

# *Department of English and Communication Course Guide*



*Fall 2019*

***General Education and English major categories fulfilled are noted.  
For a full description of general education categories, see the Registrar's website.  
You can find our courses under these prefixes at the Registrar's site:  
192, 350, 352, 354, 570, 615, 842, and 989***

50:192:211	Introduction to Mass Communication	91	M	Hybrid	Capuzzo	
			W	12:30-1:50		
50:192:230	Special Topics: Computational Thinking	01	TTh	9:30-10:55	DuBose	
50:192:281	Public Speaking	01	TTh	2:00-4:50	Gimbal	
50:192:329	Special Topics: Workplace Communication	90	Online		Gimbal	
50:350:105	Success in Research and Writing	L1	W	3:45-4:55	Staff	
50:350:106	Literature Appreciation	01	MW	9:35-10:55	Fiske	<b>AAI</b>
		02	TTh	2:00-3:20	Ledoux	
50:350:200	Introduction to Disability Studies	01	TTh	9:35-10:55	Green	<b>AAI</b>
50:350:201	Introduction to English Studies	01	MW	2:05-3:25	Singley	<b>AAI</b>
50:350:203	Hip Hop Literature	01	MW	2:05-3:25	Hostetter	
50:350:204	Immigrant Voices	01	MW	12:30-1:50	Fiske	
50:350:205	Responses to Landscape in English Literature	40	TTh	6:00-7:20	Fitter	
50:350:234	Graphic Storytelling	01	TTh	11:10-12:30	Lisicky	
50:350:238	World Literature	01	MW	9:35-10:55	Barbarese	<b>HAC</b>
50:350:251	Ten Books	40	MW	3:45-5:05	Barbarese	
50:350:264	The Short Story	01	TTh	11:10-12:30	Grodstein	
50:350:283	Irish Renaissance	01	TTh	2:00-3:20	Martin	<b>GCM</b>
50:350:300	Foundations of Literature	01	MWF	10:20-11:15	Hostetter	<b>HAC %</b>

50:350:303	Weird Books 01 MW 12:30-1:50	Sayre	<b>AAI *</b>
50:350:349	English Drama to 1642 01 TTh 3:35-4:55	Fitter	<b>%</b>
50:350:391	Special Topics: Child Consciousness in the Novel 01 MW 3:45-4:45	Blackford	
50:350:400	Portfolio Seminar 01 Th 3:45-4:50	DuBose	
50:354:201	Art of Film 01 TTh 11:10-12:30	Mokhberi	<b>AAI</b>
50:354:301	History of Film II 90 Online		
50:354:390	Special Topics: Major Directors 40 MW 6:00-7:20	Sorrento	
50:570:201	Introduction to Journalism 01 TTh 9:30-10:50	Capuzzo	
50:570:295	Special Topics: Media Ethics 01 TTh 11:10-12:20	Capuzzo	
50:615:336	Modern American Grammar Cross-listed with 56:615:520:01 40 T 6:00-8:50	Epstein	
50:989:300	Writing Public Arguments 90 Online		<b>WRI</b>
50:989:301	Art of Revision 90 Online		<b>WRI</b>
50:989:303	Business Writing 90 Online		<b>WRI</b>
50:989:305	Introduction to Creative Writing 01 TTh 3:35-4:55	Helck	
50:989:315	Theory and Practice of Tutoring Writing 01 TTh 2:00-3:20	DuBose	<b>WRI/XPL</b>

### **Key to General Education Requirements:**

<b>AAI</b>	Arts and Interpretation
<b>ECL</b>	Engaged Civic Learning
<b>EAV</b>	Ethics and Values
<b>DIV</b>	Diversity
<b>GCM</b>	Global Communities
<b>HAC</b>	Heritages and Civilizations
<b>LQR</b>	Logical and Quantitative Reasoning
<b>PLS</b>	Physical and Life Sciences
<b>USW</b>	U.S. in the World
<b>WRI</b>	Writing Intensive Course
<b>XPL</b>	Experiential Learning

**\* This course is slated for Gen Ed approval, which should come well before the start of the semester. Please see Registrar's website in a couple of weeks to double-check final status.**

### **Key to English Major Requirements:**

<b>%</b>	Satisfies the Literary History Pre 1800 requirement.
<b>D</b>	Satisfies the Diversity requirement.

## **COMMUNICATION**

### **Introduction to Mass Communication**

**50:192:211:01**

**M      Hybrid**  
**W      12:30-1:50**  
**Capuzzo**

This survey course examines the rapidly changing role of mass communication in society today and the impact that mass media has on every aspect of our lives, from our cultural orientation to our global politics to our consumer choices. Focusing on several segments of mass communication, including music, television, radio, books, movies, the web, video games, advertising, print and social media, the class will trace the past and present roles of these various media in our increasingly convergent communications network, and examine the policies that regulate today's mass media. Graded work will include short writing assignments, a final, and a group presentation later in the semester. This is a hybrid course, which will meet once a week in person, and conduct the remaining class work online.

### **Special Topics: Computational Thinking**

**50:192:230:01**

**TTh    9:35-10:55**  
**DuBose**

How do we use computation to solve problems? What kinds of problems are solvable with computation, and what kinds aren't? This course offers students both practical and theoretical experience with computer programming. No previous programming experience is required. Requirements: Coding projects. Possibility of short, informal quizzes.

### **Public Speaking**

**50:192:281:01**

**Th      2:00-4:50**  
**Gimbal**

Public speaking is something that everyone will have to encounter at some point in their lives, and this course will help students focus on the skills necessary for effective public speaking. This includes delivery techniques, speech-writing, persuasion abilities and the ability to critically evaluate both written and spoken speeches of others. Students will research, write and deliver several speeches in class.

### **Special Topics: Workplace Communication**

**50:192:329:90**

**Online**  
**Gimbal**

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

### **Success in Research and Writing**

**50:350:105:L1**

**W      3:45-4:55**  
**Staff**

A one-credit skills lab attached to "Introduction to English Studies," where students will meet to improve their writing and research skills in a guided setting. This support is not required, but enrolling should make it much more likely you will succeed in the course, as well as in your university career.

### **Literature Appreciation**

**50:350:106:01**

**MW    9:35-10:55**  
**Fiske**

This course is designed for non-majors and is not writing intensive. It is intended to give students a college-level understanding of the major literary genres and historical periods. Students will also gain a working knowledge of the basic tools of literary study. In addition to reading, students will take quizzes, a midterm, and a final exam. *Fulfills the AAI General Education category.*

## Literature Appreciation

50:350:106:02

TTh 2:00-3:20  
Ledoux

This course is designed for non-majors and is not writing intensive. Students will gain a college-level understanding of the major literary genres and historical periods. They will also acquire a working knowledge of the basic tools of literary study, such as understanding point of view, tone, image, and metaphoric language. In addition to reading, students will take quizzes, a midterm, and a final exam and complete a group project. *Fulfills the AAI General Education category.*

## Introduction to Disability Studies

50:350:200:01

TTh 9:35-10:55  
Green

The objective of this course is to introduce students to disability as a category of literacy and cultural analysis. It understands people with disabilities as a political minority whose representation raises similar (and interconnected) questions as that of other marginalized groups, such as African Americans, women, and children. *Fulfills the AAI General Education category.*

## Introduction to English Studies

50:350:201:01

MW 2:05-3:25  
Singley

Today being an English major involves more than analysis of literature; it is a field energized by film, cultural studies, rhetoric, communications, and digital studies. This course introduces you to the wide range of skills, vocabularies, and orientations that currently make up English studies. We will explore the theme, "Human and Non-Human," reading *Frankenstein* and *Charlotte's Web* to launch our investigations. No prior knowledge of this topic is expected. Successful students will leave the course with a strong sense of the kind of writing, thinking, and professional paths that are possible via the study of English. This course is paired with Student Success in Research and Writing (50:350:105), which is an optional (and highly recommended) laboratory component to English 201. It is a single-credit course graded on a P/F basis designed to assist its students in their writing, research, and critical thinking skills. *Fulfills the AAI General Education category.*

## Hip Hop Literature

50:350:203:01

MW 2:05-3:25  
Hostetter

Fall 2019 will go wild style. This course will explore the poetics and history of hip hop from its earliest roots and influences to the latest trends, looking at the politics and culture and expression of the most popular music in America. Much of the classwork will be listening and responding to actual music (Rap Genius will be our best friend), but we will also look at several novels and memoirs based in hip hop culture. There will be frequent assignments including an 8-bar freestyle composition, playing with samples and beats, an online journal of responses, and three essays, some informal.

## Immigrant Voices

50:350:204:01

MW 12:30-1:50  
Fiske

This course examines literature written by and about immigrants in search of the American Dream. We will read a wide variety of 20<sup>th</sup> and 21<sup>st</sup> century texts ranging from fiction to poetry to essay to memoir. In our discussion of these readings, we will explore how and why America has come to represent the land of hope and opportunity. We will question to what extent the American Dream is a necessary illusion. This course is cross-listed with Global Studies and fulfills the Global requirement. It is pending approval as an Engaged Civic Learning course.

## Responses to Landscape in English Literature

50:350:205:40

TTh 6:00-7:20  
Fitter

From the Middle Ages to the present, landscapes have been praised as realms of wonder (sites of religious revelation or emotional release and joy), yet also persistently devastated, deforested, and polluted. Mindful of global warming, we will track these contradictory processes, in and around literature, from *Gawain and the Green Knight* through to our Nobel Prize-winning contemporary, Seamus Heaney. Two exams, and a 6 – 8-page term paper.

## Graphic Storytelling

50:350:234:01

TTh 11:10-12:30  
Lisicky

From cave drawings to computer-generated avatars, visual storytelling has always been central to how we know ourselves. We'll study nine graphic novels and memoirs as way into thinking about the central issues of our time. Through careful study and joyful appreciation of the work in front of us, we'll consider the matters of identity, interaction, and intertextuality as a way to become more attuned to others and to the culture in which we live.

## World Literature

50:350:238:01

MW 9:35-10:55  
Barbarese

Studies in great works of world literature from antiquity to the early modern era. *Fulfills the HAC General Education category.*

## Ten Books

50:350:251:01

MW 3:45-5:05  
Barbarese

Why always the same books or films or graphic novels? What do we mean by "classic," "universal," or "standard" text? Ten Books looks at ten books that always appear on syllabi and asks how they got there—from the inevitable (*Hamlet*, *The Great Gatsby*) to the controversial (*Harry Potter*, *Watchman*)—and may include one or two films, both original (*Chinatown*, *Heathers*) and adaptations. Good for future educators. Quizzes, a midterm and final, and a short essay.

## The Short Story

50:350:264:01

TTh 11:10-12:30  
Grodstein

Students will read and analyze short stories written during the past century, including works by John Cheever, Raymond Carver, Lorrie Moore, ZZ Packer, and Colson Whitehead. Students may also try writing a short story or two of their own. Requirements include two short papers, a midterm, and a final.

## Irish Renaissance

50:350:283:01

TTh 2:00-3:20  
Martin

Toward the end of the nineteenth century, the Irish decided that they had had enough of English culture and English government, and they decided to break away. At first they were more successful culturally than politically. The Gaelic League did its best to resurrect the Irish language, which had nearly died out during the Famine; the Gaelic Athletic Association thumbed its nose at cricket and rugby and established Irish football, hurling, and camogie as national sports; the Irish National Theatre wrote prize-winning plays on Irish themes for Irish audiences. Their idea was to strengthen national identity—their sense of “Irishness”—in order to separate themselves from the English who had colonized and suppressed them. This “Irish Literary Renaissance” helped inaugurate one of the world's strongest literary traditions, now represented by four Nobel-Prize winners. We'll read fiction, drama, and poetry by James Joyce, W. B. Yeats, Sean O’Casey, and many others. Consistent with the aims of a General Education course in the Global Communities category, this course will emphasize careful reading and mastery of material rather than critical analysis. *Fulfills the GCM General Education category.*

## Foundations of Literature

**50:350:300:01**

**MWF 10:20-11:15**

**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 weekly quizzes and a final examination. Go! ***Fulfills the HAC General Education category. Satisfies the Literary History Pre 1800 requirement for English majors. Required for English majors.***

## Weird Books

**50:350:303:01**

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

**Sayre**

The book comes sealed in a box. It looks like an old library book but when you open it up a postcard, a few handwritten notes, and a decoder ring spill out. The pages are marked up with different notes already -- are those notes telling a different story? How are you supposed to read this thing? Is this story or a game? Is this even a book anymore? What do we do with books that are so weird that we don't even know what to think of them or how to study them? In this course, students will read “weird” or “broken” books that challenge our understanding of texts and the experience of reading. Using works by Mark Danielewski, Chris Ware, JJ Abrams and Doug Dorst, and others, we will be thinking about how weird books mark important intersections between literature, fine art, and gaming. To complete their study, students will be creating non-traditional works to help them understand these weird books, including interactive maps, unboxing archives, and weird books of their own. **Pending gen ed (AAI)**

## English Drama to 1642

**50:350:349:01**

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

**Fitter**

Shakespeare had real competition. We’ll read some masterpieces by forebears – the funny, violent Mystery Plays of the Middle Ages – and by best-selling super-rivals (Marlowe, Jonson, Massinger). We’ll also read *Arden of Faversham*, now claimed to be partly by Shakespeare, and see whether we agree. Two exams, and a 6 – 8-page term paper. ***Satisfies the Literary History Pre 1800 requirement for English majors.***

## Special Topics: Child Consciousness in the Novel

**50:350:391:01**

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

**Blackford**

How do children think? How do authors need children to think, so they can use child narrators and focalizers to distill their social analyses? In this class, we will read pioneers in developmental psychology between 1870 and 1910, roughly spanning Darwin through Freud, and investigate how novelists responded: Lewis Carroll’s *Through the Looking-Glass*, R. L. Stevenson’s “Child’s Play,” Mark Twain’s *Adventures of Huckleberry Finn*, Henry James’s *What Maisie Knew*, J. M. Barrie’s *Peter and Wendy*, L. M. Montgomery’s *Anne of Green Gables*, Willa Cather’s *My Ántonia*, Radclyffe Hall’s *The Well of Loneliness*, Richard Wright’s *Native Son*, Truman Capote’s *Other Voices, Other Rooms*, Carson McCullers’s *The Member of the Wedding*, J. D. Salinger’s *The Catcher in the Rye*, Harper Lee’s *To Kill a Mockingbird*, and Daniel Keyes’s *Flowers for Algernon*. Students will be responsible for a peer group presentation (20%), participation (20%), a take-home written exam (20%), and a final project, which may be electronic, multimodal, or a traditional paper—comparable to a 5-7 pp research paper.

## Portfolio Seminar

**50:350:400:01**

**Th 3:45-4:55**

**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.



## Art of Film

50:354:201:01

TTh 11:10-12:20  
Mokhberi

Can film be art, and if so, how does that art manifest itself on the screen? This course is concerned with the fundamental aspects of cinematic technique, the understanding of which is necessary to answer that question. We will cover the various elements of mise-en-scène, including narrative, cinematography, editing, and sound, and consider everything within the context of form. This course features an extensive screening component. Course requirements: Weekly feature film viewing and one-page paper assignments, two quizzes and final analysis paper. *Fulfills the AAI General Education category. Counts toward the interdisciplinary film minor.*

## History of Film II

50:354:301:90

Online  
Staff

1945 through the rise of conglomeration in the 1980s, including film noir, Neorealism, Japan's Golden Age, the New Wave, the arrival of TV, the end of the Hollywood studio system, the rise of personal cinema, and the blockbuster. Second part of required course in support of the English department's new track in film and media studies. *Counts toward the interdisciplinary film minor.*

## Special Topics: Major Directors

50:354:390:40

MW 6:00-7:20  
Sorrento

This course will explore the work of two *auteurs* of cinema, Stanley Kubrick (1928-1999) and Roman Polanski (1933- ), who have developed similar but distinct filmmaking styles. Through close readings of their major works, including *2001: A Space Odyssey*, *Rosemary's Baby*, and *Chinatown*, and accompanying texts, students will investigate the development of each director's style in relation to the "New Hollywood" movement of the 1960s and 70s and the scope of contemporary cinema. We will also analyze the filmmakers' approach to genre – Film Noir, Science Fiction, the Horror Film – and literary adaptation – *Macbeth*, *Lolita*, *A Clockwork Orange*. Class discussion, two papers, and two tests. *Counts toward the interdisciplinary film minor.*

## Introduction to Journalism

50:570:201:01

TTh 9:30-10:50  
Capuzzo

This ground-level journalism course will introduce students to the fundamental skills involved in 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. They will also dive into today's complex media environment, becoming savvy consumers of what is being reported globally. The course places a strong emphasis on news communication and writing, with exercises and assignments on getting sources to open up, organizing materials in a clear and compelling manner; and mastering various journalism writing styles, all of which will serve not only those interested in journalism or media careers but in any pursuit that involves communication. *Fulfills the AAI General Education category.*

## Special Topics: Media Ethics

50:570:395:01

TTh 11:10-12:30  
Capuzzo

The press in America plays a vital role in our democracy, yet today's media face growing challenges, from those who doubt news organizations' integrity on a daily basis, to the rapidly changing multi-media technology that both aids and complicates the job of a journalist. Still, the cornerstones of the practice – ethics, accuracy and fairness – remain critical in maintaining credibility and value, and will be the focus of this course. The class will explore real situations facing today's media professionals, from interviewing sources to dealing with powerbrokers, from fairness to deception, from censorship to diversity issues, plus many other decisions media outlets make and the impact those practices have upon news consumers and the public at large. Graded course work will consist of two short and one longer writing assignment, plus a final.

## Modern American Grammar

50:615:336:40

T 6:00-8:50  
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. 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 (for undergraduates) a final exam and (for graduate students) a final paper. *Fulfills the LQR General Education category.*

## Writing Public Arguments

50:989:300:90

Online  
Staff

The fundamental techniques of argument, demonstration, and persuasion; analysis of sample readings and extensive writing practice. *Fulfills the WRI General Education category.*

## Art of Revision

50:989:301:90

Online  
Staff

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

## Business Writing

50:989:303:90

Online  
Staff

Intensive study and practice in organizational communication; emphasis on workplace genres including correspondence, reports, presentations, and employment documents. *Fulfills the WRI General Education category.*

## Introduction to Creative Writing

50:989:305:01

TTh 3:35-4:55  
Helck

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

## Theory and Practice of Tutoring Writing

50:989:315:01

TTh 2:00-3:20  
DuBose

In this course, students will have the opportunity to put theory into practice. This course will focus on the necessary skills for teaching, classroom management and curriculum development. Students will then have the opportunity to develop and create materials they can use within a classroom setting. *Fulfills the WRI/XPL General Education category.*

**Worksheet**  
**English Major Requirements**  
**2017**

Course requirements		Semester and year satisfied
1. Introduction to English Studies	50:350:201	_____
Note: 50:350:220 will satisfy this requirement		
2. Any course in Linguistics (3 credits)	50:615 _____	_____
3. Communication (3 credits)		
Any course in Communication (192), Journalism (570), Rhetoric (842), or Writing (989)		
	_____	_____
4. Two literary history courses (6 credits)		
a. Foundations in English Literature	50:350:300	_____
b. Any 300-level pre-1800 course	_____	_____
5. 18 credits in any courses offered by the department subject codes 350, 352, 354, 570, 615, 842, 989).		
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____
6. Portfolio Pro-seminar (1 credit)	50:350:400	_____

**IMPORTANT PLEASE NOTE:**

English Composition 101 and 102 may not be counted toward the English major.

*One of the above courses must satisfy the Diversity requirement.*

Requirements above must carry a grade of C or higher. A student may satisfy a specific requirement with a grade of D, but credits for that course may not be included in the 34 credits required for the major. Any additional Department of English course may be taken to make up the deficit.

Students may earn certification for a minor program within the department by completing 18 credits in that field. English majors may count as many as six credits toward both the English major and one specific English minor, in which case only 12 additional credits may be earned. A second department minor requires at least 18 new credits. See the department worksheet for minor programs.

## **Minors in the Department of English & Communication**

Degree candidates seeking certification of a minor field must complete the [minor program form](#) and file it along with the Notice of Degree Candidacy.

A minor in English consists of 18 appropriate credits (exclusive of 50:989:101/102). At least 6 credits of the minor must be in courses at the 300 to 400 level.

English majors may earn certification for a specific minor field within the English Department by completing 18 credits in that field. As many as 6 credits may be counted toward both an English major and one specific English minor—in which case only 12 additional credits must be earned—but a second specific minor requires at least 18 new credits.

### **Communication (192)**

Requires at least 18 credits in subjects 192, 209, 350, 354, 570, 615, 842, 989 (exclusive of 50:989:101/102). At least 9 of these 18 credits must be taken in subject 192, including 192:101. The additional 9 credits must be taken in Communication-related courses in subjects 192, 209, 350, 354, 570, 615, 842, 989.

### **English (350)**

Requires at least 18 credits in subjects 192, 350, 352, 354, 570, 615, 842, or 989 (exclusive of 50:989:101/102).

### **American Literature (352)**

Requires at least 18 credits in subject in 352.

### **English Literature (353)**

Requires at least 18 credits in subject 350.

### **Journalism (570)**

Requires 50:570:301 and at least 15 more credits in subject 570.

### **Linguistics (615)**

Requires 50:615:201 and at least 15 more credits in subject 615.

### **Writing (989)**

Requires at least 18 credits in writing courses (subjects 570 & 989, exclusive of 50:989:101/102).

## ***Department of English and Communication Faculty***

**Joseph T. Barbarese**, Ph.D., Temple; Professor; Creative Writing, 20<sup>th</sup>-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); Associate Professor; Rhetoric, Writing, and New Media.

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

**Travis DuBose**, M.A., Rutgers University; Digital Writing and New Media.

**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.

**Ashley Gimbal**, Ph.D., Arizona State University; Journalism and Mass Communication.

**Keith Green**, Ph.D., University of Michigan; Associate Professor; African American Literature; 19<sup>th</sup> 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; 19<sup>th</sup>- and 20<sup>th</sup>-Century American Literature; American Studies.

**Aaron Hostetter**, Ph.D., Princeton University; Associate 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; Associate Professor; Creative Writing, Poetry.

**Howard Marchitello**, Ph.D., SUNY Buffalo; 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.

**Gregory Pardlo**, M.F.A., New York University (Poetry), M.F.A Columbia University (Nonfiction); Assistant Professor; Creative Writing, Poetry & Nonfiction.

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

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

**Carol J. Singley**, Ph.D., Brown; 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.