

Department of English
and Communication

SPRING 2026

**Undergrad
Course
Guide**



COMMUNICATION

50:192:101:01 Intro to Communication

MW 0205PM-0325PM

Stricklin

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.

ENGLISH

50:350:106:90	Literature Appreciation	AAI
	Online	Ledoux

This course is designed for non-majors and is not a writing-intensive course. It is intended to provide a foundation for understanding the major literary genres and aesthetic periods. Students will also gain a working knowledge of the basic tools of literary study, including understanding point of view, tone, imagery, and metaphorical language. In addition to reading, students will take quizzes, a midterm, and a final exam.

50:350:200:01	Intro to Disability Studies	INT, AAI
	TTh 1110AM-1230PM	Green

An introduction to the discipline of English Studies. The 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 various sub-disciplines within English studies, including literature and literary criticism, creative writing, composition, rhetoric, linguistics, and film/media studies. This particular version of the course focuses on the Anglo-Saxon poem Beowulf, examining it from various angles and adaptations.

This course is approved as AAI credit for Gen Ed & is a required course for the English BA.

50:350:201:01	Intro to English Studies	AAI, LC
	MW 1230PM-0150PM	Brown

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 several subdisciplines in English studies, including literature and literary criticism, creative writing, composition, rhetoric, business/technical writing, linguistics, film/media studies, and journalism. Required for all English majors.

50:350:300:01	Foundations of Lit	Pre-1800, HAC, LC
	TTh 0335PM-0455PM	Hostetter

This course is an introduction to English literature produced between the seventh century and the Restoration of the English monarchy in 1660. That is, we cover one thousand years of literary history. Such a journey involves historical context, thinking about linguistic, political, & social change, pondering aesthetic style, & contemplating what we think literary history is for. However, for this version of the course, we'll read just five longer works from across the era: Beowulf (ca. 1000), the Lais of Marie de France (ca. 1260s), Sir Gawain & the Green Knight (ca. 1390), The Tempest (1611) by William Shakespeare, and Paradise Lost (1672) by John Milton. There will be a few smaller things to cover as context, but those will take most of our time.

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50:350:302:01

War and the Warrior

C, HAC, LC

MW 0345PM-0505PM

Fitter

Covering nearly three thousand years of Western history, from Homer on the siege of Troy to the Vietnam war, this course aims to introduce you to some of the most important changes in the nature of war, and to the differing notions of what it means to be a warrior.

50:350:324:01

Victorian Literature

TTh 0935AM-1055AM

Fiske

A thematic and analytic approach to the major prose and poetry of the period, with emphasis on the works of Tennyson, Browning, Rossetti, Arnold, Carlyle, and Ruskin.

50:350:332:01

Shakespeare II

Pre-1800, C, HAC, LC

TTh 0200PM-0320PM

Marchitello

The death of the Queen and the dramatic end of a dynasty that had ruled a kingdom for generations; the emergence of a 'foreign' royal who assumes the throne and advocates for unfettered power (and believes in witches); a failed violent coup that would have exterminated the royal family, and vast numbers of the ruling class, in a single blow; burgeoning colonial enterprises; military misadventures on the continent; militant food riots across the country; religious intolerance on a grand scale, the death of the heir apparent. These are some of the events that characterize the world of Jacobean England. How were these (and other) challenges confronted by England's greatest dramatist? What sort of theater can respond to so many destabilizing and traumatic occurrences while navigating the competing demands of the paying public and the state censors? The expression of free thought in an increasingly absolutist world? In this course we will attempt to answer these and other urgent questions that resonate today as we study Jacobean Shakespeare. We will consider two groups of plays, beginning with the great tragedies: King Lear, Macbeth, Antony and Cleopatra, and Coriolanus. Our second set: the so-called romances, Cymbeline, The Winter's Tale, The Tempest, and Henry VIII. Our reading and study will be wide-ranging and include investigations of source texts; the social and political contexts (including the question of royal succession) that framed the production of these plays; and the key interpretive, critical, and theoretical approaches to reading and understanding these landmark texts. We will ask important questions about Shakespeare's investment in classical history, the generic innovations of offer in both sets of plays, and the notion of a "late style." We will also survey a number of historically, theatrically, and cinematically important stagings of selected plays as represented in various media, including illustration, photography, and film.

Students will write brief responses papers; there will be a culminating formal essay on a topic chosen in consultation with the instructor.

Fulfills the Department's Pre-1800 requirement.

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50:350:388:90

Women in Literature

INT, AAI, D, DIV, LC

Online

Humes

This class will examine how twentieth- and twenty-first-century women and non-binary authors from diverse backgrounds and time periods represent their experiences in print. We will explore whether these individuals' writing has a particular aesthetic or "voice" that sets it apart from that of cisgender men. For example, we will ask ourselves whether these authors are drawn to certain styles or themes more than others. By approaching texts by women and non-binary authors of different races, gender identities, sexual orientations, and social classes, we will see how diversity creates a lively dialogue about what it means to be female.

50:350:400:01

Portfolio Pro-Seminar

W 0345PM-0445PM

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.

FILM

50:354:201:90

The Art of Film

AAI, LC

Online

Zeidner

We will learn how to “read” a film by breaking down and discussing the formal aspects of cinema, including cinematography, editing, performance, and production. We will analyze individual shots for formal artistry and analyze how film narratives create style and meaning. Weekly films to watch and online discussion. This is the required entry-level course for the interdisciplinary minor in film. See <http://film.camden.rutgers.edu> for more information on requirements.

50:354:217:01

Intro to Documentary Film

TTh 0200PM-0320PM

Fiske

*An introduction to major trends, impacts, and practices of contemporary documentary film with viewing and analysis of films including *Time*, *Beyond Scared Straight*, and *Free Solo*. We will approach these films as both scholars and creators.*

50:354:317:01

Rich and Poor in Western Cinema

AAI, LC

MW 0600PM-0720PM

Fitter

This course explores both film, with its sensory immediacy, and classic philosophical texts, with their lucid argumentation, to address one of the significant problems of our time: the polarization of wealth. It tracks the representation of the contrasting lifestyles of rich and poor from the Middle Ages to the late twentieth century, through ten classic movies (European and American), then complements cinematic presentations with celebrated philosophic writings, from both Left (Rousseau, Paine, Engels, Marx) and Right (Tudor Homilies, Edmund Burke, Roger Scruton). Is poverty acceptable? Are billionaires the symptoms of human freedom and fiscal health? Here are both the classic arguments and the films that portray the human consequences of economic polarization.

50:354:390:01

Special Topics

INT

**Black Men in Film: History,
Identity and Cultural Context**

Th 0600PM-0850PM

Marcellus

*This course explores the identity of Black men in film through an interdisciplinary lens, drawing on **history, sociology, psychology, and politics**. Students will examine how films both reflect and shape the identity of Black men*

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within American culture and beyond, paying close attention to shifting narratives, stereotypes, and counter-representations.

JOURNALISM

50:570:395:90

Special Topics

The Gleaner

Online

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

50:615:331:01 Linguistics and Literature

MW 0345PM-0505PM

Epstein

In this course, we will apply some of the classic tools of linguistics, sociolinguistics, and the philosophy of language to the analysis of passages from literary texts. The bulk of the course will be an introduction to the discipline of stylistics, the linguistic study of literature. We will cover topics such as the foreground/background distinction, conversational structure, speech acts, politeness, inference, point of view, and the presentation of speech and thought. We will also devote a significant amount of time to the study of metaphor and metonymy. In addition to studying the basic concepts, strong emphasis will be placed on learning how to apply each of these notions to the analysis of sample texts. Course requirements: Midterm, final exam, and several short (2-page) papers.

RHETORIC

50:842:332:01 Rhetoric of Authoritarianism

Th 0200PM-0450PM

FitzGerald

This course looks at both language of and language about authoritarianism: getting others to do what we want because we say so, especially in the political realm. A language of sticks, not carrots, authoritarianism is discourse where coercion, even violence, lurks behind words, language that resists compromise and negotiation and serves the interests of those in power. This course is timely because we are witnessing a return to autocratic forms of government around the world and in the United States. Such forms have a “playbook” that includes certain arguments and modes of attack and defense, including dehumanizing enemies, legitimizing the right to rule over others, and censoring what can be said, and by whom. We will study these modes of authoritarianism from both a historical and contemporary perspectives and through in both theoretical and pragmatic terms. What is authoritarianism? How do we recognize it and challenge it? As historical background, we’ll read excerpts from a wide range of political philosophers (e.g., Plato, Machiavelli, Hobbes, Hamilton & Madison, Adorno, Arendt, Strauss), literary figures (e.g., Nietzsche, Orwell, Rand), and critics (Edmund Burke, Kenneth Burke) to help us understand the contemporary moment, with assistance from, among others, historian Timothy Snyder and journalist Anne Applebaum. Through case studies, students will learn to critically analyze texts, across media, by which authoritarians exercise power as well as counterstrategies of resistance.

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.

50:989:251:01 Writing with Code

CL 50:209:251

MW 1230PM-0150PM

DuBose

This course centers digital composition by encouraging students to create writing projects using computer code as both a co-author and a composing tool. The course also takes a critical look at methods of generating text via so-called "artificial intelligence" tools, examining both the affordances of such tools and their limits, with special focus on the biases inherent in the algorithms and source data the programs draw from.

50:989:305:90 Intro 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.

50:989:305:92 Intro to Creative Writing

Remote Asynchronous

Lisicky

What does it mean to be a creative writer at a time of disorienting change? In this class, we'll think about how one develops a distinctive voice through an examination of recent contemporary poetry, literary nonfiction, and fiction. We'll consider that challenge in a respectful, encouraging environment. You'll be responsible for writing and sharing three short works—a poem, an essay, and a story—with the members of the class over the course of the semester.

50:989:307:90 Fiction Writing Workshop

AAI, WRI

Online

Grodstein

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.

50:989:309:01 Non-Fiction Writing Workshop

AAI, WRI

MW 0935AM-1055AM

McAllister

The memoir and personal essay are among the most popular genres of writing in America today, but creative nonfiction is a more complex form than many realize. In this course, we will read and analyze numerous approaches to contemporary nonfiction, and also work toward producing our own personal narratives. The reading in this course is designed to broaden your knowledge of the form and serve as models for your own work. In addition to the readings, we will complete several short creative assignments and a final piece, which will be discussed in a traditional workshop format. Everyone wants to tell their story; this course is a step toward learning how to do so. This class fulfills the AAI and WRI Gen Ed categories.

50:989:390:90 Special Topics

Review Writing

Online

Sorrento

This writing-based course will introduce students to the practice of reviewing the arts for enrichment and publication, with a focus on the medium of film. We will discuss and write the traditional review, the column format, the critical feature, and the blog/podcast. Through assignments and responding to work by peers, students will gain experience to develop their writing style as critics.

MFA in CREATIVE WRITING

56:200:521:01 Special Topics: Multigenre Workshop

Tu 0200PM-0450PM

Lisicky

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.

56:200:570:01 Craft: Screenwriting

Th 0200PM-0455PM

Zeidner

No previous screenwriting experience required. We'll start with the basics of screenwriting form and technique, and learn how the script for a film forms the basis for its success (or failure). By the end of the class, you'll have written a first act of a film, as well as plotted out the rest of the movie and doing a presentation (as if you're pitching it to a studio). Please note this class can count as either a workshop or a craft class for your MFA requirements.

56:200:573:01 Special Topics: Craft: Lyric Narrative

M 0205PM-0505PM

Rosal

In this course we'll look at various genres and hard-to-define texts that draw upon the lyric-narrative mode. This broad term implies some combination of two principle poetic impulses: singing and storytelling. We'll take a look at works mostly composed after the last half of the twentieth century, but also consider how this period of art drew from Western antiquity and integrated global and non-Western traditions.

56:200:573:02 Craft: Small Press Publishing

W 0205PM-0405PM

McAllister

The world of small and independent presses is a vibrant and often confounding one. Though it is often viewed as a space for new writers to trial their work, many established writers are also thriving in the small press ecosystem. In this course we will read a variety of contemporary small press books, discuss paths to publishing, and try to map out the indie press landscape, so that students will leave feeling more confident about their ability to pitch their own

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work in the future. Course work will also include a research project and chats with guest speakers across the small press spectrum.

MASTER of ENGLISH

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

Th 0600PM-0850PM

Sayre

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.

56:350:593:01 Special Topics

Queer Middle Ages

Tu 0600PM-0850PM

Hostetter

The Medieval period (or “Middle Ages” from Latin: *medium ævum*) is inherently queer in the core sense of the term. Not quite here or there, there's something not quite right about it. The politics of periodization places it between a putative cultural “apex” of the Greco-Roman Classical world and the relentless drumbeat of Modernity, a shadow world of violence, superstition, and ignorance, where the bugbears & hobgoblins of pernicious ideologies lurk. One of these misconceptions is that the Middle Ages was uniformly queerphobic. But the concept of “heterosexuality” had not yet been invented. How can one deviate from a standard that didn't exist?

In this seminar, we will look broadly at a Global medieval world of same-sex desires & acts or complications to binary gender as expressed in its literature & other archives, as well as considering the work of queer theorists uncovering this exceptional & complex past. Almost all the primary texts will be in translation (except for some Middle English). Participants should plan on making at least one class presentation & completing a final project or seminar paper relating their interests in the course material.

Werk!

56:350:595:01 Special Topics

CL 50:209:531 Feminist Media and Cultural Studies

Tu 0200PM-0450PM

Page

In our contemporary moment, feminism is arguably more visible—and more contested—than ever before. In this course, 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. 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.

56:615:520:01 Structure of the English Language

W 0600PM-0850PM

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 fascinating the grammar of English really is, and that learning grammar needn't be a frightening experience. We will take a linguistic approach to grammar, systematically examining how language works, how to break it down, and how to reassemble it. 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 (in particular, dialect differences) and the language of literary texts.

Course requirements: The final grade will be based on quizzes and a final paper.