

ENGLISH AND COMMUNICATION DEPARTMENT

COURSE GUIDE: SPRING 2024

Courses in English and Communication meet many of the General Education requirements for the university.

Here is the key to help you find the right class:

Art and Aesthetic Interpretation (AAI)
Global Communities (GCM)
Heritages and Civilizations (HAC)
Logical and Quantitative Reasoning (LQR)
Physical and Life Sciences (PLS)
US in the World (USW)
Ethics and Values (EAV) Diversity (DIV)
Engaged Civic Learning (ECL)
Experiential Learning (XPL)

And here is the key for English major requirements:

Course meets Intersectionality requirement (INT)
Course meets Historical Survey requirement (HIST)
Course meets pre-1800 requirement (PRE-1800)

192: COMMUNICATION

281: Public Speaking

M/W 12:30-1:50

Instructor: Ashley 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.

229: Special Topics in Communication: Race and Visual Culture

M/W 3:45-5:05

Instructor: Allison Page

This course examines the relationship between visual culture, race, and power in the United States, with a particular emphasis on the 20th and 21st centuries. Images are central to everyday life. Together, we will examine a wide array of visual culture—including film, television, advertising, fashion, photography, citizen journalism, and digital media—to consider the role of visual images in how we perceive race and racialized bodies. Students will be introduced to key terms and concepts for the study of visual culture, including representation, visibility, desire, the gaze, audience, and surveillance. Drawing on these concepts, students will develop the ability to analyze, assess, and critique how visual culture contributes to the social construction of race. Questions to guide our inquiry include: How does visibility produce difference along the lines of race, gender, and sexuality? How does the visual shape our

awareness of social problems, everyday experiences, and our perceptions of self and others with respect to race? We will also consider how artists, activists, and others have used visual culture to resist and challenge racism and dominant representations.

301: Media Activism and Social Justice

M/W 12:30-1:50

Instructor: Allison Page

This course begins with the question of what, precisely, constitutes social justice and considers how various actors both within (and external to) social movements have offered particular visions in response. Accordingly, we will familiarize ourselves with residual and emergent debates and theories about activism and justice, especially with respect to media culture as a critical tool for movements. In order to trouble the oft-cited distinction between the categories “activist” and “academic,” we will read a variety of work by those who consider themselves scholar-activists. For the first part of the course, we will establish characteristics of social movements, analyze historical case studies, and construct a vocabulary of keywords for social justice. The remainder of the course will focus on contemporary debates about media technologies in relation to protest such as hashtag activism and digital surveillance. We will draw on various case studies as a point of entry into a discussion about effective tactics and strategies, including debates over the use of violence. Given the constraints of the semester, we will cover just a small slice of social movement and social justice history and struggle.

330:90 Special Topics in Communication: Business and Professional Communication ONLINE

Instructor: Ashley Gimbal

In this course, students will not only learn the fundamentals of communication, but also how to communicate in a work environment. This will include understanding how to use face to face and technologically mediated communication in the business world, effective interview and negotiation skills, and presenting oneself for the job market. This class is offered fully online through Canvas and will consist of readings, online lectures, discussions, assignments and exams.

350: ENGLISH

201: Introduction to English Studies

T/Th 2:00-3:20

Instructor: Holly Blackford Humes

(Fulfills the AAI Gen Ed Requirement)

This course is an introduction to the English major. Through the study of **passing** in literature, film, drama, and digital space, we will practice the conventions, methods, assumptions, and concerns of some of the subdisciplines in English studies: literature and literary criticism,

creative writing, composition, rhetoric, linguistics, film/media studies, journalism, and digital studies. First, we will study and read various literary criticisms on Nella Larsen's Harlem Renaissance novel *Passing*; we will then look at the historical setting, contemporaneous reviews, and current Netflix film of the novel. Since *Passing* was written in the 1920s, you might say we are looking at the 1920s from the 2020s. After *Passing*, we will study *The Great Gatsby* for issues of passing in social class, also in the 1920s cultural context. Then, after applying and practicing issues in creative writing craft, linguistics, rhetoric, and journalism, we will read the play *M. Butterfly* and watch the film. In the final unit, we will research case studies of passing in today's landscape and in digital space, considering these cases and the multimedia expression enabling or outing those who pass. Participation, a research paper, and a final project that may be multimodal or electronic each comprise 1/3rd of your grade.

238:90: World Literature I

ONLINE

Instructor: M.A.R. Habib

(Fulfills the HAC Gen Ed Requirement) (Fulfills the PRE-1800 English Major Requirement)

A survey, within their historical contexts, of writings from antiquity through the Renaissance. Beginning with the Bible and Homer, we will draw on texts from a variety of cultural traditions, European, Indian, American, Chinese, and Islamic. These texts will be examined in their historical contexts, with due emphasis upon their literary, thematic, and ideological interrelations. We will spend considerable time on techniques of reading, interpretation, and exposition.

247: Literature of Horror

T/Th 11:10-12:30

Instructor: Jillian Sayre

(Fulfills the AAI or INT Gen Ed Requirement)

What can horror teach us about ourselves and the world around us? In this class, we will use zombies, ghosts, and a legion of other scary monsters to think about how fear and disgust have been central to human cultural development. How have these negative feelings been harnessed to imagine and control subjects of difference, to create a sense of Otherness that protects structures of power? How might terror undermine those very structures of power by introducing a more intimate fear of the self? We will use these questions to frame our study of horror as a genre, its conventions and relationship to the reader, expanding our study of cultural artifacts to include movies and comics as well as traditional literary narratives. This course meets the intersectionality requirement for the English major as well as Arts and Aesthetic Interpretation for General Education.

249: Electronic Literature

T/Th 2-3:20

Instructor: Claire Stricklin

(Fulfills the WRI Gen Ed Requirement)

A workshop-based course that meets the digital studies elective criteria for developing knowledge and skills in new media and multimedia composition. In this course you will explore the intersection between digital literature and digital performance.

300:92 Foundations of Literature

REMOTE (CLASS IS ONLINE WITH LIVE MEETINGS)

M/W 6-7:20

Instructor: Chris Fitter

(Fulfills the HAC Gen Ed Requirement) (Fulfills the PRE-1800 English Major Requirement)

What's life been like for human beings in the last few thousand years? Would you have liked to live in ancient Rome, or in Biblical Palestine, or Shakespeare's London? This course presents nothing less than an overview of Western cultures and their literary masterpieces, from the world's first civilization (Sumeria), through to the early modern period, which witnessed the emergence of our own values and outlook. We will discuss both the literary form dedicated to heroic greatness, the epic (*Gilgamesh*, the *Aeneid*, *Beowulf* and *Paradise Lost*: influences on our genre of action movies, and on the Western); and study also the emergence of a literature concerned with more secular, everyday life, and with humour: Chaucer, Shakespeare, seventeenth century poetry. We shall also see the many, surprisingly different, value-schemes that Christianity has embodied over two millennia. For English majors, this course satisfies the pre-1800 requirement. It also satisfies the Gen. Ed. requirement for a HAC (Heritages and Civilizations) course. (HAC, PRE-1800)

302: War and the Warrior

M/W 3:45-5:05

Instructor: Chris Fitter

(Fulfills the HAC Gen Ed Requirement) (Fulfills the PRE-1800 English Major Requirement)

We will aim to study the nature of war, and the varieties of warrior, from Homer and ancient Greece through the Vietnam war. We will discuss both technological transformations in warfare, and changing cultural assessments of war in literary representations. This course satisfies the pre-1800 requirement for English majors; and it satisfies also the General Education requirement for a Heritages and Civilizations (HAC) course. (HAC, PRE-1800)

326:90 Transatlantic Literature

ONLINE

Instructor: Ellen Ledoux

(Fulfills the HAC or WRI Gen Ed Requirement)

(Fulfills the PRE-1800 English Major Requirement)

This course is designed to familiarize students with the reciprocal routes of intellectual, artistic, and cultural influence that existed in the eighteenth-century Atlantic world through studying a variety of literary and historical texts. As a Writing-Intensive course, our study will also involve writing informally and formally about these texts in a series of assignments—including “low stakes writing,” discussion responses, an outline and annotated bibliography document, and a rough draft—that will culminate in a final paper due at the semester’s end. (HAC, WRI, PRE-1800)

367: Popular Culture

M/W 9:35-10:55

Instructor: Ashley Gimbal

The course covers critical theory as a way of critiquing popular culture. We will learn about critical theory and apply it to current pop culture artifacts such as television shows, movies, video games, music videos and advertisements. Students will leave the course with a better understanding about the ways pop culture messages influence them.

389: Learning Abroad: Middle Passages: Journeys to, from, and within Ghana

W 12:30-3:20

Instructor: Keith Green

This course is an interdisciplinary exploration of the relationship between Ghana and the largest forced migration in human history, the transatlantic slave trade. Ghana looms large in representations of transatlantic slavery and African resistance to European colonization. This course pays specific attention to the middle passage, the roughly two-month transatlantic journey of Africans to the Americas, and its historical, literary, and representational legacies. Students will engage with scholarly studies, fiction, autobiographies, and visual media. With an eye towards present day movements, the course will also devote time to thinking about contemporary journeys in and out of Ghana. It will conclude with a 10-day trip to Ghana in May, highlighted by visits to such sites as the University of Ghana, Independence Square, Kwame Nkrumah Memorial Park, Makola Market, Cape Coast Castle, and Assin Manso Ancestral Slave River Park.

400: Portfolio Proseminar

M 3:45-4:45

Instructor: Travis Dubose

This course is designed to turn your focus from the academic work you've done as English majors at Rutgers-Camden toward the outside world and what comes next. We'll primarily be doing this using a very particular tool: a public-facing portfolio that represents you and your work to the outside world. We'll spend the bulk of the semester in conversation about these portfolios, their purpose and content. We will also be joined by a few guest speakers who will come in to chat about the kinds of opportunities open to English majors after graduation.

352: AMERICAN LITERATURE

306:90: American Women Writers

ONLINE

Instructor: Holly Blackford Humes

(Fulfills the AAI or DIV Gen Ed Requirement)

American Women Writers: Guilt and Freedom

This class begins in the Puritan period with the poetry of Anne Bradstreet and Phillis Wheatley, and the captivity narrative of Mary Rowlandson, after which we cruise to the nineteenth century with Alcott's sensational *Behind the Mask*, Spoffard's short tales that rival Hawthorne's, and poetry of Emily Dickinson. After reading the slave narrative of Harriet Jacobs, fashioned awkwardly into a sentimental novel, we will move to the twentieth century with Edith Wharton, Willa Cather, Nella Larsen, Zitkala-Sa, Gwendolyn Brooks, Rita Dove, Fae Myenne Ng, and Ana Castillo. Women writers have always expressed guilt at being too embedded in the material world and family for the original Puritan and later transcendental vision of virtue, and they have expressed this guilt through mourning, rage, subversive poetry, and even male narrators and masks. The tension between the personal and political is overwhelming in this genre, and this tension will ultimately teach us about how marginalized voices shape themselves in reaction to white male ideals. Course requirements include continual participation on the discussion board, a close-reading exam, and a final research project, which may be a paper but may also be an electronic or multimodal project (website, podcast, documentary, creative adaptation, film, etc.). (AAI, DIV)

354: FILM STUDIES

215: Romantic Comedy

Instructor: Lisa Zeidner

(Fulfills the AAI or DIV Gen Ed Requirement) (Fulfills the INT English Major Requirement)

An examination of the romantic comedy from the 1930's through the present, with an emphasis on shifting cultural assumptions about couplehood, marriage, and sexuality. We will be

questioning our assumptions about “romance” in order to see how they represent cultural ideas and implicit biases about gender, class, and sexual orientation. Satisfies AAI, DIV, and the English Department’s Intersectionality requirement. *Course counts towards film minor.* (AAI, DIV, INT)

219: Cinema and Power

M/W 2:05-3:25

Instructor: Chris Fitter

This course selects outstanding films which focus recent and contemporary forms of power. These include class power; the traditional power of whites over non-whites; male power; the imperial power of wealthy countries seeking to subjugate poorer countries; the (limited) power of the Church to resist state oppression; organized crime; the power of Wall Street; the continuing power of corporations to pillage the environment and pollute the planet. There will be very little reading for this course; but every week, we will stream a movie (free of charge) from the course website. During the week, we will first discuss the film and its presentation of power, then read more about the particular power-structure depicted. *Course counts towards film minor.*

395: Screenwriting

W 12:30-3:20

Instructor: Lisa Zeidner

An introduction to the craft of writing for film. We’ll start by examining screenplays to see what the writers provide to the actors and directors, and learning the mechanics of format and scenes. By the end of the class, students will produce a finished first act (15-20 pages) and an outline of the rest of an original screenplay project. *Course counts towards film minor and English Department writing minor.*

570: JOURNALISM

395: News Laboratory—The Gleaner 1

W 2:05-4:55

Instructor: Ashley 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.

615: LINGUISTICS

380: History of the English Language

T/TH 3:35-4:55

Instructor: Aaron Hostetter

(Fulfills the HAC Gen Ed Requirement)

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 grammar will be very helpful, there is no prerequisite to this course. Course requirements: Two midterms, final exam and (optional) final paper. Fulfills the HAC General Education category. (HAC)

989: WRITING

101: English Composition 1

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.

102: English Composition 2

Building on the skills developed in Writing 101, Writing 102 turns students' attention to research, attempting to answer the question "How does new knowledge get created?"

202: Introduction to Creative Writing

M/W 2:05-3:25

Instructor: Andie Millares

(Fulfills the WRI Gen Ed Requirement)

This course offers students an introduction to writing poetry, fiction, and nonfiction. Students will read and critique one another's work, and learn the basics of the publication process, including submission to literary journals. The workshop will be complemented by the analysis of published work in each genre. (WRI)

301:90: Art of Revision

ONLINE

Instructor: Howard Marchitello

(Fulfills the WRI Gen Ed Requirement)

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

302:90: Technical Communication

ONLINE

Instructor: Travis Dubose

(Fulfills the WRI Gen Ed Requirement)

This is a course in learning to create documents that communicate technical information for various audiences, writing that does real work in the world. Perhaps without realizing it, you consume and rely on the work of technical communicators every day: product manuals, diagrams, and data visualizations such as charts and graphs are common technical genres. Over the course of the term, we're going to focus on process: *how* do these documents get created? What must be considered about audience, purpose and medium when creating a technical document? What are the affordances of common software packages like Microsoft Word or Google Docs, and what kind of workflows are most efficient when using these kinds of software? (WRI)

303:90: Business Writing

ONLINE

Instructor: Shanyn Fiske

(Fulfills the WRI Gen Ed Requirement)

This course is intended to introduce students to the fundamentals of professional and business writing. Students will gain proficiency in analyzing and producing such documents as resumes, proposals, reports, and business plans. This course offers readings, lecture materials, frequent assessments, and online activities, including active discussions and exercises. There are no scheduled meeting times, but deadlines are strictly enforced, as students work together to achieve learning objectives. The class follows a rigorous schedule, and you should expect to be working at least as many hours as with a traditionally-scheduled class. (WRI)

309: Non-Fiction Writing Workshop

ONLINE

Instructor: Paul Lisicky

(Fulfills the AAI or WRI Gen Ed Requirement)

What does it mean to write creative nonfiction and memoir in 2024? In this class, we'll think about how one develops a singular voice in a time of cultural shift, 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 all the members of the class during the final half of the semester. This class fulfills the AAI and WRI Gen Ed categories. (AAI, WRI)

312: Writing New Media

T/Th 11:10-12:30

Instructor: Claire Stricklin

(Fulfills the AAI Gen Ed Requirement)

This course will introduce you to the theory and practice of writing in digital and networked environments. Our emphasis will be on how technology shapes discourse in emerging genres associated with the World Wide Web. (AAI)

317: Writing Wikipedia

M/W 2-3:30

Instructor: Travis DuBose

(Fulfills the ECL, GCM or WRI Gen Ed Requirement)

This course will lead students through the process of editing Wikipedia and will serve as a critical inquiry into the world's most popular encyclopedia, its production, and its ethos. As a civic engagement course, students will spend much of the semester partnering with a local institution to improve the Wikipedia presence of a topic or figure of local interest in Camden. (WRI, GCM, ECL)

391: Special Topics in Writing: Digital Publishing—Game Writing and Development

T/Th 3:35-4:55

Instructor: Claire Stricklin

An intensive project-based course, Digital Publishing aims to give you and your team the chance to develop a tabletop gaming product from inception to publication. You will have the chance to work with industry professionals who will offer advice and guidance along the way.