 1230- 1330 Hash</b>
<b>50:989:109:L2 Writing Lab</b>	<b>W 1405- 1505 Brown</b>
<b>50:989:109:L3 Writing Lab</b>	<b>Th 1110- 1210 Barber</b>
<b>50:989:305:90 Intro To Creative Writing</b>	<b>Online McAllister</b>
<b>50:989:307:01 Fiction Writing Workshop</b>	<b>T 1400- 1650 <i>AAI, WRI</i> McAllister</b>
<b>50:989:309:90 Non-Fiction Writing Workshop</b>	<b>Online <i>AAI, WRI</i> Lisicky</b>
<b>50:989:322:90 Writing for the Public</b>	<b>Online <i>WRI</i> Fitzgerald</b>

## MFA in Creative Writing

<b>56:200:517:01 Fiction</b>	<b>W 1405- 1645 Grodstein</b>
<b>56:200:521:01 Special Topics; Multigenre Workshop</b>	<b>M 1405- 1705 Rosal</b>
<b>56:200:523:01 Independent Study in Creative Writing</b>	<b>TBD</b>
<b>56:200:528:01 Non-Fiction Writing Workshop</b>	<b>Th 1400- 1650 McAllister</b>

**56:200:573:01 Special Topics; Fractals**

**T 1400- 1650  
Lisicky**

## **Master of English**

**56:350:501:01 Independent Study**

**TBD**

**56:350:509:01 Professional Seminar in English Studies**

**W 1800- 2050  
Fiske**

**56:350:524:01 Fantasy and Science Fiction  
Cross-listed 50:350:391:40**

**M 1800- 2050  
Humes**

**56:350:591:01 Capstone**

**TBD**

**56:350:593:01 Special Topics in English; Research Methods**

**Th 1800- 2050  
Gimbal**

**56:350:800:01 Matriculation Continued**

**TBD**

**56:615:597:01 Independent Study**

**TBD**

**56:842:569:01 Practice Teaching Writing**

**M 1230- 1520  
DuBose**

## **Communication**

**50:192:101:90 Intro to Communication**

**Online  
Gimbal**

Introduction to Communication is designed to introduce the basic concepts of human communication and interaction behavior. Through lectures, online discussions, and reading materials, this course surveys communication topics related to culture, gender, identity, diversity, groups, organizations, and relationships.

**50:192:232:01 Computational Thinking  
Cross-Listed 50:209:230:01**

**MW 9:35-10:55  
DuBose**

This course serves as a hands-on introduction to programming using a variety of coding languages including Unity3D, C#, Processing, and JavaScript while also exploring “computer logic.” Students will come away understanding the affordances and constraints of computation as a tool and a medium for expression. Readings, along with other supplemental video lectures, will serve as the basis for the theoretical side of the class. Here, we will step away from the lines of code and consider the broader concepts of programmatic thought: operating in discreet values, thinking in variables and functions, and some philosophical and artistic implications for symbology, abstraction, and narrative. (Listed on the Course Scheduling System as Computational Thinking).

**50:192:281:90 Public Speaking****Online  
Gimbal**

Public speaking is something that everyone will have to encounter at some point in their lives, and this course will help students focus on the skills necessary for effective public speaking. This includes delivery techniques, speech-writing, persuasion abilities and the ability to critically evaluate both written and spoken speeches of others. Students will research, write and deliver several speeches in class.

**50:192:329:90 Special Topics, Digital Communications****Online  
Stricklin**

This course introduces students to key texts and modes of analysis associated with the study of literature, film, digital media, and communication. You will uncover the intellectual movements, interpretive frameworks, and research skills central to the discipline of media studies.

## **ENGLISH**

**50:350:201:01 Intro to English Studies****TTh 935-1055  
Green**

This course is intended to answer the question: What are we doing and learning when we major in English? We will explore the conventions, methods, assumptions, and concerns of some of the subdisciplines in English studies: literature and literary criticism, creative writing, composition, rhetoric, business/technical writing, linguistics, film/media studies, and journalism. Required for all English majors.

**50:350:225:90 Special Topics in English; Children's Poetry****Online  
Hoffman**

Most of us were exposed to poetry in some form or another when we were children; indeed, children's poetry over the centuries has been extremely culturally influential, even if it has not been studied very carefully until fairly recently. This course considers the long transatlantic history of poetry written for children, from the seventeenth century through the present, and the theories that inform it. Questions we will ask and seek to answer are: What was/is the purpose of writing poetry for children and what are the intended effects? How is childhood understood/constructed at a given time and how does that bear on the type of poetry produced? What aesthetic (stylistic, formal) aspects predominate in children's poetry and why? What cognitive theories undergird it? What were/are the market conditions that produce children's poetry? What are the political and social conditions behind it? Requirements: weekly discussion posts; mid-term exam; final essay; and a final exam.

**50:350:238:01 World Literature I****Cross-listed 50:480:291:01****MW 1545-1705****Fiske**

This course will introduce students to masterpieces of the Western literary tradition from 1000 BC to 1700 AD and will include ancient Greek, Roman, Medieval, and Renaissance works. Primary texts include selections from Homer's Iliad and Odyssey, Aeschylus's Oresteian Trilogy, Plato's Republic, Virgil's Aeneid, Dante's Inferno, and Machiavelli's The Prince. We will explore these works in their own cultural and historical contexts as well as examine their relevance to the modern world. Requirements include class participation, regular quizzes, a midterm, and a final exam.



**50:350:300:01 Foundations of Literature****TTh 1400- 1520  
Ledoux**

This course will introduce students to some of the foundational aesthetic periods that arose between the eighteenth to the early twentieth centuries, including the Augustan Age (1710s-1740s), the Romantic Era (1780s-1830s), and the Victorian Period (1830s-1900). Throughout our study, we will pay special attention to the political and cultural contexts that gave rise to each of these aesthetic movements. Readings will also emphasize integrating historically marginalized voices—women, people of color, and members of the queer community—to highlight their often overlooked contributions to the development of canonical literature. To complete the course successfully, students will be required to pass reading quizzes, take a midterm, submit short assignments, and complete a 5–6-page original paper.

**50:350:347:01 Weaponized Nostalgia: Medieval and Modern****W 1405- 1705  
Hostetter**

Longing for a lost past is a lingering condition of social alienation & will probably continue to be so long as societies change in unexpected ways. Nostalgia is an experience of that longing: an existential pain for loss & transition. This course looks at the ways that medieval literature is often used in modern culture as foundations for pernicious political purposes, to examine how these dangerous ideologies misappropriate medieval symbols & narratives & ignore the complexities of the medieval world. This course is about a way of reading ancient texts. Not as remote & disconnected from our racing lives. Not just quaint artifacts of long ago, but the dark underbelly of our modern world. It is not meant to be a comfortable experience.

**50:350:355:09 Modern World Literature****MW 935- 1055  
Habib**

A culturally diverse study of major trends in modern literature. We will read poems and short stories in the Western tradition, including works by Yeats, Eliot, Joyce, Derek Walcott, and Borges, as well as feminists from Eastern traditions (Fatima Mernissi, Hanan al-Shaykh), and works by so-called “postcolonial” and postmodern authors in African and Arab traditions and those of the Indian subcontinent. We will look at these texts in their literary and social contexts to see what light they can throw on some of the dilemmas – of racism, sexism, ethnocentrism, and imperialism – facing our world today. One journal and a final examination.

**50:350:389:01 Learning Abroad; Middle Passages  
Journeys to and from Ghana****T 1400-1650  
Green**

This course is an interdisciplinary exploration of the relationship between Ghana and the largest forced migration in human history, the transatlantic slave trade. This course pays specific attention to the middle passage, the roughly two-month transatlantic journey of Africans to the Americas, and its literary, historical, and representational legacies. Students will engage with autobiographies, scholarly studies, and visual media, but our main text will be Yaa Gyasi’s breathtaking novel, *Homegoing*. The course will conclude with a 10-day trip to Ghana and visits to such places as the University of Ghana, Kwame Nkrumah Memorial Park, the W.E.B. Dubois House, Cape Coast Castle, and Assin Manso Ancestral Slave River Park.

**50:350:391:40 Special Topics, Fantasy and Science Fiction  
Cross-Listed 56:350:524:40****M 1800-2050  
Humes**

This course focuses on the role of women in sci fi and fantasy. We are going to sample and skate across nation and time, with short background readings to respect author and context. We will compare Pan’s

Labyrinth to Goblin Market. We're going to use *A Wrinkle in Time* to situate female writers of fantasy who sought to inject new values into the traditionally male genre. We're going to do an extensive comparison of works that express race and history in the speculative genre (*Kindred*, *Beloved*). We're going to discuss sexuality and sexual roles in the early vampire work "*Carmilla*" as compared to stunning Freudian complexities by master Gothic writer Shirley Jackson (*The Haunting at Hill House*). We're going to make *The Handmaid's Tale* a centerpiece in our minds as we move toward project proposals and ideas; and we're going to pause on anime and theorize the cyborg, which will be followed by an eclectic mix of films that feature, fear, and fantasize about the fusion of femme and bot. Requirements include posting responses to discussion questions before class, active in-class discussion and debate, a close-reading (take-home) exam, an in-class presentation, and a final project which may be traditional, multimodal, creative, or professional.

**50:350:400:01 Portfolio Pro-Seminar**

**M 1545- 1645**

**DuBose**

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.

## **American Literature**

**50:352:309:90 Diversity in the 19<sup>th</sup> Century**

**Online**

**Humes**

We begin with transcendentalist Emerson's "Nature" and "The American Scholar," followed by the ironic canon of writers who emphasized social life as a cultural performance rather than anything innate or transcendent. Of the Concord authors we will read Melville's short story about Haitian slaves called "Benito Cereno" and Hawthorne's tales about victimizing women—"Rappaccini's Daughter" and "The Birth-Mark." This will be followed by Louisa May Alcott's sensationalist *Behind a Mask, or, A Woman's Power*, which is akin to 19th century catfishing, Harriet Prescott Spofford's "The Amber Gods" and "Circumstance," Whitman's Calamus sequence, Harriet Beecher Stowe's *Uncle Tom's Cabin*, Harriet Jacobs's *Incidents in the Life of a Slave Girl, Written by Herself*, Frederick Douglass's *My Bondage and My Freedom* (his revised narrative), and—to make sense of how race and masculinity structured the period—Toni Morrison's *Playing in the Dark: Whiteness and the Literary Imagination* and Nina Baym's "Melodramas of Beset Manhood: How Theories of American Fiction Exclude Women Authors."

Requirements include continual participation in the discussion threads, a written take-home essay exam, and a final project, which may be electronic or multimodal. Research in the past has taken diverse forms, from students who archived the role of Black churches in Reconstruction to the liminal role of the governess in the 19th century. You will have ample time and support to develop your project ideas and media of presentation.

## **Film Studies**

**50:354:201:90 The Art of Film**

**Online**

**Hoffman**

With various channel services and web resources available today, movie fans indulge in their passion more than ever. And yet most cinema's artistry goes unnoticed. This course will introduce students to the aspects and practices of film analysis. We will learn about the techniques that make cinema an art, including composition, camera work, editing, acting style, narrative construction, and others. Through class readings, discussion, and viewing, students will learn to actively "read" (instead of passively watching) a film for its formal artistry. Requirements: Four Forum Discussions and One Critical Paper.

**50:354:390:01 Special Topics in Film****Ten Movies I Should Have Seen****MW 1405-1525****Fitter**

Around 1500 movies are made every year in the USA and Canada; double that number in India; and many hundreds more in Europe, and Japan. No one could watch them all, but are there pathbreaking movies, movies casting a spell, that a young person really should see and know about? After a brief introduction to cinematic techniques, this course will feature 10 classic films (mainly American, but also one each from Italy and France), organized to illustrate the ten decades of the 20th century, from the calm Edwardian days through two world wars, the Great Depression, the Swinging Sixties, and on through the century. Discussing these movies in depth, and looking also at the decades they present, this course will teach you the roller-coaster of the last century and also make you a movie expert.

## **Journalism**

**50:570:210:01 Media Literacy****MW 1230-1350****Staff**

In our current era of dis/misinformation, deepfakes, and AI, strong media literacy skills are more important than ever. This course will help students develop and hone skills for critically examining media images and messages across an array of media and popular culture: television, social and digital media (including TikTok and YouTube), advertising, film, journalism and news, sports media, and fashion. Through close analysis, students will learn new ways of reading, seeing, and making sense of media and popular culture, which we will approach as constructed, historical, and political. This work will require us to closely examine what we might otherwise take for granted. We will also spend time considering how media texts have contributed to how we understand ourselves and the world we inhabit.

**50:570:395:01 Special Topics in Journalism-The Gleaner****W 1230- 1520****Gimbal**

This course provides students with hands-on experience creating written, visual, and audio storytelling for news audiences. In this course, students will be working on The Gleaner, Rutgers-Camden's independent student newspaper. Students learn and apply journalism fundamentals while working collaboratively with their peers to publish news and other content for the newspaper, social media, and digital website.

## **LINGUISTICS**

**50:615:336:01 Modern American Grammar****Cross-Listed 56:615:520:01****TTh 1535- 1655****Epstein**

Just the mention of grammar makes most people nervous, and it makes English majors very nervous. Most English majors harbor that darkest of secrets: they don't know grammar. Worse, English majors know that they are expected to be expert grammarians, ready and able to diagram a sentence or name the parts of speech of a sentence at the drop of someone else's hat. If you suffer from grammar guilt (or even if you don't), this course is for you. You will not be expected to pretend to know what you don't, nor will you be humiliated or embarrassed by any lack of knowledge. Instead, we will see how intricate and interesting the grammar of English is, and that learning grammar needn't be a frightening experience. We will take a linguistic approach to grammar -- we will systematically examine how language works, how to take it apart, and how to put it back together. In particular, we will focus on the structure of the sounds (phonology), the words (morphology), and the sentences (syntax) of American English. We will also see how the application of grammatical concepts can help us better understand both ordinary speech and the language of literary texts. Course requirements: The final grade will be based

on quizzes, a midterm, and a final exam. NOTE: This course satisfies the General Education “Logical and Quantitative Reasoning” (LQR) requirement.

**50:615:380:01 History of the English Language**  
**Cross-Listed 56:615:530:01**

**TTh 1110- 1230**  
**Epstein**

This course will address the growth and structure of the English language from its origins to the present, with attention to methods of linguistic description. In addition to more traditional historical linguistics (i.e. the effect of language change on the phonology, morphology, semantics, and syntax of the language), we will devote considerable attention to socio-historical influences on the development of English, addressing, in particular, questions relating to authority in language: Standard vs. non-standard dialects of English, the rise of dictionary making, spelling reform movements, English as a world language, etc. Although basic knowledge of linguistics will be very helpful, there is no prerequisite to this course. Course requirements: Two midterms, final exam, and (optional!) final paper.

## **Rhetoric**

**50:842:240:01 Reason and Rhetoric: The Art of Critical Thinking**

**TTh 1535- 1655**  
**Fitzgerald**

The ability to think critically is a primary goal of higher education. This course examines critical thinking as a form of reason and rhetoric. We will explore what makes for a good argument and what fallacies of logic and reasoning lead to weak arguments. We will draw on principles of rhetoric to consider what makes a persuasive argument persuasive and examine how to reason with numerical data and visuals. All the tools you can use in school and real life! Course projects include a cumulative Critical Thinking Journal, two short (2-page) analysis papers, a midterm, and a team poster presentation project. Course materials will be provided through Canvas.

*Note:* this course earns Gen Ed credit for Logical and Quantitative Reasoning.

## **Writing**

**50:989:101 English Comp I**

**Several**  
**Staff**

An introduction to writing at the college level, Writing 101 asks students to learn rhetorical flexibility as they work across genres and explore how to reach many audiences.

**50:989:102 English Comp II**

**Several**  
**Staff**

In Writing 101, you were introduced to the rhetoric of argument. As the second course in the First-Year Writing sequence, Writing 102 will build off of these skills and introduce you to methods of inquiry in order to answer questions that are meaningful to you. You will not merely rely on the research of others, but through your writing and research, you will add your own voice to these important conversations. You will generate new knowledge and turn it into something concrete. These skills will provide you with the tools you need to be an engaged and active member of the academic community and beyond.

**50:989:109 Writing Lab****Several  
Staff**

A 1-credit lab supplementing writing instruction with practice in reading, grammar and mechanics. A requirement for students in L sections of Composition I on the basis of a placement test.

**50:989:305:90 Intro To Creative Writing****Online  
McAllister**

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 in a workshop format. This course is a W-designated Experiential Learning Course because not only is it writing intensive, but it prepares you to become a practicing creative writer by teaching you the fundamentals of writing and critiquing work in three genres.

**50:989:307:01 Fiction Writing Workshop****T 1400- 1650  
McAllister**

This course is designed for students with some course experience in creative writing, and who are interested in pursuing the art of fiction writing seriously. We will explore the vitality, possibilities, and urgency of fiction writing in a world in which many are increasingly unsure of what to believe. The focus of the course will be on the contemporary short story, and we will survey a diverse array of styles and voices, with an emphasis on literary fiction. Students will produce original fiction assignments and will be encouraged toward experimentation and ambition. Coursework will push students to discover their own writing voices and to hone their skills as writers and critical thinkers.

**50:989:309:90 Non-Fiction Writing Workshop****Online  
Lisicky**

What does it mean to write creative nonfiction and memoirs in 2025? In this class, we'll think about how one develops a singular voice in a time of change, which doesn't mean we'll neglect the examples of our literary ancestors. We'll consider that challenge in an encouraging environment. You'll be responsible for providing written feedback to your peers, as well as sharing *one nonfiction piece* of your own with the members of the class during the final half of the semester. This class fulfills the AAI and WRI Gen Ed categories.

**50:989:322:90 Writing for the Public****Online  
Fitzgerald**

Writing for the Public is a project-based online course in "public humanities." We will learn to write for public—as opposed to academic—audiences on matters of art and culture. In the first few weeks we survey existing projects in public humanities (e.g., art history, archaeology, architecture, cultural heritage and preservation, folklore and foodways, history, languages, literature, music, media studies, philosophy, religion, theatre) for what it means to "engage the public" and why it's important. How do we share what we know and love with others for our collective benefit? This survey helps us identify areas of interest and imagine individual or group projects. These can take many forms, including websites, physical or virtual exhibits, media installations, oral histories, videos, digital archives and educational materials. They may involve public advocacy to raise awareness and promote social change. Most projects will be too big to imagine and complete in a semester, so your work will most likely be a pilot project or proposal. That will prove to more than enough to learn skills of writing and research to apply to future endeavors.

*Note:* This course meets expectations for a Writing Intensive (WRI) course.

## **MFA in Creative Writing**

### **56:200:517:01 Fiction**

**W 1405- 1645  
Grodstein**

In this fiction workshop, students will submit short stories and novel excerpts for critique by their classmates and professors. The workshop will be complemented by readings from contemporary writers.

### **56:200:521:01 Special Topics; Multigenre Workshop**

**M 1405- 1705  
Rosal**

This is a workshop for prose writers interested in a cross-genre conversation of their work. What can the novelist learn from the memoirist's thoughts about inquiry? What can the lyric essayist take from a short story writer's understanding of characterization? And what does the poem, the oldest form of human expression, with its commitment to metaphor, compression, and juxtaposition, have to teach all of us? We'll think about those questions and many more, alongside all the matters of craft: voice, structure, aboutness, musicality, description, polarity, openings, closings. We'll look at brief published examples by other writers, but your own work will be our primary text. Along the way we'll work hard, look after each other, and find ways to nudge our writing toward the unexpected.

### **56:200:523:01 Independent Study in Creative Writing**

**TBD**

### **56:200:528:01 Non-Fiction Writing Workshop**

**Th 1400- 1650  
McAllister**

This course is a workshop in creative nonfiction, which includes memoirs, personal essays, research-based narratives, and all other applicable permutations of the form. Most class time will be spent discussing essays produced by students in this course. One of our goals is to work toward developing a sense of your creative aesthetic and learning how to articulate what you value in nonfiction, and art more generally. In addition to workshops, we will read published work and spend at least some time in every class talking about art and entertainments that have shaped our tastes. The primary goal of every meeting is to carve out a space for ourselves in which we can meaningfully, ardently discuss the stories that matter to us, and especially how they are crafted.

### **56:200:573:01-01 Special Topics; Fractals**

**T 1400- 1650  
Lisicky**

We all know it's important to be a more precise, nuanced reader, but what does that really mean? What can we learn from looking at a piece's individual components, and do they communicate implications for the larger design? We'll think about these questions by studying some examples of recent work in both prose genres, but our key task will be to examine chapters, segments, paragraphs, and sentences, both for their own sake but also to see what meaning might lie beyond—or within. Alongside this project, we'll work on occasional short creative pieces suggested by the readings, which we'll discuss informally as a group.

## **Masters in English**

**56:350:501:01 Independent Study**

**TBD**

**56:350:509:01 Professional Seminar in English Studies**

**W 1800- 2050  
Fiske**

This course introduces students to graduate-level research methods and writing skills. Students will learn how these skills can be applied to a variety of academic and professional careers in digital studies, pedagogy, library science, and scholarly editing among others. Students should begin to think about their capstone project and plan their elective study during this seminar. Because I believe that a career in the humanities is unjustifiable without an understanding of what it means to be human, the thematic focus of this course will be the intersection between the humanities and issues of social justice & human rights. Students will use this material to evolve their own fields of interest in whichever direction they feel most appropriate to their career goals. This course is required for the Master of Arts degree.

**56:350:524:01 Fantasy and Science Fiction  
Cross-Listed 50:350:391:40**

**M 1800- 2050  
Humes**

This course focuses on the role of women in sci fi and fantasy. We are going to sample and skate across nation and time, with short background readings to respect author and context. We will compare Pan's Labyrinth to Goblin Market. We're going to use A Wrinkle in Time to situate female writers of fantasy who sought to inject new values into the traditionally male genre. We're going to do an extensive comparison of works that express race and history in the speculative genre (Kindred, Beloved). We're going to discuss sexuality and sexual roles in the early vampire work "Carmilla" as compared to stunning Freudian complexities by master Gothic writer Shirley Jackson (The Haunting at Hill House). We're going to make The Handmaid's Tale a centerpiece in our minds as we move toward project proposals and ideas; and we're going to pause on anime and theorize the cyborg, which will be followed by an eclectic mix of films that feature, fear, and fantasize about the fusion of femme and bot. Requirements include posting responses to discussion questions before class, active in-class discussion and debate, a close-reading (take-home) exam, an in-class presentation, and a final project which may be traditional, multimodal, creative, or professional.

**56:350:591:01-03 Capstone**

**TBD**

**56:350:593:01 Special Topics in English; Research Methods**

**Th 1800- 2050  
Gimbal**

This course is dedicated to understanding how scholars analyze, interpret, and make sense of the social world. We will begin with broad questions about knowledge production, then learn about and practice both qualitative and quantitative research methods, including content analysis, interviewing, and survey research. By the end of the course, students' comprehensive understanding of research will include

all parts of the research process from development of a research question to execution of a research project to dissemination of findings via conference presentations or publication. This course can be utilized by Graduate students as development for their Capstone project.

**56:350:800:01 Matriculation Continued**

**TBD**

**56:615:597:01 Independent Study**

**TBD**

**56:615:520:01 Structure of the English Language  
Cross-Listed 50:615:336:01**

**TTh 1535- 1655  
Epstein**

**56:615:530:01 History of the English Language  
Cross-Listed 50:615:380:01**

**TTh 1110- 1230  
Epstein**

**56:615:597:01 Independent Study**

**TBD**

**56:842:569:01 Practice Teaching Writing**

**M 1230- 1520  
DuBose**

This course introduces current and future college instructors to the pedagogy of writing. A blend of theory and practice, action and reflection, the Practicum exposes students to major approaches to the design and delivery of writing instruction, from developing syllabi and crafting assignment sheets to the complexities of writing assessment and response. Its central aim is to create an environment in which writing instructors become reflective practitioners of their craft, able to teach in a range of contexts and cultures. Texts for purchase: Coxwell-Teague, Deborah and Ronald Lunsford. First Year Composition: From Theory to Practice (Parlor Press 2014). ISBN: 978-1602355187; Warner, John. Why They Can't Write: Killing the Five Paragraph Essay and Other Necessities (Johns Hopkins University Press 2018). ISBN: 9781421427102.