

*Department of English*  
*Course Guide*  
*Spring 2010*



*Rutgers-Camden Writing Program Schedule Spring 2010*

**50:350:099**

**Basic Reading and Writing Skills**

70808 01 MWF 8:00-8:55 Kimball

**50:350:101**

**English Composition I**

62616 01 MWF 8:00-8:55 Bryant  
62617 02 MWF 8:00-8:55 Miller, Jude  
62618 03 MWF 9:05-10:00 Schaffner  
72123 04 MWF 9:05-10:00 Webster  
71221 05 TTh 8:00-9:20 Roskos  
76572 06 TTh 9:30-10:50 Harrison  
76573 07 TTh 11:00-12:20 Roskos  
68476 **40 MW 6:00-7:20** Guedon DeConcini

**50:350:102**

**English Composition II**

68995 **H1** MWF 9:05-10:00 Riva  
68996 **H2** MWF 10:10-11:05 Voget  
68997 **H3** MWF 11:15-12:10 Graham  
72128 **H4** MWF 11:15-12:10 O'Neal  
72127 **H5** TTh 9:30-10:50 Wallace  
72129 **H6** TTh 11:00-12:20 Sullivan

62619 01 MWF 8:00-8:55 Riva  
64671 02 MWF 8:00-8:55 Voget  
62620 03 MWF 10:10-11:05 Graham  
64672 04 MWF 10:10-11:05 O'Neal  
62621 05 TTh 11:00-12:20 Wallace  
62622 06 TTh 9:30-10:50 Sullivan  
62623 07 TTh 8:00-9:20 Abdul-Jabbaar  
62624 08 TTh 9:30-10:50 Abdul-Jabbaar  
65670 09 TTh 11:00-12:20 Rapparlie  
65919 10 TTh 8:00-9:20 Solomon  
76574 11 MW 1:20-2:40 Lucas  
76575 12 MWF 11:15-12:10 Lucas  
76576 13 TTh 9:30-10:50 Blasi  
76577 14 TTh 11:00-12:20 Blasi  
72125 **40 MW 7:30-8:50** Guedon DeConcini

## *Schedule of Courses Spring 2010*

	50:090:238	World Masterpieces I		
	62625	01 MWF 10:10-11:05		Vial
	62626	02 TTh 8:00-9:20		Piccolo
	50:350:220	Critical Methods		
	66196	01 TTh 9:30-10:50		Green
	67335	02 MWF 10:10-11:05		Blackford
	50:350:222	Literatures in English II		
	76728	<b>40 Th 6:00-8:40</b>		<b>Barbarese</b>
#	50:350:223	Literatures in English III		
	75175	01 TTh 4:30-5:50		Habib
	50:350:264	Short Story		
	76730	01 MW 2:50-4:10		Hägglom
	50:350:309	Reading and Writing Elementary		
	66198	01 T 9:30-12:20		<b>Cydis</b>
	50:350:310	Reading and Writing Secondary		
	76580	<b>40 MW 6:00-7:20</b>		<b>Greway</b>
*	50:350:319	Gothic Literature		
	76732	01 MWF 10:10-11:05		Ledoux
%	50:350:331	Shakespeare I		
	62627	01 TTh 11:00-12:20		Marchitello
%	50:350:332	Shakespeare II		
	76734	<b>40 M 6:00-8:40</b>		<b>Fitter</b>
<b>G</b>	50:350:360	Literature of Childhood		
	68475	01 TTh 1:30-2:50		Vallone
#	50:350:377	Literature and Sexuality		
	76735	01 TTh 9:30-10:50		Bowden
#	50:350:388	Women in Literature		
	76737	01 MW 1:20-2:40		Ledoux
#	50:350:389	International Study: American is Paris: The Lost Generation		
	68999	01 By Arrangement		Hoffman
#	50:350:389	International Study: Writing about Place		
	76075	02 By Arrangement		Zeidner
#	50:350:390	International Study: Literary Ireland		
	76080	01 M 4:00-5:50		Martin
**	50:350:394	Special Topics: Literature and War		
	76739	01 MWF 9:05-10:00		Vial
**	50:350:416	Seminar English Studies: Ten Modern Poems		
	76744	01 TTh 3:00-4:20		Martin
	50:352:309	American Renaissance II		
	76656	01 TTh 11:00-12:20		Singley

50:352:311 75182	American Realism and Naturalism 01 W 2:50-5:30	Plourde
50:352:436 76659	Major Writers of America: Capote, McCullers, and Lee 01 MWF 11:15-12:10	Blackford
50:354:310 76746	Literature and Film 01 T 1:30-4:10	Mansbach
50:525:109 72169	Honors Seminar: Oratory in the Age of Obama 01 TTh 1:30-2:50	FitzGerald
50:525:109 72169	Honors Seminar: Introduction to Creative Writing 02 MW 1:20-2:40	Grodstein
50:570:302 62641	News Reporting II 01 TTh 9:30-10:50	Capuzzo
50:570:395 72200	Special Studies: Issues in Contemporary Journalism 01 TTh 11:00-12:20	Capuzzo
50:570:396 76581	Special Studies: Magazine Writing <b>40 T 6:00-8:40</b>	<b>Lee</b>
50:615:240 76773	Introduction to Language 01 MWF 9:05-10:00	Epstein
50:615:380 75211	History of the English Language 01 MWF 10:10-11:05	Epstein
50:989:300 76819	Writing Public Arguments <b>40 TTh 7:30-8:50</b>	<b>Meredith</b>
50:989:301 76820 76821	Art of Revision 01 MWF 11:15-12:10 <b>60 S 9:00-11:55</b>	Schaffner <b>Delany</b>
50:989:302 70297	Technical Communication 01 TTh 1:30-2:50	Miller
50:989:303 76822	Business Writing <b>40 TTh 6:00-7:20</b>	<b>Meredith</b>
50:989:305 72262	Introduction to Creative Writing 01 MWF 9:05-10:00	Vogt-Hennessy
50:989:306 76823	Poetry Writing Workshop <b>40 TTh 6:00-7:20</b>	<b>Heston</b>
50:989:308 76825	Personal Essay 01 MW 3:00-4:20	Cummings

\* Satisfies British Literature before 1800 requirement.

\*\* Satisfies British Literature after 1800 requirement.

% Satisfies British Literature before 1800 requirement if Shakespeare II has been completed.

# Satisfies Cross-Cultural requirement.

+ Satisfies Linguistics requirement.

W Satisfies Writing Intensive requirement.

G/D Satisfies Global/Diversity requirement.

### World Masterpieces I

Please note: this course satisfies a requirement in the General College Curriculum. It **does not** count toward the

major in English.

50:090:238:01

MWF 10:10-11:05

Vial

50:090:238:02

TTh 8:00-9:20

Piccolo

Studies in great works of world literature from antiquity to the early modern era.

### Introduction to Literary Study

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

50:350:220:01

TTh 9:30-10:50

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, including, but not limited to, new critical, structuralist, post-structuralist, feminist, psychoanalytical, and new historicist methods. Students will receive considerable practice in applying these approaches through an examination of short stories, poetry, and plays. Course requirements include a series of short papers, an oral presentation, and a short research paper.

50:350:220:40

MWF 10:10-11:05

Blackford

This course introduces English majors to a wide variety of critical approaches to literature. From formalism to historicism, deconstruction to psychoanalysis, feminism to queer theory, methods in literary criticism range with taste, time, and subject. After an opening lecture on critical approaches to Dr. Seuss's *The Cat in the Hat*, we will read the Bedford "Case Study in Contemporary Criticism" edition of Kate Chopin's *The Awakening*, which includes biographical and historical contexts, feminist and gender criticism, new historicist criticism, deconstructionist criticism, reader-response criticism, and a practitioner's example of combined approaches. We will then read Harper Lee's *To Kill a Mockingbird* and diverse examples of formalist, genre, historicist, Marxist, cultural, deconstructionist/race, feminist, queer, narratological, and psychoanalytic criticism. After spring break, things get really fun. We will read Frederick Crews's *The Pooh Perplex: A Freshman Casebook*, along with A. A. Milne's *Winnie-the-Pooh* and *The House at Pooh Corner*. Crews wrote his entertaining and whimsical "approaches to Pooh Bear" in order to satirize particular literary critics; in the process, he wrote one of the most popular textbooks around. Forty years later the critical climate had changed, so he followed up *Pooh Perplex* with *Postmodern Pooh*. Never before has slippery postmodern theory been so clear, all because it was applied to a silly old bear!

Requirements include continual participation in discussion, writing labs every Friday, a presentation assessing the value and problems with a critical approach, two research papers, and several short close-reading assignments. Students will learn to continually use a glossary of literary terms and the MLA handbook.

### Literatures in English II

50:350:222:40

Th 6:00-8:40

Barbarese

Historical survey of literatures written in English (primarily British and American literatures) from 1660 to 1900.

### Literatures in English III

50:350:223:01

TTh 4:30-5:50

Habib

A survey of literatures written in English in the twentieth century by authors from around the world, including Britain, America, Asia and Africa. These texts will be studied in their historical contexts, with due emphasis upon their interrelations. The themes and issues to be pursued include language, identity, gender, exile and imperialism. One journal, one paper and a final examination. **This course satisfies the Department's "Cross cultural perspectives"**

### Short Story

50:350:264:01

MW 2:50-4:10

Hägglom

In this class, we'll explore themes, craft, and artistry in short stories from all over the world. From Sweden and Spain to Kenya, Japan, and Ireland, we'll examine and discuss the universality of fiction in different cultural contexts.

### Reading & Writing in the Elementary Curriculum

50:350:309:01

T 9:30-12:20

Cydis

An overview of literacy instruction in the elementary school, emphasizing contemporary instructional practices, assessment methods, and other issues.

### Reading & Writing in the Secondary Curriculum

50:350:310:40

MW 6:00-7:20

## Greway

Analysis of the forms of discourse used by various academic disciplines in secondary education, including the social sciences, humanities, natural sciences, and mathematics.

### Gothic Literature

50:350:319:01

MWF 10:10-11:15  
Ledoux

This course begins with the "first" gothic novel, Horace Walpole's *The Castle of Otranto* (1764), and concludes with an iconic text from the end of the nineteenth century, Bram Stoker's *Dracula*. During the semester we will also encounter dramas and Romantic ballads by Coleridge and Keats that draw from gothic tropes. We will investigate what aspects of gothic writing are critical to describing it as a cohesive category and how these aspects evolve across time. In the second half of the course, we will question how the gothic setting can be used as a vehicle for exploring issues of gender, sexuality, race, and class. **This course satisfies the Department's British Literature before 1800 requirement.**

### Shakespeare I

50:350:331:01

TTh 11:00-12:20  
Marchitello

This course is devoted to the study of Shakespeare, from his earliest plays and poems through the year of the death of Queen Elizabeth. We will read these poems and plays actively and critically, with a special focus on historicizing Shakespeare's works and the culture of early modern theater. The range of topics we will examine include (among others) authorship, textuality, history of the book, gender, material culture, race, travel, emergent science, and performance.

### Shakespeare II

50:350:332:40

M 6:00-8:40  
Fitter

Was Shakespeare the racist, sexist, and royalist hymned over the centuries, or really one of the wildest 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 *Macbeth*, *Othello*, *King Lear*, and *The Tempest*. One midterm, one ten-page paper, and a final exam.

### Literature of Childhood

50:350:360:01

TTh 1:30-2:40  
Vallone

This class will be conducted as a survey of primarily Anglo-American children's literature from folktales to contemporary picture books and new media adaptations of classic works for children. Our goal is to read different genres of children's literature from the seventeenth- through twenty-first centuries both widely and well. We will be engaging in literary and cultural criticism when reading and analyzing the texts selected. Although future teachers may be enrolled in this class, the course is not designed to teach book selection criteria or methods of teaching. **This course satisfies the College "Global" requirement.**

### Literature and Sexuality

50:350:377:01

TTh 9:30-10:50  
Bowden

Nudge nudge, wink wink. Here's a dirty little secret: you don't need a professor earning an obscene salary to teach you how to read pornographic novels. Instead, in this course you will learn how to read far less accessible texts: nearly all poetry, mostly from the ancient and medieval eras in Europe, Africa, and Asia. Course work will include two analytic papers, quizzes, a final essay exam, and participation in a play performance (not graded). **This course satisfies the Department's Cross-cultural requirement.**

### Women in Literature

50:350:388:01

MW 1:20-2:40  
Ledoux

This class will investigate how women authors from different backgrounds and time periods described 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 genres 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 May Brown's *Rubyfruit Jungle*, along with various short stories, plays, and poems.

50:350:389:01

By arrangement  
Hoffman

This course will feature the poetry, fiction, and non-fiction of some of the most prominent—and some not so prominent—American expatriate writers living in Paris in the 1920s and 1930s. We will read and discuss in Camden the work of such authors as Gertrude Stein, Scott Fitzgerald, Ernest Hemingway, Sherwood Anderson, Djuna Barnes, Robert McAlmon, Kay Boyle, Natalie Barney, Ezra Pound, and E. E. Cummings. In May (May 13-23) we will travel to Paris and get to know the writing at street-level, going on walking tours of the city. We will sit in the café where Hemingway composed one of his most famous short stories; we will visit the sites of some of the most modish expatriate salons; and we will see where some of these writers lived (many in Montparnasse) and are buried (in the cemetery Père Lachaise). Of course, we will also take in the cultural landscape of Paris more generally as it intersects with the work of these artists: the Eiffel Tower; the cathedral of Notre Dame; the Louvre; the Latin Quarter; the Moulin Rouge close to Montmartre; and some incredible public gardens. A short paper, an oral presentation, a reading journal, a final exam. The course will meet 6 times: T Feb 16 6-8:30, T March 2 6-8:30, T March 23 6-8:30, T April 6 6-8:30, T April 20 6-8:30, and T May 4 6-8:30.

**International Study: Writing about Place with Trip to Paris May 13-23, 2010**

50:350:389:01

By arrangement  
Zeidner

This course will allow writers to explore the way location and landscape make their way into creative work. We'll read some great contemporary fiction and nonfiction dealing with Paris in particular, including Adam Gopnick's *Paris to the Moon* and Deborah Eisenberg's short stories. Then we'll use the trip as a way of exploring the foreign landscape as the inspiration for our own work, especially involving the creation of the non-tourist experience. (Want to get mugged? Go breakdancing in the suburbs?) Open to both undergraduate and graduate students. Meeting times TBA.

**International Study: Literary Ireland with Trip to Ireland**

50:350:390:01

M 4:00-5:50  
Martin

This course will introduce students to the rich variety of Irish literature of the late nineteenth and twentieth centuries: first (in Camden), with readings in fiction, drama, and poetry of the period; then (in Ireland), with explorations of the historical and the cultural traditions out of which this literature grew. We will study works by Joyce, Yeats, O'Casey, Synge, Liam O'Flaherty, and Seamus Heaney, among others, and we will visit such sites as the ancient burial grounds at Carrowmore and the medieval monastery at Clonmacnoise, as well as many cultural sites in and around Dublin: the James Joyce Centre, Trinity College, St. Patrick's Cathedral, and Kilmainham Gaol. The tour will be divided between the East and the West of Ireland: between cosmopolitan Dublin, with its theatres and museums, and romantic Galway, including an overnight visit to Inishmore, the largest of the Aran Islands. Two days in Sligo, Yeats's summer haunt in his youthful days, will give students a sense of life in the Irish towns. Six Mondays TBA 2:50-5:10. Cost and payment schedule TBA.

**Special Topics: Literature and War**

50:350:394:01

MWF 9:05-10:00  
Vial

This course explores poetry, fiction and essays from both the frontlines and the home front during Britain's war years, 1914-1945, an era of profound cultural and literary change for that nation and its empire. We will read, discuss, and write about authors such as Wilfred Owen, Siegfried Sassoon, George Orwell, D. H. Lawrence, Virginia Woolf, and Evelyn Waugh. **This course satisfies the Department's British Literature after 1800 requirement.**

**Seminar in English Studies: Ten Modern Poems**

50:350:416:01

TTh 3:00-4:20  
Martin

A close look at ten substantial and important lyric poems written by British, Irish, and American writers since the turn of the twentieth century, including Yeats, Eliot, Frost, Auden, Stevens, Larkin, and Heaney. Poems will be selected both for their intrinsic interest and for their use in describing the development of poetry in English over the past one hundred years. The syllabus will include considerable secondary reading on the poems as well as on the special requirements of reading poems as poems. Ideal for tenacious students who enjoy looking things up and beating their heads against difficult syntax. In keeping with its status as a capstone, the course will require a substantial research paper, and it will be limited to students who are effectively "seniors" (that is, with ninety credits). **This course satisfies the Department's British Literature after 1800 requirement.**

**AMERICAN LITERATURE**

**American Renaissance II**

50:352:309:01

TTh 11:00-12:20

**Singley**

We will read major texts of the nineteenth century and explore concepts of nature, self, society, reason, and imagination as they form light and dark strains of American Romanticism. Questions to keep in mind: What is meant by the American Renaissance? What was "born" or "reborn" in literature at this time? What are the formal qualities of romantic writing? How is the romantic imagination influenced by one's place in society--by class, gender, race, age--and by social concerns such as industrialization, women's rights, and slavery? Writers include Emerson, Hawthorne, Melville, Dickinson, and Whitman and others less well known. Four short papers or projects, a mid-term exam, and a final exam.

**American Realism and Naturalism**

**50:352:311:01**

**W 2:50-5:30  
Plourde**

When a society endures a major upheaval, the cultural output of that society inevitably reflects the changes in its artistic responses. American society changed dramatically after the Civil War, moving rapidly from an agrarian standard toward industrialization. The workplace, the home, spaces public and private, and the values attached to all of these places, underwent major alterations from the traditions of American life. Two artistic responses to these changes were Realism and Naturalism. Realism, and its message of social reform, opposed the unreality of Romanticism by portraying characters and situations that were more complex and genuine than Romantic types and tired plot lines. Naturalism, driven by social Darwinism and scientific determinism, went a step further in showing a more gritty version of reality than Realism. In this class, we will study examples of both genres, placing them within the context of their historical moment, and discussing their legacies.

**Major Writers of America: Capote, McCullers, and Lee**

**50:352:436:01**

**MWF 11:15-12:10  
Blackford**

In this course, we will investigate three exquisite writers who knew, influenced, and responded to one another. All shared Southern roots and rendered in literature feelings of modernist alienation from those roots and from social life. All became literary darlings of New York in the mid-twentieth century. Georgia-born and bred Carson McCullers was only twenty-three when she charmed the literary world with her first novel *The Heart is a Lonely Hunter* (1940), quickly followed by *Reflections in a Golden Eye* (1941), *The Member of the Wedding* (1943), *The Ballad of the Sad Café* (1951), and *Clock without Hands* (1961), six years before her early death. It is hard to imagine more poignant visions of the isolated, unfulfilled soul than can be found throughout McCullers's work. A close competitor, however, can be found in the work of the exceptionally talented Truman Capote, whose first "shamelessly autobiographical" novel *Other Voices, Other Rooms* appeared in 1948. The novel thinly veiled his feelings of exile from Monroeville, Alabama, where his neglectful mother abandoned him to live with eclectic relatives who would make yet another appearance in his *The Grass Harp* (1951). In Monroeville, he had one friend. She appears as his gay self-mirror in his first novel, and he would inspire her to greatness. We know her as Harper Lee, writer of *To Kill a Mockingbird* (1960). The two would collaborate on Capote's masterpiece, *In Cold Blood* (1966), even as *Mockingbird* made its debut.

Writer of such work as "Breakfast at Tiffany's" (1958), Capote became a self-fashioned literary celebrity—his famous statement about himself, a headline in *Village Voice*, "I'm an alcoholic. I'm a drug addict. I'm a homosexual. I'm a genius." In contrast, Lee, who immortalized Capote as an "imaginative curiosity" in her portrait of Dill Harris, returned to a modest, quiet life in Monroeville, never to publish another book. McCullers, Capote, and Lee all updated classic American romance, infused with Hawthorne-styled symbolism, to render modern social problems as well as the angst of the "different" soul. All sympathized with queer characters and delineated the queer perspective as an alternative to conformity-obsessed, small-town America. Requirements include active participation in class discussion (M and W), in-class responses to passages (every Friday), and a final paper.

## FILM

### **Literature and Film: Translation of a Tale**

**50:354:391:01**

**T 1:30-4:10  
Mansbach**

In this class, we will examine the artistic process by which a tale is transformed by translation to a new medium. In examining a wide variety of books made into films, we will discuss and contrast the languages of cinema and literature, examining how notions of storytelling, plot, character and even location change in this process. Texts will reflect the range of literary/filmic relationships from the faithful to the dramatically recontextualized. We will look at films that reinvent books entirely by imposing previously nonexistent narratives and by using the original texts as points of departure for the creation of meta-fictions. In this course, students will read several stories and novels and watch several films. The required writing will be largely analytical, but there will also be opportunities for creative writing and adaptation.

## HONORS SEMINAR

### **Honors Seminar: Oratory in the Obama Age**

**50:525:109:01**

**TTh 1:30-2:50  
FitzGerald**

The rise to prominence and power of Barack Obama also marks a renewal of interest in oratory, the art of public rhetoric. Employing the persona and speeches of our current President as a touchstone, this course examines the continuing vitality of rhetoric as a force in civic affairs. Though rhetoric developed in the classical era as a practical art of persuasive speech, we will approach rhetoric as a critical lens for understanding the factors that contribute to effective political discourse. You will thus develop the ability to analyze speeches, debates and public arguments of various kinds through a critical vocabulary that will serve you well at Rutgers and beyond. This vocabulary largely draws upon rhetoric's classical heritage, but we will also turn to more recent formulations of rhetorical principles as a guide. Our ultimate aim is to apprehend the complex terrain of our fractured political landscape, itself a reflection of various appeals, past and present, to unity and division, to identity and difference, by politicians and pundits. You will come away with increased appreciation of relations between speech events and their situations. Our primary text will be *Classical Rhetoric for the Modern Student 4e* by Crowley and Hawhee, supplemented by primary and secondary material available online. Expect a range of exercises and short analytical papers, culminating in a substantive essay (8-10 pp.) examining rhetorical performance in contemporary times.

### **Honors Seminar: Introduction to Creative Writing**

**50:525:109:02**

**MW 1:20-2:40  
Grodstein**

In this course, students will study major works of poetry, fiction, and creative nonfiction and try their hands at creating their own. In-class and at-home writing exercises will help students explore characterization, description, dialogue, and plot. Students will also be required to submit one complete work in each genre.

## JOURNALISM

### **News Reporting and Writing II**

**50:570:302:01**

**TTh 9:30-10:50  
Capuzzo**

Following on the basics learned in News Reporting and Writing I, this course goes into more depth on the skills needed to become a working journalist. This semester, we will move onto in-the-field and specialty reporting, organizing multiple source material, and mastering the art of journalistic writing. A particular emphasis is placed on beat reporting (covering courts, police, local government, schools, politics, health and science, business and sports), during which the class, as a group and individually, will report on real news stories. The class will also cover other branches of the media, including broadcast and web media, and examine the connections between the media and related fields, such as public relations. This course may be taken by students who have not taken News Reporting and Writing I, although it is highly recommended that students have some news reporting and writing experience.

### **Special Studies in Journalism: Issues in Contemporary Journalism**

**50:570:395:01**

**TTh 11:00-12:20**

**Capuzzo**

The field of journalism is in the greatest state of flux we have seen in modern history. This course will introduce students to several issues facing journalists today, from ethical dilemmas to corporate takeovers; from deception by the media to manipulation of the media; from the dangers facing journalists in war zones to the challenges facing journalists in the US, from the impact of the 24-hour news cycle to predictions that the news business is on the verge of unraveling and what that means to a free society. Focusing on the role of American journalism, we will look at various branches of the media and attempt to identify and understand the numerous forces and conflicting interests that play a part in decision making within each unique branch.

The class will consist of several writing assignments, at least one group presentation, and a variety of exposures and involvements with the distinct segments of the media we will be examining over the course of the semester.

### **Special Studies in Journalism: Magazine Writing**

**50:570:396:40**

**T 6:00-8:40**

**Lee**

Analysis and execution of several types of magazine stories, including front-of-the-book, narrative, profile and essay. Emphasis on the long form, with excursions into literary writing.

## **LINGUISTICS**

### **Introduction to Language**

**50:615:240:01**

**MWF 9:05-10:00**

**Epstein**

This course is designed to convey basic knowledge about language, in (relatively) non-technical terms, for students from a variety of disciplines. In brief -- everything an educated person ought to know about language. Topics to be covered include: basic concepts of English grammar; history of English; dialects; written vs. spoken language; the structure of ordinary conversation; etc. Course requirements: The final grade will be based on several short papers, plus a midterm and a final exam. **IMPORTANT: \*Please have the course syllabus, reading list, and other introductory handouts with you at the first class session. They will ONLY be available through Electronic Reserves (along with all outside readings) – THEY WILL NOT BE DISTRIBUTED IN CLASS, so please come prepared!\*** **NOTE: this course DOES satisfy the Linguistics requirement for English majors; but it does NOT count towards a Linguistics minor (if you are thinking of possibly doing a minor in Linguistics, you should start with “Intro to Linguistics” 50:615:201 instead).**

### **History of the English Language**

**50:615:380:01**

**MWF 10:10-11:05**

**Epstein**

This course will address the growth and structure of the English language from its origins to the present, with attention to methods of linguistic description. In addition to more traditional historical linguistics (i.e. the effect of language change on the phonology, morphology, semantics and syntax of the language), we will devote considerable attention to socio-historical influences on the development of English, addressing, in particular, questions relating to authority in language: Standard vs. non-standard dialects of English, the rise of dictionary making, spelling reform movements, English as a world language, etc. Although basic knowledge of linguistics will be very helpful, there is no prerequisite to this course. Course requirements: Two midterms, final exam and (optional!!) final paper. **NOTE: \*Please have the course syllabus, reading list, and other introductory handouts with you at the first class session. They will ONLY be available through Electronic Reserves (along with all outside readings) – THEY WILL NOT BE DISTRIBUTED IN CLASS, so please come prepared!\***

## **WRITING COURSES**

### **Writing Public Arguments**

**50:989:300:40**

**TTh 7:30-8:50**

**Meredith**

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

MWF 11:15-12:10  
Schaffner

50:989:301:60

S 9:00-11:55  
Delany

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

50:989:302:01

TTh 1:20-2:50  
Miller

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 non-technical audiences. **This course satisfies the College "Writing Intensive" requirement.**

### Business Writing

50:989:303:40

TTh 6:00-7:20  
Meredith

Methods of gathering and organizing information, analyzing the purpose and audience of a communication, selecting the appropriate organizational pattern and format, and convincing the audience through persuasive techniques. **This course satisfies the College "Writing Intensive" requirement.**

### Introduction to Creative Writing

50:989:305:01

MWF 9:05-10:00  
Vogt-Hennessy

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

### Poetry Writing Workshop

50:989:306:40

TTh 6:00-7:20  
Heston

This workshop will focus on the mysterious practice of writing poems. It will both embrace mystery and demystify mystery. Students will be asked to write poems on a weekly basis and to workshop those poems with a group of passionate peers. We will read books by contemporary poets and great poems from long dead masters. So please come with a love for poetry, or at least a desire to love it.

### Personal Essay

50:989:308:01

MW 3:00-4:20  
Cummings

Students will write and revise three personal essays, including a memoir, a portrait or an essay of place, and a journalistic essay developed through interviews and research. Writers whose essays we'll read will include: David Sedaris, Tracy Kidder, Alice Walker, Max Apple, Li-Yong Lee, Gretel Ehrlich, Lisa Chavez, among others. The course will be 1/3 discussion and 2/3 workshops, in which we'll be discussing student essays. Brief written critiques of classmates' writing will also be required.

## SUMMER WRITERS' CONFERENCE

The 24th Annual SUMMER WRITERS' CONFERENCE, June 21-30, is an intensive series of workshops and readings that can be taken for both undergraduate and graduate credit.

Visiting writers will include poets Mark Doty and Stephen Dunn, novelists Jonathan Dee and Beth Kephart, nonfiction writer Paul Lisicky, literary agent Denise Shannon, and many others.

Admission by permission--contact Conference Director Lisa Zeidner,

[zeidner@camden.rutgers.edu](mailto:zeidner@camden.rutgers.edu).

Please visit website: <http://mfa.camden.rutgers.edu> or contact the Summer Session Office (856) 225-6098 to receive the application and detailed schedule for the conference, available March 2010.

## ***English Department Faculty***

***Joseph T. Barbarese, Ph.D., Temple; Associate Professor; Creative Writing, 20<sup>th</sup>-Century Poetry.***

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

***Betsy Bowden, Ph.D., California (Berkeley); Professor; Medieval Literature, Folklore.***

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

***Shanyn Fiske, Ph.D., University of Pennsylvania; Assistant Professor and Director of the Writing Program; Victorian and Modern British Literature, Classics and Women's Studies.***

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

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

***Keith Green, Ph.D., University of Michigan; Assistant Professor; African American Literature; 19<sup>th</sup> Century American Literature; Native American Literature.***

***Lauren Grodstein, M.F.A., Columbia University; Assistant 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; Associate Professor; Poetry and Poetics; 19<sup>th</sup>- and 20<sup>th</sup>-Century American Literature; American Studies.***

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

***Howard Marchitello, Ph.D., SUNY Buffalo; Associate Professor; Shakespeare; 16<sup>th</sup>-and 17<sup>th</sup>-Century British Literature and Culture; Literary and Critical Theory.***

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

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

***Carol J. Singley, Ph.D., Brown; Associate Professor; Early, 19<sup>th</sup>- and 20<sup>th</sup>-Century American Literature, Feminist Theory, American Studies***

***Lisa Zeidner, M.A., Johns Hopkins; Professor; Creative Writing, Contemporary Fiction and Poetry.***

