“Reading is the sole means by which we slip, involuntarily, often helplessly, into another’s skin, another’s voice, another’s soul.”
—Joyce Carol Oates

Fall 2015
### Rutgers-Camden Writing Program Schedule Fall 2015

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>50:350:098</td>
<td>ESL Basic Reading and Writing</td>
<td>MWF</td>
<td>8:00-8:55</td>
<td>Kopec</td>
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<td>50:350:099</td>
<td>Basic Reading and Writing Skills</td>
<td>MWF</td>
<td>8:00-8:55</td>
<td>Smith</td>
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<td>9:30-10:50</td>
<td>Harrell</td>
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<td>10:10-11:05</td>
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<td>50:350:100</td>
<td>ESL English Composition I</td>
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<td>English Composition I</td>
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### Undergraduate Courses Fall 2015

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<tr>
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<td>02</td>
<td>TTh 3:00-4:20</td>
<td>Martin</td>
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<td>50:350:221</td>
<td>Literatures in English I</td>
<td>01</td>
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<td>01</td>
<td>TTh 9:30-10:50</td>
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<td>H1</td>
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<td>50:350:247</td>
<td>Literature of Horror</td>
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<td>TTh 9:30-10:50</td>
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<td>50:350:315</td>
<td>Survey of English Medieval Literature</td>
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<td>50:350:322</td>
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<td>Special Topics in Writing and Media: Theory and Practice of Tutoring Writing</td>
<td>01</td>
<td>TTh 4:30-5:40</td>
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<td>50:350:329</td>
<td>Special Topics in Writing and Media: Introduction to Professional Writing</td>
<td>01</td>
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<td>50:350:331</td>
<td>Shakespeare I</td>
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<td>50:570:301</td>
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<td>Writing Public Arguments</td>
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<td>MWF 8:00-8:55</td>
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<td>50:989:301</td>
<td>Art of Revision</td>
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<td>TTh 8:00-9:20</td>
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<td>MW 10:10-11:05</td>
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<td>50:989:315</td>
<td>Theory and Practice of Tutoring Writing</td>
<td>01</td>
<td>TTh 4:30-5:50</td>
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## MA Courses Fall 2015

<table>
<thead>
<tr>
<th>Course Code</th>
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<th>Days</th>
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<tr>
<td>56:350:503</td>
<td>Introduction to Graduate Literary Study</td>
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<td>6:00-8:40</td>
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<td>56:350:593</td>
<td>ST: The Animation Mystique</td>
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<td>6:00-8:40</td>
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<td>56:350:594</td>
<td>ST: Literature of Childhood</td>
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<td>6:00-8:40</td>
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<td>Twentieth-Century American Fiction</td>
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<td>Structure of the English Language</td>
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<td>6:00-8:40</td>
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<td>56:842:569</td>
<td>Practicum in the Teaching of Writing</td>
<td>W</td>
<td>3:00-5:40</td>
<td>FitzGerald</td>
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## MFA Courses 2015

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

<table>
<thead>
<tr>
<th>Course Code</th>
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<th>Days</th>
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<th>Instructor</th>
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<td>56:200:517</td>
<td>Fiction Workshop</td>
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<td>6:00-8:40</td>
<td>Zeidner</td>
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<td>56:200:518</td>
<td>Fiction Workshop</td>
<td>M</td>
<td>6:00-8:40</td>
<td>Lisicky</td>
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<tr>
<td>56:200:519</td>
<td>Poetry Workshop</td>
<td>Th</td>
<td>6:00-8:40</td>
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<td>56:200:528</td>
<td>Creative Nonfiction Workshop</td>
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<td>56:200:568</td>
<td>Craft: Point of View</td>
<td>Th</td>
<td>3:00-5:40</td>
<td>Zeidner</td>
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STUDENTS MUST COMPLETE THE 350:101/102 REQUIREMENT BEFORE ENROLLING IN ANOTHER ENGLISH COURSE.

Critical Methods in English

Please note: this course satisfies the W requirement in the general curriculum; enrollment is limited to officially declared English majors.

50:350:220:01        MW    4:20-5:40
Green

The objective of this course is to cultivate students’ understanding of the vocabularies and methodologies attendant to literary analysis. Towards this end, students will explore a wide array of approaches to literary study, with a particular emphasis on close reading and formal analysis. Students will receive considerable practice in applying these approaches through an examination of short stories, poetry, and plays. Course requirements include a series of small papers, an oral presentation, and a short research paper.

50:350:220:02        TTh    3:00-4:20
Martin

This course, a kind of boot camp for English majors (intended to introduce English majors to the discipline), will focus on the three most important literary genres--fiction, drama, and poetry--with attention to the demands of writing about each. Emphasis throughout will fall on the nature of interpretation, on the assumptions on which literary criticism depends, on the kinds of statements that are worth making about literature, and on writing effectively about it. Considerable attention to clarity, precision, and brevity in writing--this is a "W" course--and to the importance of learning and observing conventions. Readings in English, American, Irish, and Anglophone literature; we’ll also see a film in common. Some attention, toward the end of the course, to the use of critical and theoretical tools. Numerous short papers, exercises, and quizzes.

Literatures in English I

50:350:221:01        MWF    10:10-11:05
Hostetter

On your marks, get set for a seven hundred year footrace through the green and pleasant land of English literature, stretching from “Caedmon’s Hymn” to Paradise Lost. Along the way we will sample the works of big hitters such as Beowulf, Chaucer, Marlowe, Spenser, Shakespeare, Jonson, Donne, Marvell, and Milton, all placed within their appropriate contexts—historical, political, and intellectual. Graded assignments will include three papers and a final examination. Go!

Literatures in English III

50:350:223:01        TTh    3:00-4:20
Habib

This course will consider the nature of translation in all its aspects: lexical, grammatical, historical, and political. Its focus will be on examining a broad range of translations of the Qur'an and of Eastern literatures, in the light of large movements such as colonialism, intellectual and literary trends, and the interaction between various cultures in terms of literary influence, ideology and politics. We will study various theories of translation, and the implications of translation in general for literary interpretation. The course will involve a considerable amount of reading and writing; requirements include a detailed journal, two presentations, one paper, and one final examination.

World Masterpieces I

50:350:238:01        TTh    9:30-10:50
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 Orestean 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.

50:350:238:H1        TTh    1:30-2:50
Habib

A survey, within their historical contexts, of writings from antiquity through the Renaissance. Beginning with Gilgamesh, 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 interconnections. We will spend considerable time on techniques of reading, interpretation, and exposition. Course requirements will include a number of short papers, a journal, and one examination. OPEN TO STUDENTS ENROLLED IN HONORS COLLEGE.
**Literature of Horror**

50:350:247:01  TTh  9:30-10:50

Sayre

In this course we will study a range of authors who use horror as a central narrative device, thinking critically about the conventions of the horror genre, and how authors use the experience of horror to manage threats of difference and disorder. During the semester, we will be thinking about how authors attach horror to the threat of otherness and insecurity, a terror that comes from without, but also an intimate, unsettling fear of the self, the possibility of the self for monstrous transformation. How does horror, the experience of terror, shock, confusion, revulsion, and disgust, function as a way for authors to negotiate new lands and new identities? What does it mean for a house, that most comforting of spaces, to be haunted? What is so scary about the unknown and unthinkable in cosmic horror? We will be thinking about all of these questions and more as we move from cannibals to zombies, from monsters to murderers in our study of the literature of horror. Readings include works by Edgar Allan Poe, Charlotte Perkins Gilman, H.P. Lovecraft, Shirley Jackson, and Cormac McCarthy.

**Survey of English Medieval Literature**

50:350:315:01  MWF  11:15-12:10

Hostetter

This course will introduce the student to the wide variety of literary genres and voices available to English writers in English, French, Latin, and the Celtic languages, with the goal of establishing the Middle Ages not as a time of intellectual stagnation and noncreativity, pinned between the glories of the Roman Empire and the discoveries of the Renaissance, but as an era of great tumult and experimentation, of pushing the frontiers of what literature can do and represent. Here, among many other things, we will read the output of the Anglo-Saxons, whose riddles playfully describe the world around them. We will also encounter the gleeful killing machine Cú Chulainn in the epic story the *Tain Bo Cuilnge*. In more introspective offerings, we will come across notary and scribe Thomas Hoccleve, whose *La Male Regne* examines his dissolute life and his road to madness.

**The Romantic Period**

50:350:322:01  MW  1:20-2:40

Ledoux

This course will cover writing of the British Romantic period, roughly defined as beginning with the French Revolution (1789) and ending with the crowning of Queen Victoria (1837). The French Revolution, in many ways, sets the tone for this period characterized by political upheaval and a radical questioning of societal structures. We will study how writers responded to this revolutionary spirit by exploring, adapting, or rejecting its influence on a variety of issues such as slavery, gender and sexuality, class inequality, and religion. Our investigation will focus on these contentious issues, paying specific attention to the ways in which Romantic writers and intellectuals conducted dialogues about them through poetry, philosophical tract, drama, and prose. We will encounter well-known figures such as Wordsworth and Shelley as well as their lesser-known contemporaries who influenced these “major” writers and contributed greatly to the Romantic intellectual world.

**Theory and Practice of Tutoring Writing**

50:350:329:01  TTh  4:30-5:50

Dubose

This course introduces students in English and other majors to principles and practices of tutoring, in writing centers and other contexts. Through readings of key texts in composition and writing center theory and discussion of major issues in tutoring, course participants will learn to analyze the writing of others and themselves; interpret assignments; and articulate strategies for exploring ideas and developing papers at all stages of the writing process. In addition, student will gain familiarity with key concepts of editing and document design and with writing in multiple media. Finally, students will understand the ethics of tutoring. In the practicum component of the course, students will serve as supervised consultants in the English department’s new Writing and Design Lab. (This is a 4 credit course open to students who have completed English 101 and 102 with a grade of B or better.) Likely textbook: Ryan Leigh and Lisa Zimmerelli’s *The Bedford Guide for Writing Tutors* (Bedford 2009). **SPECIAL PERMISSION ONLY.**
This foundational course for the department’s Professional Writing and Communication track prepares students for further study and practice in writing in multiple professional settings. Approaching writing as a social and material practice, we will examine how writing (among other literate practices) is produced, circulated, and stored; how writing genres structure human activity; how writing and its functions have evolved in line with developments in technology; and how the digital age is transforming writing practices today. We will examine writing in business, scientific, and other professional contexts, and we’ll practice several major forms of workplace documents, such as memos, reports, and resumes, and experiment with common writing tools, such as power point and Google docs. This course satisfies the College "Writing Intensive" requirement.

Was Shakespeare the racist, sexist, and royalist hymned over the centuries, or really one of the wiliest writers of the Western tradition, smuggling past the censor theatrical subtexts of devastating subversion? If his plays suggest no faith in political reform, is this mature realism or self-interested defeatism? Would he have fired Kenneth Branagh? We will read Romeo and Juliet, Richard III, Henry V, and Hamlet. One midterm, one ten-page paper, and a final exam.

The nineteenth century is known as “the age of the novel.” During this time, the novel became one of the most widely-read literary genres in England, capturing the reality of every-day, human experience and so creating a space of narrative order and logic in a chaotic time of rapid social change and industrial expansion. This course will examine the novel’s role in defining and negotiating between two facets of reality that often existed in conflict with one another in the minds of the Victorians: the reality of external events and that of internal experience. To what extent is reality shaped by an individual’s fears and desires? How do individuals cope, practically, emotionally, and intellectually, when they are overwhelmed by social forces over which they have no control? Is belief in fate still possible in a scientific and industrial age? We will explore these questions and others as we attempt to understand the nineteenth-century novel’s efforts to address the concerns of an increasing middle-class readership. Authors include Charlotte Brontë, Charles Dickens, George Eliot, and Thomas Hardy. Requirements include active class participation, quizzes, three formal papers, and a midterm.

This class surveys literature of childhood in the transitional period between the nineteenth and twentieth century, when the genre was working itself out and enormous shifts in societal approaches to childhood occurred. Children were gradually removed from the labor force and segregated into cultures of childhood, which is why unique children’s spaces and fantasy lands were reflected in children’s novels. They were also gradually contained in schools, a battleground for the socialization of adolescents who were a newly defined class at the turn of the twentieth century. We will focus on some of the most interesting children’s lands and spaces in this period; Collodi’s Italian Pinocchio, whose voyage to Pleasure Island is basically making an ass out of himself; Barrie’s Neverland, the voyage to which is unsustainable; Beatrix Potter’s Tale of Peter Rabbit and Tale of Two Bad Mice, in which Potter is ruthlessly critical of Edwardian culture; Montgomery’s Canadian Anne of Green Gables; a few of Baum’s Oz books, which focus on all the queer creatures and communities running around a transitioning America; two Little House books, which critique Depression-era culture; and finally Salinger’s Catcher in the Rye, which reflects back on compulsory schooling, children’s separation from adults, the rhetoric of innocence and experience, and the history of socializing children as a “phony” enterprise. Requirements include in-class participation and preparation of discussion questions, in-class multiple choice exams, and take-home close-reading exams (in the form of essays). This course satisfies the College "Global" requirement.
Women in Literature

50:350:388:01 MW 2:50-4:10
Ledoux

This class will investigate how women authors from different backgrounds and time periods describe their experiences in print. We will explore whether women’s writing has a particular aesthetic or voice that sets it apart from men’s. For example, we will ask ourselves if women are attracted to some styles or themes more than others. By approaching texts by women of different races, sexual orientations, and social classes, we’ll see how diversity creates a lively dialogue in print about what it means to be female. Texts will include Toni Morrison’s *The Bluest Eye*, Rita Mae Brown’s *Rubyfruit Jungle*, and Emily Brontë’s *Wuthering Heights*, along with various short stories.

Seminar in Literature: Remix: Visions and Revisions of the New World

50:350:415:01 TTh 3:00-4:20
Sayre

The exotic, savage, and even dangerous New World Other has haunted the Western literary tradition, offering its writers shadowy figures against which to assert strong, moral heroes. But while Western writers required these oppositional figures as “blank pages” upon which to project fantasies of racial, cultural, and sexual otherness, they rarely allow that Other to speak out or contradict its representation. In the worlds created by these writers, troublesome “others” are spoken about; they rarely speak for themselves.

In this course, we will be studying the ways that Western European authors constructed the space and people of the New World, but we will also consider how postcolonial and Native American authors resist or rebel against those characterizations through the work of remix, by taking up, reworking, and recreating those same plots, characters, and spaces. How do postcolonial New World authors recover silenced, monstrous figures from colonial literature, and why do they choose to rework those characters instead of inventing new ones? Readings will include works by Christopher Columbus, William Shakespeare, William Apess, Aimé Césaire, and Jean Rhys.

**AMERICAN LITERATURE**

African-American Literature I

50:352:250:01 MW 2:50-4:10
Green

This course surveys writings by black Americans from the eighteenth century through the period of Reconstruction. By way of a rigorous program of reading, discussion, and writing, students will come to appreciate the historical contexts, thematic concerns, and literary forms that structured African American literature in the Colonial, Revolutionary, Antebellum, and Reconstruction eras. Students will be reading from and interacting with a wide array of texts, such as slave narratives, poems, novels, letters, speeches, and pamphlets. Representative authors include, but are not limited to, Lucy Terry, Phyllis Wheatley, Briton Hammon, David Walker, Frederick Douglass, Harriet Jacobs, Harriet Wilson, and Charles Chestnut. A research paper, short response paper, daily class participation, and presentation are required.

American Realism and Naturalism

50:352:311:01 TTh 1:30-2:50
Singley

We explore late 19th- and early 20th-century American literature between the Civil War and World War I, when writers gave the effect of realism by representing complex characters rooted in social class and engaged with their surroundings. We also explore literary naturalism, a mode of writing influenced by Darwinism that portrays characters as subject to environmental and natural forces often beyond their control. Writers include Rebecca Harding Davis, Mark Twain, Jack London, Stephen Crane, Edith Wharton, Henry James, Charles Chestnut, Sui Sin Far, and Sitkala-sa. Two papers, a mid-term exam, and a final exam.

Modern American Poetry

50:352:322:01 MW 1:20-2:40
Barbarese

Revisionist criticism of the past two decades now views Modernism as a synthesis of the Romantic and neo-classical elements—a synthesis neither complete nor entirely uncontested. The course looks at these claims through close readings of the Romantics and Modernists, beginning with Whitman and Dickinson, moving into Modernism (Crane, Cullen, Eliot, Hughes, Hurston, Pound, and Stevens) and concluding with Post-Modernism (Ashbery, Ammons, Baraka, The Beats, Brooks, Clifton, Plath and Sexton).
Special Topics: Asian American Literature

50:352:391:01 TTh
Rosal

Asian American Literature In this course, we'll examine books by contemporary Asian-American writers. We'll examine questions about the relationship between these writers, their communities, and the dominant narratives associated with immigration, racial identity, gender expectations.

FILM

History of Film I

50:354:300:40 TTh
Mokhberi

This course covers the history of cinema, from its birth through WWII. It will introduce the invention of motion pictures and early technological advancements in Europe and the US, the first innovations in form and the creation of the language of cinema, early silent films, the transition to feature length, the birth of Hollywood and the early studio system, French Impressionism, German Expressionism, Soviet Montage, the transition to synchronized sound and Technicolor, as well as Film Noir. Although the focus will be on narrative feature length films, genres, and directors, the course will also touch upon short, experimental, documentary, and animated films, and examine how cinema is a technological artform that has been impacted as much by history and economics as it has by the artists that shaped it.

Special Topics: Introduction to Film Studies

50:354:390:01 MW
Mokhberi

This course is concerned with the fundamental aspects of the critical study of film. It will introduce the fields of film history, theory, genre, and criticism and give an overview of the different facets of the form including story, mise-en-scène, cinematography, editing, and sound. The course features an extensive screening component that serves to highlight how the principles allow us to analyze and study film as an art form.

Film Genre: The Western

50:354:396:90 ONLINE
Sorrento

Few genres have captured the imagination of the 20th-century viewer as did the Western. By 1959, the end of the “golden age” of television, 14 of the top 28 programs were Westerns; on the three major networks, a total of 31 series ran in that year alone. In this course, we will look at how the genre has triumphed and evolved in the movies throughout American film history. We will begin by reviewing the influence of 19th-century western art and popular fiction on the silent westerns. The course will then focus on the classical era of the genre (roughly 1939 through the 1950s), its archetypal characters and narratives, and how trademark films played on ideals of heroism, colonial expansion, and “manifest destiny.” We will also study the Western of the New American cinema, which reassessed the classical myths during the age of Vietnam and Watergate. The course will conclude with contemporary renditions of the genre, such as No Country for Old Men, and the Western's “genre expansion”: how it inspired films as varied as Akira Kurosawa's Seven Samurai and George Lucas' Star Wars.

JOURNALISM

News Reporting and Writing I

50:570:301:01 MWF
Capuzzo

This introductory journalism course is designed to provide students with a thorough grounding in the fundamentals of reporting and writing for the news media. Students will learn how to identify and develop news stories, research and gather information, find sources, conduct interviews, and write on a variety of subjects. The course places a strong emphasis on writing, including learning how to organize materials to present a clear and accurate story; meeting deadlines, and understanding and practicing accepted journalism writing styles. These skills will be honed by becoming avid news consumers, emulating professionals in the field, and through repeated practice. While the focus is on print media, the skills you learn here will serve you well in broadcast journalism, public relations, or any other career path that involves communications.
Public Relations
50:570:307:01         MWF 11:15-12:10
Capuzzo
This course will explore one of journalism’s complimentary fields -- public relations -- and the intermediary role its practitioners play between the media and the public at large. Students will examining the numerous strategies and tactics employed by individuals, corporations, organizations and government entities seeking to control and augment their public images. Classes will cover everything from conducting market research to public affairs lobbying, writing press releases to organizing promotional campaigns and special events, dealing with clients, pitching the media, crisis communications and social media’s growing role as a public relations tool. We will look at the history of public relations in America, the difference between in-house and agency public relations work, and what skills are needed to succeed in the PR industry today. Assignments will range from writing simple press releases to working with fellow classmates to develop a full-blown public relations campaign.

Special Topics: Reporting on Race, Religion and Social Diversity in America
50:570:395:01         MW 1:20-2:40
Capuzzo
It seems that every news story that gains traction today has its roots in one of three previously off-limits discussion topics: race, religion or social diversity. This course will explore these three hot-button subjects, examining how they have come to define much of our social discourse in the 21st Century, and therefore much of our media coverage. We will look at how the media navigates the tricky and rapidly changing terrain associated with these subjects, examining issues like political correctness, diversity in the newsroom, and the role of social media in exposing stories and expanding the message. This timely subject matter comes in a period when several race relations court cases are playing out nationwide; when government is rewriting laws impacting immigrants, the LGBTQ community, and other formerly marginalized groups; and when the Pope is coming to Philadelphia, a visit that will provide field reporting opportunities during this significant occasion.

LINGUISTICS

Modern American Grammar
50:615:336:01         MW 2:50-4:10
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 really 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, as well as the meaning of it all (semantics). 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.

Ancient Egypt Hieroglyphs
50:615:386:01         TTh 3:00-4:20
Toth
This is a comprehensive introduction to the language and culture of the Ancient Egyptian writing of the Middle Kingdom known as the Middle or Classical Egyptian. No previous knowledge of grammatical terms is assumed. The material studied in class provides the students with sufficient vocabulary and grammar to read and analyze inscriptions on museum artifacts. At the end of the course, excerpts from ‘The Tale of Shipwrecked Sailor’ will be discussed in class.
WRITING COURSES

Introduction to Professional Writing
50:989:200:01   TTh
                        11:00-12:20
FitzGerald

This foundational course for the department’s Professional Writing and Communication track prepares students for further study and practice in writing in multiple professional settings. Approaching writing as a social and material practice, we will examine how writing (among other literate practices) is produced, circulated, and stored; how writing genres structure human activity; how writing and its functions have evolved in line with developments in technology; and how the digital age is transforming writing practices today. We will examine writing in business, scientific, and other professional contexts, and we’ll practice several major forms of workplace documents, such as memos, reports, and resumes, and experiment with common writing tools, such as power point and Google docs. This course satisfies the College "Writing Intensive" requirement.

Writing Public Arguments
50:989:300:01   MWF 8:00-8:55
Warren
50:989:300:40   TTh 6:00-7:20
Delany

The fundamental techniques of argument, demonstration, and persuasion; analysis of sample readings and extensive writing practice. This course satisfies the College "Writing Intensive" requirement.

Art of Revision
50:989:301:01   TTh 8:00-9:20
Lee

Practice in the art of constructing clear, concise prose, with emphasis on developing a personal style. This course satisfies the College "Writing Intensive" requirement.

Technical Communication
50:989:302:90   ONLINE
Dubose

Practice in producing usable, informative, reader-based documents in a range of media (written, oral, electronic) with an emphasis on collaboration and on communicating specialized knowledge to nontechnical audiences. This course satisfies the College "Writing Intensive" requirement.

Introduction to Creative Writing
50:989:305:01   Th 3:00-5:40
Faccinto
50:989:305:90   ONLINE
Roskos

Introduction to the writer's craft that surveys available genres of poetry, fiction, and creative nonfiction.

Poetry Writing Workshop
50:989:306:90   ONLINE
Rash

Study of the creative process involved in the writing of poetry, the techniques and discipline required, and trends in contemporary poetry.

Fiction Writing Workshop
50:989:307:01   MW 1:20-2:40
Grodstein

In this course, students will receive regular critical guidance from their professor and fellow classmates as they work on short stories, novellas, or novels. Topics for discussion include creating three-dimensional characters, writing effective dialogue, manipulating point of view, developing plot, and editing. We will also discuss the business of publishing, including how to submit to literary magazines and journals and how to find agents. Readings of contemporary short stories will complement the workshop.
Writing New Media
50:989:312:01     MWF 10:10-11:05
Dubose
Introduction to writing in digital and networked environments; emphasis on how technology shapes discourse in emerging genres associated with the World Wide Web.

Theory and Practice of Tutoring Writing
50:989:315:01     TTh 4:30-5:50
Dubose
This course introduces students in English and other majors to principles and practices of tutoring, in writing centers and other contexts. Through readings of key texts in composition and writing center theory and discussion of major issues in tutoring, course participants will learn to analyze the writing of others and themselves; interpret assignments; and articulate strategies for exploring ideas and developing papers at all stages of the writing process. In addition, student will gain familiarity with key concepts of editing and document design and with writing in multiple media. Finally, students will understand the ethics of tutoring. In the practicum component of the course, students will serve as supervised consultants in the English department’s new Writing and Design Lab. (This is a 4 credit course open to students who have completed English 101 and 102 with a grade of B or better.) Likely textbook: Ryan Leigh and Lisa Zimmerelli's The Bedford Guide for Writing Tutors (Bedford 2009). SPECIAL PERMISSION ONLY.
Masters in English Courses

Introduction to Graduate Literary Study

56:350:503:01  M  6:00-8:40
Sill

An introduction to the professional skills required for successful study of English at the post-graduate level. Topics will include the explication and criticism of literary texts; the writing of bibliographical and critical essays; locating and documenting primary and secondary sources; teaching at the secondary, two-year college, and four-year college levels; appreciating the utility of critical theory in literary analysis; and refining writing and critical thinking skills. Students will complete projects in the editing of literary texts and the composition of articles for publication. This course is required for the Master of Arts degree.

Special Topics: The Animation Mystique

56:350:593:01  Th  6:00-8:40
Blackford

L. Frank Baum’s first publication was actually on “the art of window-dressing.” In it, he explained that the store window was the place where art and commerce meet. The display must convey the sense of desire that is the human condition, but never the full satisfaction of that desire: the fragmented body, the vanishing manikin lady—these were his preferred devices. They became the desiring subjects of Oz, at once freakish and frail, reflecting a queer sense of changing American multiculturalism. In her study of sentient toys, Lois Kuznets finds that toys express the existential dilemmas in us all: struggle and anxiety with temptations of power, agency, and independence; rivalry with our divine creators; struggles with sexuality and what I call “the conditions of creation”—limits on self-actualization defined by our bodies and purposes of our creation. If the toy is a wooden puppet or machine, it explores the ramifications of this construction much as we explore our gender, race, class, etc. This course covers the various automata of E. T. Hoffmann and how they crept into the work of Hawthorne and Alcott; Collodi’s famous puppet Pinocchio and his progeny in early cinema and animated film; a few of the Oz books (Wizard, Patchwork Girl, Tin Woodman); the animation of Vladislav Starewicz, who animated insects and who created the first film of a toy coming to life (The Mascot), influencing Tim Burton; The Velveteen Rabbit, The Brave Little Steam Shovel, and other dolls, machines, and cyborgs in various media (Octavia Butler’s “Bloodchild,” Philip Kirk’s Do Androids Dream of Electric Sheep?, and Blade Runner); and the most interesting animation of Disney, Pixar, and others who focus on animation as theme and form, and the dilemmas of nonhuman creatures (Jiří Trnka’s The Hand and Henson’s Muppets; Disney’s Pinocchio, Snow White, and Roger Rabbit; Lasseter’s early Brave Little Toaster and later Toy Story; Burton’s Edward Scissorhands; Kidôtai’s Ghost in the Shell). Since the syllabus is still under construction, I can take requests from enrolled students; if you’re a Trekkie and you wish to study Data, say the word. Requirements include various essays and in-class participation, a presentation, and a final project in which you have free range to work on any nonhuman or machinelike being you wish.

Special Topics: Literature of Childhood

56:350:594:01  T  6:00-8:40
Singley

Literary, cultural, and theoretical perspectives on literature written for and about children—from classic to contemporary, from picture book to young adult. Special attention to gender; to changing definitions of childhood, to the child in relation to self, family, and nation; and to the unstable category of children’s literature itself. A short paper, oral presentations, and a final paper or project.

Special Topics: Kingship and Tyranny in the English Renaissance

56:350:595:01  T  6:00-8:40
Cross-listed with 56:606:511:01  Fitter

Do Christians believe in kings? Should Queen Elizabeth have been deposed? Is national governance by hereditary monarchy a constitutional madness, or the wisdom of Tradition? Pursuing these questions, we shall see that sixteenth century England experienced an unprecedented expansion of royal power and prerogative, nonetheless dwarfed by the Absolutism emerging in France and Spain. Accordingly, European writers and intellectuals were engrossed by meditation on the rights and limitations of the Crown, on the differentiation of untrammeled power from tyranny, on the potential prerogative of subjects’ resistance, and on Christian teachings on the nature of kingship. We will discover contrasting positions in More’s Utopia, Erasmus’ Education of a Christian Prince, Machiavelli’s Prince, along with such resistance theory as John Pond’s Treatise of Politike Power. We will then turn to examine the politics of contemporary drama written by Shakespeare, Ben Jonson, Samuel Daniel, and others. A 15-20 page term paper will allow you to puzzle out for yourself the politics of monarchical representation in any contemporary play that you choose. This course satisfies the pre-1800 requirement.
Twentieth-Century American Fiction
56:352:522:01 M 6:00-8:40
Cross-listed with 56:606:531:01 Barbarese
Novels and short fiction from a range of authors, beginning with James and including Wharton, Hemingway, Fitzgerald, Nabokov, Mailer, O'Connor, Capote, Pynchon, Barthelme, Roth, Morrison, Cheever, DeLillo and McCarthy. The course will investigate the paths American fiction, from Modernism through Post-Modernism, has pursued since Daisy Miller, in particular the American emphasis on the novel as historiography. Two to three short papers and a seminar report.

Structure of the English Language
56:615:520:01 W 6:00-8:40
Cross-listed with 56:606:631:01 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 really 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, as well as the meaning of it all (semantics). 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 and a final paper. This course will satisfy the Philology requirement.

Practicum in the Teaching of Writing
56:842:569:01 W 3:00-5:40
FitzGerald
This seminar on composition theory and practice serves as the primary support for graduate teaching assistants in our first year writing program. Grounded in approaches to effective instruction and classroom management, the course introduces current and prospective teachers to the major topics and concerns of composition pedagogy today. These include issues of writing development and cognition, the particular features of academic writing, the changing nature of composing in a digital age, and the demands posed by the diverse backgrounds and cultures of students in the contemporary college classroom. Students in the practicum have opportunities to hone their teaching skills along the way to becoming reflective practitioners. Course texts include The Saint Martin's Guide to Teaching Writing, 7th Ed. (Bedford/St. Martins) and A Guide to Composition Pedagogies, 2nd Ed. (Oxford).
This course is required for all first year teaching assistants in English and open by permission to other graduate students seeking preparation for teaching writing at the post-secondary level.

SUMMER WRITERS' CONFERENCE 2015

The Rutgers-Camden Summer Writers' Conference will have its 30th anniversary in 2015. Over a dozen visiting writers will include poets Eduardo C. Corral and Gregory Pardlo, novelists Matthew Thomas and Rafael Yglesias, and essayists Meghan Daum and Daniel Bergner. The Conference will be held from June 22 through July 1, and can be taken for graduate and undergraduate credit, as well as on a certificate basis.

For further information see the website, http://mfa.camden.rutgers.edu/writers-conference/, or contact Professor Lisa Zeidner, conference director, lisa.zeidner@rutgers.edu.
MFA COURSES

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

Fiction Workshop
56:200:517:01 T 6:00-8:40 Zeidner

Although short stories writers are also welcome, this workshop will partially focus on strategies for longer works. How do you know if an idea is "big enough" to become a novel or novella? How is it best to develop the project if you're not entirely clear on the plot? How do you maintain your energy for the project over the long haul of a novel, and how do you make sure you're going in the right direction, not just spinning your wheels? We'll discuss all of the standard tools in the writer's toolkit: characterization, plot, tone, theme, tempo and so forth. And, since there will no doubt be short fiction writers among us, we'll discuss what makes a writer succeed in one form vs. the other.

Fiction Workshop
56:200:518:01 M 6:00-8:40 Lisicky

What does it mean to write fiction in 2015? What do Lydia Davis's austere miniatures have to do with Anthony Doerr's extended adventures in realism? In this class, we'll think about how one develops a singular voice in volatile times, which does not mean we won't concern ourselves with our literary ancestors. We'll consider this predicament through the lens of Ben Marcus's NEW AMERICAN STORIES--the 2015 volume, not the previous edition. We'll discuss a story from that anthology at each class meeting, but your writing will be our primary text. This workshop is primarily concerned with shorter forms as well as the occasional novel excerpt. You'll be responsible for providing written feedback, both in letter form and on the manuscript, to your peers, as well as workshopping three new stories of your own over the course of the term. Along the way we'll work hard, have fun, and make sure delight isn't an enemy to seriousness.

Poetry Workshop
56:200:519:01 Th 6:00-8:40 Rosal

This is a graduate level poetry workshop. In this course you will generate your own work and have that work critiqued by the class. Additionally, we'll read books exclusively by Philip Levine and Larry Levis. They will be our models for examining how a lyric-narrative poem can be made, which is to say, how place, memory, sensory experience, the self, and the imagination inform the making of a poem.

Creative Nonfiction Workshop
56:200:528:01 M 3:00-5:40 Grodstein

In this course, students will receive regular critical guidance from their professor and fellow classmates as they write long-form narrative nonfiction. Students will be responsible for critiquing each other’s submissions and examining published examples of the form.

Introduction to Publishing and Editing
56:200:531:01 T 3:00-5:40 Lisicky

It's a cliche to say that publishing is in a time of transition--even your cat knows that! The more challenging task is to see what opportunities lie ahead for us in a time of disruption and disorientation. This class is more concerned with questions than with absolutes. What can we learn from the example of that new magazine, that new press, that crazy new editor? What's next for us? We'll think about these questions through the assembly of StoryQuarterly 49, which will involve reading slush and ranking the entries of the Fifth Annual Fiction Contest. You'll also be responsible for at least two oral presentations and a paper.

Craft: Point of View
56:200:568:01 Th 3:00-5:40 Zeidner

Point of view may be the most complex issue facing the writer of fiction. When is it best to use first person? What is the difference between a third person omniscient and third person limited point of view, and when is one or the other more appropriate? What strategies can a writer use to convincingly write from the point of view of a child, or a chimpanzee? This class will lay out some examples of how great writers have made those decisions, and aim to get students supple with considering those decisions in their own work.
Department of English Faculty

Joseph T. Barbarese, Ph.D., Temple; Professor; Creative Writing, 20th-Century Poetry.

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

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

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

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

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

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

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

Keith Green, Ph.D., University of Michigan; Assistant Professor; African American Literature; 19th Century American Literature; Native American Literature.

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

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

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

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

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

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

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

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

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

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

Geoffrey M. Sill, Ph.D., Pennsylvania State; Professor; Defoe and the Early Novel, Eighteenth-Century Literature, Restoration and 18th Century Drama.

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