

Department of English and Communication
Spring 2025 Course Guide



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

50:192:229	Special Topics in Communication Communication and Social Justice 01 TTh 9:35- 10:55	FitzGerald	DIV, EXP, WRI
50:192:229	Special Topics in Communication Communication and Conflict 90 Online	Gimbal	
50:209:302	Special Topics in Digital Studies Constructing the Moving Image 90 Online	Stricklin	
50:350:106	Literature Appreciation 90 Online	Green	AAI
50:350:238	World Literature I 90 Online	Habib	C, HAC, LC
50:350:247	Literature of Horror 90 Online	Ledoux	AAI, LC
50:350:249	Electronic Literature 01 MW 3:45- 5:05	Stricklin	AAI, W, WRI
50:350:271	Images of the Hero 01 MW 9:35- 10:55	Hostetter	HAC, LC
50:350:300	Foundations of Lit 01 TTh 3:35- 4:55	Fitter	HAC, LC
50:350:329	Working with Old English 01 MW 2:05- 3:25 Satisfies Pre 1800 Major Requirements	Hostetter	LC
50:350:334	The Bible as Literature 01 TTh 2:00- 3:20 Satisfies Pre 1800 Major Requirements	Fitter	LC
50:350:362	Children's Lit in Print and Film 90 Online	Hoffman	LC
50:350:371	Literature of Travel 01 TTh 2:00- 3:20 Satisfies Intersectionality Requirements	Ledoux	WRI
50:350:389	International Studies International Journalism 01 MW 12:30- 1:50	Gimbal	G, GCM, LC, XPL

50:350:400	Portfolio Pro-Sem 01 W 3:45- 4:45	DuBose	
50:354:216	International Cinema of the 60s and 70s 90 Online	Zeidner	USW
50:354:396	Film Genre: The Crime Film 90 Online	Sorrento	LC
50:570:210	Media Literacy 90 Online	Gimbal	DIV, HAC, USW
50:570:395	Special Topic in Journalism The Gleaner 01 W 2:00- 4:50	Gimbal	
50:615:225	Language Class and Culture 01 TTh 11:10- 12:30 Satisfies Intersectionality Requirements	Epstein	D, DIV, EAV
50:615:341	Language, Power and Politics 01 TTh 3:35- 4:55	Epstein	D, DIV, EAV
50:989:101	English Comp I 01 TTh 9:35- 10:55	Barber	
50:989:101	English Comp I L1 MW 9:35- 10:55	Lovitt	
50:989:102	English Comp II 01 MW 8:00- 9:20	Guerrero	
50:989:102	English Comp II 02 MW 9:35- 10:55	Adarve	
50:989:102	English Comp II 03 MW 9:35- 10:55	Sunnolia	
50:989:102	English Comp II 04 MW 9:35- 10:55	Zheku	
50:989:102	English Comp II 05 MW 9:35- 10:55	Wise	

50:989:102	English Comp II 06 MW 12:30- 1:50	Alkhadim
50:989:102	English Comp II 07 MW 12:30- 1:50	Richter
50:989:102	English Comp II 08 MW 12:30- 1:50	Lovitt
50:989:102	English Comp II 09 MW 2:05- 3:25	Hash
50:989:102	English Comp II 10 MW 2:05- 3:25	Pire
50:989:102	English Comp II 11 MW 3:45- 5:05	Brown
50:989:102	English Comp II 12 TTh 8:00- 9:20	Aborn
50:989:102	English Comp II 13 TTh 9:35- 10:55	Joyner
50:989:102	English Comp II 14 TTh 9:35- 10:55	Das
50:989:102	English Comp II 15 TTh 9:35- 10:55	Paskow
50:989:102	English Comp II 16 TTh 9:35- 10:55	Westbrook
50:989:102	English Comp II 17 TTh 11:10- 12:30	Stolte
50:989:102	English Comp II 18 TTh 11:10- 12:30	Guedon de Concini
50:989:102	English Comp II 19 TTh 11:10 – 12:30	Pellegrini
50:989:102	English Comp II 20 TTh 11:10 – 12:30	Evans
50:989:102	English Comp II 21 TTh 2:00- 3:20	
50:989:102	English Comp II 22 TTh 2:00- 3:20	Guedon de Concini

50:989:102	English Comp II 90 Online	Brown	
50:989:102	English Comp II H1 MW 12:30- 1:50	McCallister	
50:989:102	English Comp II H2 MW 2:05- 3:25	Marzsalek	
50:989:102	English Comp II H3 TTh 11:10 – 12:30	Pomykacz	
50:989:102	English Comp II H4 TTh 9:35- 10:55		
50:989:109	Writing Lab L1 W 2:05- 3:05	Lovitt	
50:989:200	Special Topics in Writing Writing for the Public 90 Online	FitzGerald	W, WRI, XPL
50:989:202	Intro to Creative Writing 01 MW 2:05- 3:25	Milares	WRI
50:989:302	Tech Communication 90 Online	DuBose	W, WRI
50:989:303	Business Writing 90 Online	Fiske	W, WRI
50:989:305	Into to Creative Writing 90 Online	McAllister	
50:989:307	Fiction Workshop 01 T 2:00- 4:50	McAllister	AAI, WRI
50:989:390	Special Topics Writing & Editing for Gaming 01 MW 12:30- 1:50	Stricklin	WRI

Key to General Education Requirements:

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

USW	U.S. in the World
WRI	Writing Intensive Course
XPL	Experiential Learning

Key to English Major Requirements:

1800:	Satisfies the Literary History Pre 1800 requirement.
INT	Intersectionality requirement

MFA in Creative Writing

56:200:518	Fiction Workshop 01 W 2:05- 5:05	Hamburger
56:200:563	Craft: Writing the Child 01 T 2:00- 4:50	Grodstein
56:200:565	Memoir Workshop 01 M 2:05- 5:05	McAllister
56:200:573	Special Topics in Craft History of the Short Story 01 M 2:05- 5:05	Zeidner
56:200:651	Final Creative Thesis 01 Online	McAllister
50:989.651	Final Creative Thesis 02 Online	Hamburger

MASTER OF ENGLISH

56:350:514	Intro to Literary Theory 01 T 6:00- 8:50	Habib
56:350:530	Special Topics in English Feminist Media and Cultural Studies 40 M 6:00- 8:50	Page
56:350:593	Special Topics in English Science and Literature 41 Th 6:00- 8:50	Marchitello
56:350:594	Special Topics in English Entrepreneurship for Humans 40 W 6:00- 8:50	Fiske

Communication

50:192:229:01 Special Topics in Communication Communication and Social Justice

**TTh 9:35- 10:55
FitzGerald**

This course looks at how matters of social justice, including environmental, linguistic, and racial justice, intersect with communication as a field of study and practice. Through case studies on a range of topics (e.g., water resources, access to technology, racial bias in AI) we will explore how communication decisions contribute to or impede the goals of social justice. Using these cases, we will build a set of concepts and tools to research and report on issues of concern to us as a form of academic activism/ engaged citizenship. No prior experience with or course work in communication is required, only a willingness to learn new things with curiosity and apply them with empathy. Expect to collaborate on team-based projects and presentations.

50:192:229:90 Communication and Conflict

**Online
Gimbal**

This course focuses on the theories and process involved with conflict. Students will understand different ways to handle conflict and effective communication strategies for navigating conflict. This class is offered fully online through Canvas and will consist of readings, online lectures, discussions, assignments, and exams.

LITERATURE

50:350:106:90 Literature Appreciation

**Online
Green**

This course is intended for nonmajors who want to gain a college-level understanding of literature. Students will learn about the major literary genres and terms. The class emphasizes critical reading skills and is not writing intensive.

50:350:238:90 World Literature I

**Online
Habib**

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. Fulfil: HAC.

50:350:247:90 Literature of Horror

**Online
Ledoux**

Practically everyone enjoys a good scary story. While horror plays a prominent role in today's popular culture, tales of terror have been an important part of Euro-American literary and cultural history starting with oral folktales. In this course, students will examine what aspects of horror are critical to describing it as a cohesive category and how these aspects evolve across time. They will also consider whether violence, the grotesque, the taboo, and other horrific textual themes function as possible sites of ideological subversion and political transgression. As a group, we will ask such questions as: why does horror retain its appeal over centuries? What does it allow readers and viewers to experience that other aesthetic modes—such as the realistic—do not? We will find answers by tracing this tradition from its Gothic origins in the eighteenth century to its popularity in the twenty-first century. Texts will include classics, such as *Frankenstein*, *Dracula*, and *The Strange Case of Dr. Jekyll and Mr. Hyde*, and more recent novels such as *The Shining* interspersed with viewings of contemporary films. Requirements will include two exams, reading quizzes, and informal writing assignments.

50:350:249:01 Electronic Literature

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

In this course, we will be looking at a variety of fictions across media in order to understand and, eventually, create, interactive narratives.

The class pairs written and film narratives with related interactive narratives in the hope that these juxtapositions will help students understand both the commonalities and affordances of these different mediums. Students will contribute to critical analysis of these elements through a variety of different exercises including blog posts, class discussion, practical exercises and, eventually, the construction of their own interactive narratives.

50:350:271:01 Images of the Hero

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

Many of us grow up experiencing stories of legendary Heroes, tales which feed into movies, video games, & other popular culture and which inflect how we perceive the world around us. But for what purpose were these stories originally constructed? This course will explore the complicated concept of the Hero by extending past common archetypal constructions in order to seek its possible ideological purposes. Central to our study is the construction of masculinity in various ancient cultures, & extends into questions of class, violence, fraternity, gender, sexuality, monstrosity, and the limits of the human. How does the exceptional Hero prove the norm (or threaten it). Heroes are not just figures to be emulated—they often engage the possibility of the transgression of normative categories of body and desire.

Assignments for this course include an extended, multi-part “(Everything but the) Research Paper” — an exercise in developing argument that culminates in 6–8 page “Mock Intro” paper that presents a relevant research topic of your choice.

50:350:300:01 Foundations of Lit

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

What's life been like for human beings in the last five thousand years or so? Would you have liked to live in ancient Rome, or in Biblical times, or in Shakespeare's London? And as for our own society, where, exactly, do our beliefs come from?

This course presents nothing less than an overview of Western cultures and their representative literary masterpieces, from the world's very first civilization (Sumeria), through to the early modern period. We will survey the literary form dedicated to warrior greatness, the epic, in *Gilgamesh*, the *Iliad*, the *Aeneid*, as well as Marlowe's scandalously bloodthirsty *Tamburlaine*: influences on our genre of action movies, and on the Western. We will study, too, the emergence of a new kind of literature, concerned with more secular, everyday life, and with humour: Chaucer, Shakespeare, Seventeenth Century poetry. We shall also take time to discover the many, surprisingly different value-schemes which Christianity has promoted over two millennia. For English majors, this course satisfies the pre-1800 requirement; and for non-majors, it satisfies Gen. Ed. requirements in the Heritages and Civilizations (HAC) category.

50:350:329:01 Working with Old English

**MW 2:05- 3:25
Hostetter**

How do you learn a dead language? A language with no living speakers, whose extant texts are scanty, for which we know only a fraction of the words & implications & registers used by its speakers back in the day? "Old English" is an umbrella term for a group of related dialects spoken & written in what is now England from about 600 to 1100 and is the ancestor of Modern English. It is vaguely recognizable but feels wild enough.

In this class, we'll learn the basics of Old English using practical & cooperative methods. We'll start by looking at manuscripts in facsimile, only learning how the first medieval scholars recovered the language, but also experiencing how research is performed in medieval studies: by looking at the primary documents. So you'll learn how to decipher early English handwriting, consider the evidence manuscripts provide, learn Old English, and ultimately, create translations of your own. Trust me, it's fun!

Graded work includes a Final Project, a translation-based final, and group translation projects.

50:350:334:01 The Bible as Literature

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

It contains some of the greatest stories produced by Western civilizations. It was written, apparently, by God himself. It will give you the meaning of life, and guide your soul. Yet almost no-one, it seems, reads it any more. This course sets out to find what is *in* the bible, then to understand and to *critique* it, as a kind of gigantic spiritual adventure evolving across thousands of years and via flatly contradictory cultures. Does the historical Jesus have anything in common with Yaweh? Is the Garden of Eden story sexist? Is the New Testament accurate? Historically contextualizing the bible, we will study it as literature: visionary, supercharged, and challengingly controversial. This course satisfies the pre-1800 requirement for English majors.

50:350:362:90 Children's Lit in Print and Film

**Online
Hoffman**

In this course we will examine modern British and American children's literature and film adaptations of that literature produced in the 20th and 21st centuries. Of special interest will be the public political discourses into which these select texts intervene, as well as issues of adaptation and intertextuality. Requirements include reading quizzes, discussion posts, a formal critical essay, and a midterm and final exam.

50:350:371:01 Literature of Travel

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

This course introduces students to a variety of literary genres about travel, including memoir, essay, and the novel. We will also be examining media, such as film and blogs, related to the experience of traveling. Rather than being organized around a historical period or geographic region, our investigation will focus on fundamental questions related to travel. These include: who gets to travel? Why do people travel? What conditions change within the traveler and/or the environments s/he/they encounters when boundaries are crossed? How does a traveler's gender identity, race, national origin, social class, physical ability (among other material conditions) shape their experience?

**50:350:389:11 International Studies
International Journalism**

**MW 12:30- 1:50
Gimbal**

Experiencing International Journalism will provide students with an in-depth experience exploring the unique aspects of journalism practices and processes in London and Paris. On this trip, students will immerse themselves in the vibrant media landscapes of two global capitals. In London, we will visit renowned news outlets, attend press briefings at Westminster, and explore the historic Fleet Street to understand the evolution of journalism. In Paris, students will engage with French media, attend press conferences at UNESCO, and investigate the cultural influences shaping European journalism. These experiences not only offer first hand exposure to diverse journalistic practices but also foster a deeper understanding of global perspectives crucial for aspiring international reporters.

Prior to travel, the course will first lay the foundations of the news media. This will include a brief history of the media, an understanding of the role of a journalist and the ethical principles journalists must abide by. Next, we will spend substantial time understanding the news reporting process. Students will practice their research, news writing, interviewing and photojournalism skills through on-campus exercises and assignments. Students will conduct research about London and Paris and "pitch" a potential news story to cover while traveling. Students will apply the journalistic skills they have gained to research, write and edit this story while on the trip.

After the trip, students will be required to submit a final news article for publication in Rutgers-Camden student newspaper, The Gleaner. This will provide students with an understanding of the news reporting process from start to finish. Students will also walk away from the course with a published news article they can use for future internship or job applications.

50:350:400:01 Portfolio Pro-Sem

**W 3:45- 4:45
DuBose**

A course 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. To do this work, we'll primarily be using a very particular tool: a public-facing portfolio that represents you and your work to the outside world.

Film

50:354:216:90 International Cinema of the 60s and 70s

**Online
Zeidner**

This class will examine the iconic art films of a period widely believed to be one of the most important in movie history. Directors like Kurosawa, Bergman, Godard and Bunuel changed and challenged what movies could do. They also hugely effected American movies during what is called Hollywood's golden age of film-directors like Coppola and Pollack-and we'll look at those films too in order to study the influence. Asynchronous course with weekly on-line discussion, two papers, and a final exam.

50:354:396:90 Film Genre: The Crime Film

**Online
Sorrento**

In this course, we will analyze the theme of crime in a variety of American film genres, including the classic gangster film, film noir, the victim film, and the heist picture. Through close viewings of representative films and companion readings, we will analyze how cinematic crime has served the public imagination throughout the 20th century in response to cultural and historical changes, including Prohibition, the Second World War, Counterculture of the 1960s, Watergate, the 1980s, into the 21st century. Course requirements: four online discussions and one critical paper.

Journalism

50:570:210:90 Media Literacy

**Online
Gimbal**

This course will teach students how to become media literate, concentrating on issues such as how social media is revolutionizing news delivery, how members of the legacy news outlets do their job, how politicians, corporations, and other influencers attempt to use, or in some cases bypass, the media to distribute their messages, and how the public consumes and interprets the cacophony of messages being delivered. By employing critical thinking skills similar to those applied to other aspects of one's studies, students will begin to discern what is true, and what is propaganda, manipulation, or exploitation.

50:570:395:01 Special Topics in Journalism- The Gleaner

**W 2:00- 4:50
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

50:615:225:01 Language Class and Culture

**TTh 11:10- 12:30
Epstein**

This course will be 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: speech communities, 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.

50:615:341:01 Language, Power, and Politics

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

This course will discuss a range of political issues concerning language. We will focus, in particular, on how dominant language ideologies in the United States have been used to define and oppress less privileged groups in society. Topics to be covered include: language attitudes (discrimination, the notions of "authority" and "correctness" in language), dialects/standard language ideology and subordination, the language of politicians, language in the media/advertising, language policy in the U.S., politically correct language, language and gender. The main goal of the course is for students to gain an appreciation for the powerful effect of language on the structure of society and in social change. Course requirements: Midterm, final exam, and 2 short papers.

Writing

50:989:101:01 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.

50:989:102:01 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:L1 Writing Lab**W 2:05- 3:05
Staff****50:989:200:90 Special Topics in Writing
Writing for the Public****Online
FitzGerald**

Writing for the Public is a project-based learning course in “public humanities.” We will learn to write for *public* (as opposed to academic) audiences on matters of art and culture. In the early weeks of the course, we will survey existing projects in the humanities (art history, archaeology, architecture, history, languages, literacy, music, philosophy, religion, cultural heritage and preservation, media studies, theater, and more) created with the public in mind to consider what it means to “engage the public” and why it is important to do so. Our guiding question is *how do we share what we know and love with others for our collective benefit?* These weeks offer time to identify areas of interest and opportunities to design and develop meaningful individual or group projects. They can take many forms: websites, physical or virtual exhibits, media installations, oral histories, videos, archives and public memorials. They may involve advocacy or raising awareness to promote social change. You will likely discover that a worthy project is too big for one semester. A pilot project or a proposal is more than enough to learn the skills of writing and research that you can apply to future efforts. Course materials will be supplied by the instructor or compiled by you.

50:989:202:01 Intro to Creative Writing**MW 2:05- 3:25
Milares**

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)

50:989:302:90 Tech Communication**Online
DuBose**

A course in learning to create documents that communicate technical information for various audiences and writing that does real work in the world. Over the course of the term, we'll focus on process: *how* do these documents get created? What must be considered about audience, purpose and medium when creating a technical document?

50:989:303:90 Business Writing**Online
Fiske**

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.

50:989:305:90 Introduction to Creative Writing**Online
McAllister**

How do we tell our own worlds and experiences, real and imagined? How can we use language in a multitude of ways to do so? In this course, we will explore the generative possibility of genre. We will read examples of published work that pushes the outer boundaries of poetry, creative nonfiction, and short fiction, and use this to inspire students' own original creative work. Through writing exercises, prompts, constraints, and imitation students will cultivate a daily writing practice while crafting their own individual portfolios of work in the genre(s) of their choosing.

50:989:307:01 Fiction Workshop**T 2:00- 4:50
McAllister**

This course is designed for students who have completed at least one creative writing course in the past, 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 literary short story, and we will survey a diverse array of styles and voices. Students will produce original fiction assignments, with an emphasis on experimentation and ambition. Course work will push students toward discovering their own writing voices and to honing their skills as writers and critical thinkers. The semester will culminate with students sharing their work with peers in a traditional workshop setting.

50:989:390:01 Special Topics- Writing and Editing for Gaming**MW 12:30- 1:50
Stricklin**

"A dungeon corridor stretches before you. Nameless things lurk beyond the light of your torch. What will you do?" In this class, you will learn to collaborate with an absent partner: the players who will help your interactive worlds come to life. With a focus on tabletop roleplaying games, Writing and Editing for Gaming gives you the skills to write, develop, and publish your own gaming supplements. Topics include setting creation, from Tolkien to Gygax and on to contemporary game worlds; experience design for traditional, rules-lite, and fiction-first gaming; and the history and theory of collaborative co-creation.

INTRO TO ESPORTS

The global community of video gaming and esports is a multibillion-dollar industry. With so many opportunities in this field, this course is geared as an overview of what makes the esports and gaming industry so unique. This course will cover topics such as defining the difference between esports and gaming, reviewing the current esports market and industry, and exploring the various job opportunities in esports.

MFA in Writing

56:200:518:01 Fiction Workshop

W 2:05- 5:05

Hamburger

Exploration of traditional and nontraditional narrative forms and techniques, including point of view, character delineation, and dialogue.

56:200:563:01 Craft: Writing the Child

T 2:00- 4:50

Grodstein

Although all fiction writers were once children, it's often challenging for writers to capture children, in all their complexity, on the page. In this craft course, we'll read adult-market stories and novels about kids of different ages, nationalities, personalities, wants, and needs. We'll also try writing our own fiction about children which will workshop as a class.

56:200:565:01 Memoir Workshop

M 2:05- 5:05

McAllister

The urge to tell your life story is human; the ability to make your story interesting, divine. This course looks at both recently published and classic memoirs to determine what makes memoir exciting, intriguing, and universally relevant.

56:200:573:01 Special Topics in Craft Craft History of the Short Story

M 2:00- 4:50

Zeidner

Readings focused on a specific area chosen by the instructor.

56:200:651:01 Final Creative Thesis

Online

McAllister

56:200:651:02 Final Creative Thesis

Online

Hamburger

Masters in English

56:350:514:01 Intro to Theory and Criticism

T 6:00- 8:50

Habib

What is involved in the interpretation of literature? Should we just focus on the "words on the page" and on purely formal aesthetic attributes or should we take into account the author's biography, social class, psychology, and audience? What is the purpose of literature? Moral? Political? Simply pleasure? What ideological assumptions do we bring to the study of literature? As we shall see in this course, these are some of the questions posed by the greatest Western thinkers from Plato and Aristotle through Hegel and Marx; and they have been raised in more modern contexts by critics working from the perspectives of Psychoanalysis, Gender Studies, Deconstruction, Postcolonialism, Global Studies, Posthumanism, Critical Race Theory, the "New" Materialism, and Digital/Media Studies.

**56:350:530:40 Special Topics in English
Feminine Media and Cultural Studies**

**M 6:00- 8:50
Page**

In our contemporary moment, feminism is arguably more visible—and more contested—than ever before. In this graduate seminar, we will read feminist interventions in the broadly defined fields of media and cultural studies. Throughout the course, we will examine the multiple and shifting definitions of “feminism” alongside changing understandings of “media.” Our interdisciplinary inquiry will draw on a range of critical race, feminist, and queer theories to explore how media pertain to, produce, and regulate racialized, sexualized, and gendered identities and norms. Throughout the course, we will center an intersectional approach, focusing on how critical feminist scholarship has engaged questions of race, gender, sexuality, class, disability, and capital in relation to media culture. We will cover key issues and topics within feminist media and cultural studies, including representation, labor, identity, sex, bodies, media activism, and pleasure. Together, we will examine a range of texts—film, television, advertising, fashion, music, journalism, consumer culture, and digital media—in order to develop critical feminist approaches to studying media culture.

**56:350:593:41 Special Topics in English
Science and Literature**

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

One of the most exciting trends in contemporary literary and cultural studies is the wholesale reimagining of the relationship between literature and science. Although traditionally understood as separate and distinct practices in which the literary is cast as the province of the creative and imaginary and science as the domain of reason and hard fact, we will take as our point of departure a new paradigm. For us the “two cultures” mutually inform and sustain each other: the literary is understood as no less a discourse for the production of knowledge as is science and science—indeed, the sciences—can be read as profoundly imaginative and creative as is literature. Together we will read representative texts from the early modern period through the 21st century, including works from among various key genres of literary and scientific production: the long poem, cosmology, drama, mathematics, memoir, chemistry, the novel, historiography, physics, AI, and science fiction. Writers we will read will likely include Lucretius, Galileo, Margaret Cavendish, Isaac Newton, Charles Darwin, Mary Shelley, Alexander von Humboldt, Henrik Ibsen, Sigmund Freud, Aldous Huxley, Octavia Butler, Marge Piercy, Michael Frayn, among others proposed by seminar members.

This course should appeal to students invested in both the science and the humanities broadly conceived (literary studies, history, philosophy, liberal studies, etc.) and who are interested in exploring the common ground they—and their favorite texts and authors—share. Students will be encouraged to conduct their research and writing for this course in the area or period they identify as central to their studies.

56:350:594:40 Special Topics in English
Entrepreneurship for Humans

W 6:00- 8:50
Fiske

This course is both a theoretical and practical introduction to human-centered and social-impact entrepreneurship for students interested in applying their humanities education to real-world scenarios. As industries become increasingly mechanized and profit-driven, the need for empathy-based business models becomes ever more necessary. However, historically entrenched contradictions between academia and the marketplace have inhibited humanitarians from entering spaces where their ideas can make an impact. We will study the history of these persistent challenges as well as strategies for shifting the paradigm. We will also examine the differences between traditional entrepreneurship models and those founded on human-centered design. Course work will include reading and discussion as well as study and generation of in-depth case studies. Students will conclude the course with a fully fleshed out business plan that can be submitted for competition and / or funding..