

Course Descriptions

January 2024
Spring 2024

English
CRWR
Publishing

If you are an English major or minor and do not have an English adviser, please contact us by email (english@hofstra.edu) or phone (516-463-5454), or stop by Mason Hall to make an appointment.

This booklet contains descriptions of the undergraduate courses offered by the English Department. This information, in conjunction with the Hofstra University Bulletin, will enable you to make informed decisions when choosing your courses. In addition to the courses described here, qualified students may take independent studies with professors of their choice, subject to the permission of a supervising faculty member, the Department Chair, and the Dean. Students interested in pursuing internships for Hofstra credit should see Prof. Kelly McMasters.

As these pages reveal, the English Department offers a wide and stimulating variety of courses in literature, creative writing, publishing, and language studies.

Come and explore...

Courses for January 2024

January 2 – January 23

CRWR 198S DL - Hate U Give: Learn from YA

Prof. Maria' Cipriani

Time: TBA

How does society use stereotypes to justify vilification of, and violence against, identified subaltern groups? The course will use historical backgrounds for a close reading of Young Adult literary texts from the perspective of oppressed groups to consider assumptions, and presumptions about the "other" as seen from the eyes of the dominant culture.

CRWR 133 DL – (CP) General Creative Writing

Prof. Dayna Troisi

Time: TBA

Develop and sharpen writing skills in all forms of creative writing. Students' work is read aloud, and the techniques employed in celebrated works of literature are studied and analyzed.

Courses for Spring 2024

January 29 – May 18

CREATIVE WRITING

CRWR 050 – (CP) Fantastic Fiction

Prof. Beth Ain

T/R 9:40 am – 11:05

This course develops students' abilities to write speculative fiction and investigates how such writing explores human experiences through adventures in alternative realities. Readings may include fantastical literature by Home, William Shakespeare, the Brothers Grimm, Phillip K. Dick, Ursula Le Guin, Margaret Atwood, Stephen King, Jennifr Egan, Karen Russell, and Neil Gaiman. Students will practice techniques that enable them to make stories that move through and beyond recognizable realities both convincing and compelling.

CRWR 133 (CP) - General Creative Writing Workshop

Prerequisite: WSC 001.

Section 01	M/W 9:40 am -11:05 am	Prof. Joseph Chilman
Section 02	M/W 11:20 am -12:45 pm	Prof. Joseph Chilman
Section 03	M//W 2:40 pm - 4:05 pm	Prof. Nicole Anania
Section 04	T/R 2:40 pm - 4:05 pm	Prof. Dayna Troisi
Section A	M/W 4:20 pm – 5:45 pm	Prof. Nicole Anania

Develop and sharpen writing skills in all forms of creative writing. Students' work is read aloud, and the techniques employed in celebrated works of literature are studied and analyzed.

CRWR 134 A - Poetry Writing

Prof. Maria Roberts

T/R 4:20 pm - 5:45 pm

CRWR 134 is an introductory poetry workshop designed to help the developing poet sharpen the powers of poetic expression. Students will be introduced to the basic elements of poetry—rhythm, imagery, density, line and sound—and will draw from their RIDLS toolbox to explore a variety of traditional forms, as well as free verse. Equal emphasis falls on the student's production of short critical essays, which logically organize and persuasively present responses to modern and contemporary poems from a close reading. In addition to working on a new poem every other week, each student will give an oral presentation on a poetry collection by a contemporary poet writing in English. Students will also be required to keep a writer's journal. This is an essential tool for the novice poet—it acts as a spur to both imagination and commitment and will help fuel your writing.

CRWR 135 01 - Fiction Writing

Prof. Zimmerman

T/R 11:20 am – 12:45 pm

This workshop will help developing fiction writers sharpen their powers of expression. We will consider what gives a short story its resonance, and how can we develop this quality in our own writing, as we examine both published stories and, especially, student work. The course will emphasize issues of craft including structure, characterization, point of view, setting, tone, and dialogue. The question of what constitutes vivid, engaging prose will remain at the forefront of our discussions.

CRWR 137 01 - (CP) Introductory Playwriting

Prof. Paul Zimmerman

T/R 1:00 pm - 2:25 pm

This is a beginning course addressing the basic elements of play construction. Particular emphasis is placed on exploring the components of plot, character, dialogue, and action. While this is primarily a writing course, each student is asked to complete certain reading assignments during the semester. Reading requirements include craft-related resources and various selections from one-act play anthologies. There are no examinations or term papers. There will be brief (script) writing assignments throughout the semester, followed by a final (graded) draft. Classes are conducted in a workshop format, allowing for useful, constructive critiques, along with open discussions of general topics and specific challenges.

CRWR 185S 01 - Sad Girls, Honey

Prof. Dayna Troisi

T/R 4:20 - 5:45 pm

Sad Girls, Honey focuses on the study of poetry and poetic techniques through the music and poetry made by what society deems as "sad girls." Specifically, the course includes studies and workshops based on original sad girl poets like Sylvia Plath and Emily Dickinson to artists from the modern pop music canon like Lana Del Rey, SZA, Mitski and perhaps the most popular and prolific female lyricist of all, Taylor Swift.

CRWR 188O 01 – Advanced Playwriting

Prof. Erik Brogger

TBA

Topics are selected appropriate to the interests of the student and instructor. Written work as applicable.

CRWR 190K 01 - The Poet's Toolbox

Prof. Maria Roberts

T/R 2:40 - 4:05 pm

What gives vitality and character to a line, to a stanza, to the overall movement of a poem? In this advanced poetry workshop, we study and put into practice the patterns that shape rhythm, syntax, and meaning. Throughout the semester, students will deploy a broad range of tools in the poet's toolbox including rhythm, imagery, density, line and sound. We will consider fundamental ways of arranging lines into stanzas (couplets, tercets, quatrains); various rhyme schemes and their spectrum of effects; and an array of forms inherited from different literary traditions, including the ghazal, the villanelle, the blues lyric, the tritina and the sonnet. We will also experiment with some of the key rhetorical strategies that have empowered poets from ancient times to the present. We will read a wide selection of work exemplifying stylistic possibilities, discussing the qualities that make a poem especially resilient and resonant. Most importantly, members of this workshop will compose, recite, and revise poems that let us hear what we see and see what we hear.

CRWR 1900 – Opening a Novel: A fiction workshop

Prof. Martha McPhee

M/W 2:40 pm – 4:05 pm

This is a traditional fiction-writing workshop in which we will be exploring the art of the novel, specifically how to start one and build the momentum that is necessary for sustaining a longer work. We'll be exploring character, point of view, tense, the idea of chapters, and plot as we feel our way toward grasping the novel's possibilities and expanse, the many different ways there are to approach the form. Additionally, there will be assigned readings from various novels that we will explore in order to both learn to read like writers and to understand how others begin the long form in fiction. Among the authors we will read are Sally Rooney, Tommy Orange, Tim O'Brien, Colson Whitehead, Alice McDermott, Edwidge Danticat, and others.

CRWR 1910 - Writing What You Know: A fiction workshop

Prof. Martha McPhee

M/W 11:20 am - 12:45 pm

This classic fiction workshop focuses on using autobiography to inspire fiction while helping students to develop their narrative voices and fiction writing techniques. By focusing on where stories come from, the goal is to learn to mine the material we are full of. The acclaimed American fiction writer, John Updike, wrote, "You are full of your material—your family, your friends, your region of the country, your generation—when it is fresh and seems urgently worth communicating to readers. No amount of learned skills can substitute for the feeling of having a lot to say, of bringing news. Memories, impressions, and emotions from your first 20 years on earth are most writers' main material; little that comes afterward is quite so rich and resonant. By the age of 40, you have probably mined the purest veins of this precious lode; after that, continued creativity is a matter of sifting the leavings." Additionally, students will be encouraged to open themselves to critical analysis by their peers in order to learn what works and does not in their fiction, understanding the idea of editing and rewriting as integral parts of creating fiction. Above all we will be exploring what makes for good stories

and how we find them. The primary text for the class will be the students' work. Each student will submit three stories across the semester.

ENGLISH

ENGL 010 A – (LT) Introduction to Literary Study

Prof. TBA

M/W 4:20 -5:45

Introduction to the college-level study of literature. Class readings are carefully selected to represent both the thousand-year history of English and its vibrant contemporary global influence. Readings include poetry, prose, and drama and afford the opportunity to study various genres and types of writing in historical, political and aesthetic contexts. The class emphasizes the skills needed to study literary art in college: close critical reading, analytical writing, and effective revision.

ENGL 010 B - (LT) Introduction to Literary Study

Prof. Patricia Smith

T/R 4:20 pm - 5:45 pm

This course will introduce students to literary studies, that is, what literature is, how it functions, and why it matters. We will examine the three major genres of literature: poetry, fiction, and drama. We will also study the vocabulary of literary analysis. One of the aims of this course is to increase students' reading comprehension and skills in analyzing the written word, which will better prepare students for work in virtually every field of study. There will be three shorter papers, a midterm, and a final exam. Active attendance and participation in class discussions are also required.

English 020 - (WI) Ways of Reading Literature

Prof. J. Fichtelberg

T/R 1:00 pm – 2:35

How do writers and readers create meaning? How do different readers find varied meanings in the same texts? What are the literary elements that help to make meaning, and how can we tell when a reading is successful? In this course, we will practice the art of close reading, the basic skill for literary criticism. We will examine four texts illustrative of different centuries and genres: William Shakespeare's *Othello*, William Blake's *Songs of Innocence and of Experience*, James Joyce's *Dubliners*, and Maxine Hong Kingston's *The Woman Warrior*. In addition, we will survey a wide range of critical approaches to the works, and practice writing our own criticism. Written work includes two 4-5-page papers, a midterm, and a final exam. This course will be conducted as a seminar.

ENGL 020 A - (WI) Ways of Reading Literature

Prof. Vimala Pasupathi

T/R 4:20 pm - 5:45 pm

This seminar builds on English 10 or equivalent courses to examine different ways we approach literary texts in the academic study of literature. Students develop skills needed to analyze literature at an advanced level, and, through writing, class discussion, and oral presentation, become familiar with the theoretical and philosophical questions that are involved in the act of interpretation. This section of the course is framed by two canonical works, Thomas Pynchon's *The Crying of Lot 49* (1966) and Lewis Carroll's *Alice's Adventures in Wonderland* (1865), novels whose protagonists are forced to develop their own "ways of reading" in environments that seem inhospitable, incomprehensible, and even hostile to their attempts to make meaning. We will also read texts exemplifying additional genres, including poetry and drama, and in doing so, learn some of the tools and schools of literary criticism that scholars apply to better understand their production, consumption, and reception. Assignments for the course will provide opportunities for students to practice the skill of close reading; to analyze the stated and unstated methods that animate their current and past coursework; and to conduct the various kinds of research that empower them to see the importance of literature as well as the distinct pleasures it affords us in the twenty-first century.

ENGL 060 01 - (LT) Constructing British Literature

Prof. Adam Sills

T/R 11:20 am – 12:45 pm

This course introduces students to the history of British literature from roughly the Middle Ages to the seventeenth century, paying particular attention to the origins and development of a variety of literary modes and genres both within and across a broad range of historical contexts and periods. The course takes the word "constructing" as its central metaphor in order to suggest that British literary history is not a static, pre-determined sequence of canonical texts whose meaning and value, aesthetic or otherwise, are assumed. Rather, to "construct" British literary history is to participate in an active and creative process by which different texts from and representative of different periods speak to, against, and through one another. To that end, we will focus on the formal, generic, and thematic elements that link these texts together, as well as attend to the intertextual relationships and paths of influence that constitute and shape our particular construction of British literary history this semester.

ENGL 070 - (LT) Constructing American Literature

Prof. Joseph Fichtelberg

T/R 9:40 am – 11:05 am

Romance and Revolution in the New Republic

In their writing and their rhetoric, early Americans proclaimed a new age. Convinced that America provided a fresh start for humanity, they presented themselves as architects of a world reborn. Yet that very self-confidence created new anxieties, as writers labored to square American promise to the failures they endured and the compromises they had to make. In this course we will examine that cultural dialogue in a series of texts exploring idealism and its discontents through differences of gender.

In the colonial era, John Smith and Mary Rowlandson give clashing accounts of heroism and captivity, and both Anne Bradstreet and Phillis Wheatley struggle with the meaning of faith and freedom. After the Revolutionary War, American independence raised new questions about freedom, power, and subjection, explored in Benjamin Franklin's *Autobiography* and Hannah Webster Foster's *The Coquette*. Those questions took on new meaning before the Civil War, as writers wrestled the limits of freedom and the stark shadow of slavery in American life—examined in works by Walt Whitman, Emily Dickinson, Herman Melville, and Harriet Jacobs. Written work will include two essays, a midterm, and a final exam.

ENGL 073 01 - (LT) American Killers, American Saints

Prof. Joseph Fichtelberg

T/R 11:20 am - 12:45 pm

Much like a common language or heritage, violence is essential to social order. Governments enforce laws by threatening punishment; nations impose their will by preparing for war. Yet violence, anthropologists tell us, can also serve sacred ends, promote faith, or draw believers closer to God. Americans have long understood this paradox. Our culture has used violence to unify and inspire, even as violent acts have scarred and harmed. This course will explore the social uses of violence—its beauty and terror, its senselessness and serious purpose—by examining great American texts. We will range widely from the seventeenth to the twentieth centuries. Beginning with an Indian captivity narrative by Mary Rowlandson, we will consider the turbulent period ending in civil war, reflected in the life writing of Frederick Douglass, the poetry of Walt Whitman, the narrative of the Native American healer Black Elk, and Stephen Crane's great novel, *The Red Badge of Courage*. Texts in the twentieth century include Ernest Hemingway's *In Our Time* and Truman Capote's *In Cold Blood*. We will also view Martin Scorsese's *Gangs of New York*. Throughout the course, we will explore the mysterious process that renders even the greatest villains reflections of our collective hopes and fears. Written requirements include two response papers and two longer essays.

ENGL 082 - (LT) Western Literature II

Prof. TBD

M/W 11:20 – 12:45

The shaping of the western mind as viewed in literature from the Greek and Hebrew experiences to the present. Readings from European texts in translation. Renaissance to the Modern age.

ENGL 114 01 - Fairy Tales in English and American Literature

Prof. Iska Alter

M/W 2:40 pm – 4:05 pm

Cinderella, Little Red Riding Hood, Hansel and Gretel, Rapunzel, Snow White—where did these fairy tales come from? How have they been shaped by history? How have they shaped us—our understanding of ourselves, the world around us, and our place in it? Why have they survived? What ideas and values do they represent and convey? To answer these questions, we will read several well-

known tales, and look at how they have evolved from their original to their modern forms. We will use various interpretive strategies to deepen our understanding of the stories, including historical, psychological, folkloristic, and sociocultural approaches.

ENGL 115 01 - (LT) Shakespeare: Early Plays

Prof. Vimala Pasupathi

T/R 2:40 pm – 4:05 pm

As the bulletin copy indicates, “Shakespeare, The Early Plays and Sonnets” covers works from Shakespeare’s early his career as a poet and dramatist in Elizabethan England. In addition to formal and stylistic elements of these works, this course will examine the political and social problems that Shakespeare explored by way of the commercial stage. Our discussions of the historical and cultural contexts in which these works were composed, performed, and printed will shed light on the intersections of gender, religion, race, and other facets of social hierarchy in English politics and culture in the late sixteenth- and early seventeenth- centuries. Your written assignments, in line with requirements for all courses offered for Literature (LT) Distribution credit, will afford opportunities to develop and employ the habits and practices of early modern readers as well as to learn about the conventions of the early modern print trade. In addition to examining Shakespeare-related holdings in Hofstra’s own Special Collections Library, we’ll attend a performance of *The Merry Wives of Windsor* by the Department of Drama and Dance.

English 116 01 - Shakespeare’s Later Plays

Prof. Maureen McFeely

T/R 11:20 am – 12:45 pm

English 116 focuses on the second half of Shakespeare’s career as he turns from the romantic comedies of the 1590s to the darker comedies of the 1600s, from the English histories to his greatest tragedies, and to a new type of play critics have dubbed romances. What forces were at work in London, in the theater, in Shakespeare’s life that enabled him to produce such plays as *Measure for Measure*, *Othello*, *King Lear*, *Antony and Cleopatra*, and *The Winter’s Tale*? Through close reading, we will aim at learning to speak the language of Shakespeare’s text, and through the viewing of scenes, we will examine how directors and actors have interpreted that text as it moves from the page to the stage.

English 121 01- (LT) The Novel Before 1900

Prof. Patricia Smith

T/R 1:00 pm – 2:25 pm

In this course we will explore the development of the novel as a “new” (ergo, “novel”) literary form over the course of the 18th and 19th centuries in various national and language cultures (e.g., English, French, German, and possibly American). In doing so, we will discuss the function of narrative; that is to say, how and why the telling of stories is a vital part of human

communication. The novelists whose works we will examine may include Horace Walpole, Voltaire, Jane Austen, Thomas Hardy, George Eliot, and Henry James.

ENGL 145A A - (LT) American Fiction 1900-1950

Prof. Patricia Smith

T/R 6:00 pm – 7:25 pm

This course is the study of how various writers of the period grapple with questions about literary history, ideology, aesthetics, and the meaning(s) of America during the first half of the twentieth century. The theme of the course is "The American Dream is Killing Me," as the works we will read represent how characters who devote their lives to the pursuit of happiness, believing the myth that anyone can be or do whatever they want in America often end up with disaster and sometimes death as a result. Assigned texts include Edith Wharton's *Summer*, William Faulkner's *As I Lay Dying*, F Scott Fitzgerald's *The Great Gatsby*, Nella Larsen's *Passing*, Nathanael West's *The Day of the Locust*, and Flannery O'Connor's *Wise Blood*. Reading and participation are required. Requirements also include midterm and final exams and a final research paper.

English 150 01 - (CC) Native American Literature

Prof. Karyn Valerius

T/R 1:00 pm – 2:25 pm

In this class on Native American literature we'll read fiction, nonfiction and poetry by indigenous writers. The readings will address the political, social, economic, and cultural consequences of U.S. conquest for indigenous communities and individuals. Topics we will consider include the relationship between oral traditions and written literature, indigenous identities in the contemporary U.S. and questions of authenticity, the tensions between competing world-views, syncretism, cultural imperialism and various forms of resistance to it, and genocide and survival.

ENGL 171 - History of the Book

Prof. Adam Sills

T/R 9:40 – 11:05

This course is intended to introduce students to the history of the book and the emergence of print culture in Europe and America from roughly the mid-fifteenth to the twentieth century. We will examine, among other topics, the technologies of print and book production, the economics of the book trade and the marketing of books, the increased emphasis on reading, writing, and literacy and their impact on society, the role of libraries and archives in the dissemination of the book and book learning, and the development of modern editorial practices and methods. To better understand these issues, we will read and discuss texts that examine the history of the book and the rise of print culture from a

variety of theoretical and methodological perspectives. In addition to these works, we will also look at the ways in which various literary texts from the period addressed and responded to these changes in the production, distribution, and consumption of books, as well as shaped and influenced the development of print culture in the West.

ENGL 172 - Editing Fundamentals

Prof. Barbara Heinsen

M/W 6:00 pm – 7:25 pm

A hands-on workshop to develop editing skills in fiction and nonfiction, including manuscript editing and creating an original book idea. A real-world manuscript will be critiqued, shaped, and edited (involving both mechanical and substantive editing). The course covers the basics of copyediting and proofreading and the use of computers in editing. The goal is to impart a working understanding of the editor's role in publishing.

ENGL 181 01 (LT) - Graphic Novel

Prof. Keith Dallas

M/W 6:00 pm - 7:25 pm

“The Graphic Novel” examines the unique comic book format and its construction of narrative and thematic meaning through the juxtaposition of words and static images. Topics to be discussed include the techniques of comic book narrative, the depiction of gender, ethnicity, sexual identity, and violence within graphic novels, and the adaptability of graphic novels into other formats. The assigned texts for this semester are *Maus*, *Fun Home*, *Watchmen*, *Pride of Baghdad*, *300*, *Bitch Planet*, and *Fell*. Assignments include three papers (4-6 pages each), an oral report, and class participation.

ENGL 194N - (WI) The Rings of Power: Tolkien and His Influences

Prof. Adam Sills

T/R 2:40 pm - 4:05 pm

J.R.R. Tolkien's *The Hobbit* and *The Lord of the Rings* are among some of the most popular literary works of the 20th century and, thanks to various film and television adaptations, the 21st century as well. However, while most people are familiar with these works, in one form or the other, what is less known is that Tolkien was a prominent scholar and teacher of medieval English language and literature at Oxford University and made significant contributions to our understanding of the history and development of Old and Middle English. He even wrote his own translations of key medieval works, including *Beowulf*, *Sir Gawain and the Green Knight*, *Sir Orfeo*, and *Pearl*, among others. As we will see this semester, Tolkien's scholarly work on medieval language and literature had a decided influence on his fictional writings and helped to shape his literary imagination, including his creation of Middle Earth and the various languages of its inhabitants. We will trace out the myriad connections between Tolkien's understanding of medieval England, its history, language, and culture, and his subsequent construction of Middle Earth, not only in *The Hobbit* and *LOTR* but also *The Silmarillion* and *Unfinished Tales*.

Alongside those texts, we will also read some of Tolkien's translations of and scholarship on medieval literature to better understand the influences that shaped his fictional works.

ENGL 196D - (LT) Disability in Literature & Culture

Cross-listed with DSST 02.

Prof. Craig Rustici

Sec 01: M/W 9:40 am - 11:05 pm

Sec 02: M/W 2:40 pm - 4:05 pm

This course explores the meanings that literature and other forms of cultural expression assign to bodily and mental difference and impairment. What is the relationship between disability and impairment? How does disability intersect and interact with race and gender? How have the concepts "normal" and "abnormal" developed and how have they been defined and deployed? How do disabled figures function within narratives and images? What relationships do texts imply between individuals' mental and physical capacities and their moral or psychological states? Texts may include: *Richard III*, "The Yellow Wallpaper," *To Kill a Mockingbird*, "Harrison Bergeron," "Bartleby the Scrivener," and a feature film. In particular, we will explore a series of texts that address blindness: *Oedipus the King*, H. G. Wells's shortstory "The Country of the Blind," and Brian Friel's play *Molly Sweeney*.

PUBLISHING

PUBL 170 01 - Intro to Publishing Studies

Prof. Barbara Heinsen

M/W 4:20 pm - 5:45 pm

This course examines the complete publishing process from the publisher's acceptance to the printed or digital product. Various stages of the publishing process will be addressed. Trade, Academic, and the impact of AI on the publishing industry will be covered. Guest speakers from various areas of publishing will visit the class.

ENGL 172 - Editing Fundamentals

Prof. Barbara Heinsen

M/W 6:00 pm – 7:25 pm

A hands-on workshop to develop editing skills in fiction and nonfiction, including manuscript editing and creating an original book idea. A real-world manuscript will be critiqued, shaped, and edited (involving both mechanical and substantive editing). The course covers the basics of copyediting and proofreading and the use of computers in editing. The goal is to impart a working understanding of the editor's role in publishing.

PUBL 174 - Book Promotion

Prof.: To be determined

T/R 6:00 pm – 7:25 pm

Various activities by which a publisher markets a book: book promotion, field sales, book retailing. Covers the development of catalogs, advertising, media promotion, field sale calls, distribution to bookstores, libraries and wholesalers.