

ENGLISH DEPARTMENT COURSE DESCRIPTIONS Summer/Fall 2009



Hofstra University

English Department Summer/Fall 2009 Course Descriptions

A NOTE TO THE STUDENT

This book has been designed by our department in order to facilitate your choice of English courses. If you are an English major and do not yet have an adviser you should either contact our department by phone at 516-463-5454 or come to 203 Mason Hall.

Hofstra University

Bachelor of Arts in English and American Literature

— Foundations Courses (9 credits) _____

English 41 (3 credits);

6 credits chosen from the following:

English 40 or 43; English 42; English 51 or 143

— Ways of Reading Literature (3 credits) _____

English 100

— Major Author (3 credits) _____

English 107, 115, 116, or 119

— Pre-1800 Electives (6 credits) _____

check catalog and Course Description booklet for courses
that satisfy the pre-1800 requirement

— General Electives (18 credits) _____

qualifying courses include any 100-level English course;
students may elect to replace two of these courses with no
more than two of the following courses outside English:

AMST 145, 146;

CLIT 191, 195, 199;

DRAM 173, 174, 175, 176

— History (3 credits) _____

3 credits of British or American History chosen under advisement

Hofstra University Bachelor of Arts in Publishing Studies and Literature

Foundations (6 credits)

6 credits in one of the following pairs of courses:

English 40 and 41; English 43 and 44; English 40 and 193

Publishing Fundamentals (15 credits)

15 credits:

English 102, 172 and 173, 174, 179A

History, Theory, and Practice (6 credits)

English 170 and 171

Literature Electives (9 credits)

qualifying courses in this category are limited to 100-level English or American literature courses

General Electives (3 credits)

qualifying courses include all 100-level English courses

History (3 credits)

3 credits of British or American History chosen under advisement

Hofstra University

Bachelor of Arts in Creative Writing and Literature

Basic Workshops (6 credits)

English 133, 134, or 135

Advanced Workshops (6 credits) prerequisite: Basic Workshops

Qualifying courses include all Creative Writing courses,
English 180 through English 199

Foundations (6 credits)

3 credits chosen from English 40, 41, or 43

3 credits chosen from English 40, 41, 42, 43 44, 51 or 143

Major Author (3 credits)

English 107, 115, 116, or 119

General Electives (18 credits)

Qualifying courses include all 100 -level English courses

12 credits (4 courses) one of which must be in literature
written before 1900

The remaining 6 credits (2 courses) may be taken in literature,
advanced creative writing workshops, publishing or language courses
or DRAM 176

History (3 credits)

3 credits of British or American History chosen under advisement

Hofstra University

Department of English

COURSE OFFERINGS FOR Summer/Fall 2009

Introduction

This booklet contains descriptions of the undergraduate courses offered by the English Department in the Summer/Fall 2009 semester. This information, used in conjunction with the Hofstra University Bulletin, will enable you to make more informed decisions when choosing your courses. In addition to the courses described here, qualified students may take tutorials in the subjects of their choice, with the permission of a supervising faculty member and the chair. Advanced undergraduates with outstanding records may also take a graduate course, with the permission of the instructor and the chair.

As these pages reveal, the English Department is offering an extraordinarily wide and stimulating range of courses in the fields of literature, creative writing, language studies, and publishing. If you entered Hofstra before the fall semester of 1995 and are still satisfying the requirements of the old major, please consult the chair of the department, in order to learn how to use elective courses to satisfy the specific requirements of the English and American literature concentrations of the old major.

INFORMATION FOR ENGLISH MAJORS

First- and Second-year Students Interested in Majoring in English

English 100, Ways of Reading Literature, is required of all English majors in the English and American literature concentration. Students planning on pursuing this concentration should take this course as soon as possible. English 100 is accepted as 100-level elective credit for Publishing Studies or Creative Writing majors.

100-level Elective Courses

You will be able to use the 100-level literature courses in the English Department to satisfy the requirements listed under categories 5 and 6 in the Creative Writing and Literature requirements. You should register for any 100-level literature course you wish. Once you register, your instructor or adviser will fill out forms making it possible for you to count the course toward the requirements listed under categories 5 and 6.

SUMMER 2009

SUMMER SESSION I

SUCCESSFUL COMPLETION OF WSC 001 IS A PREREQUISITE FOR ALL OF THE FOLLOWING COURSES

ENGLISH 040 Source Studies

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MTWR 1:30-3:40 Prof. Sulcer

It has been said that after the Bible and the ancient Greeks, there were no truly original stories. This course takes up that question through an examination of the formal and thematic foundations of Western literature. In addition to showing the roots of Western literary genre (lyric, epic, tragedy), our readings in the Hebrew Bible, Homer's *Iliad*, and the plays of Sophocles will reveal an array of topics, including divine and romantic love, covenant and rebellion, pride and humility, free will and fate, heroism and cowardice, connection and alienation, and war and peace. Course requirements will include two papers, two examinations, short reading responses, and class participation.

ENGLISH 041 English Literature 1

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MTWR 1:30-3:40 Prof. Sills

This course is intended to introduce students to the study of British literature from roughly the Middle Ages through the eighteenth century. That amounts to well over five-hundred years of literary history to cover in about five weeks. A daunting task but one that is, by no means, insurmountable. Over the course of this session, we will read a wide variety of narrative and lyric poetry, plays, and prose works from the period, including those by Geoffrey Chaucer, Sir Phillip Sydney, John Donne, William Shakespeare, John Milton, and Alexander Pope, among others. We will be paying particular attention to the creation and development of a distinctly "English" literary sensibility within a variety of genres and modes: allegory, romance, the epic, tragedy, comedy, satire, and so forth. This involves attending not only to the formal conventions, themes, and ideas expressed in these literary works, but also the way in which they engage with their historical moment in order to address the myriad religious, cultural, economic, and political issues confronting England and the world at that particular time. For example, the influence of Chaucer's scathing, yet humorous, critique of medieval society in *The Canterbury Tales* can be seen in the later works of Shakespeare and Pope, both of whom use comedy and satire to redress perceived social ills; however, these works, while similar in some respects, reflect vastly different periods within England's history and so must be analyzed accordingly. Hence, we will examine the social conditions in which the author wrote and the historical events and trends that have shaped those conditions so that we may arrive at a fuller understanding of a given literary work. We will also examine the ways in which literary forms change over time in response to those social and historical forces, and perhaps more importantly, how literary form itself impacts and influences the development of English society.

ENGLISH 042 English Literature 2

Satisfies Humanities Division Literature (LT) distribution requirement

Section A MTWR 3:45-5:55 Prof. Smith

This course will discuss English literature from the nineteenth century to the present, covering the Romantic, Victorian, and Modern periods. This course will include a mid-term, a final, a paper, and an oral report. Among the authors to be read are Wordsworth, Coleridge, Keats, Gilbert and Sullivan, Tennyson, Wilde, Shaw, Joyce, Lessing, and Stoppard. This course will look at historical events and how they affect writers and also look at the genres of theater, poetry, and fiction. Both lectures and class discussions will help students to read and analyze literature more effectively.

English 051 American Literary Identity

Satisfies Humanities Division Literature (LT) distribution requirement

Section A MTWR 3:45-5:55 Prof. Alter

In the two hundred and fifty years or more from settlement to civil war, literary texts have been instrumental in establishing the narratives that tell us who we are as individuals, as communities, and as a nation. This course will explore the ways in which the prose of writers such as Benjamin Franklin, Frederick Douglass, Ralph Waldo Emerson, and Henry David Thoreau, the poetry of authors such as Emily Dickinson and fiction of such novelists such as Nathaniel Hawthorne, Herman Melville, and Edgar Allan Poe helped to construct the American self in the early years of colonization, revolution, and expansion.

English 052 American Experience In Context

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MTWR 1:30-3:40 Prof. Alter

This course will discuss American literature from the Civil War to the present. This course will include a mid-term, a final, a paper, and an oral report. Among the authors to be read are Whitman, Emerson, Eliot, Fitzgerald, Hemingway, Faulkner, Bellow, and others. This course will look at historical crises and how writers reacted to them, and how racism, sexism, and class differences appear in poetry, theater, and fiction. Both lectures and class discussions will help students to read and analyze literature more effectively.

SUCCESSFUL COMPLETION OF WSC 001 AND 002 IS A PREREQUISITE FOR ALL OF THE FOLLOWING COURSES**English 102 Grammar**

Section A MTWR 3:45-5:55 Prof. Porr

This course will focus on language as it communicates through form and syntax. Based on the study of traditional grammar and correct usage in written text, the course will analyze words, phrases, clauses, and their varied and intricate combinations. Besides learning the rules of grammar, students will consider the ways in which these rules assist in creating meaning.

Conversely, we will consider ways in which disregard of grammatical form may either deliberately or haphazardly change, subvert, and/or obscure meaning. Students will be expected to complete weekly text-based exercises as well as to create their own paragraph-length illustrations of the skills being analyzed. Finally, we will sample fiction and nonfiction to study how writers observe or seemingly ignore grammatical form in order to create meaning in their texts. Course requirements will include weekly quizzes, a midterm, a final, and two short (3-4-page) papers.

English 115 Shakespeare-Early Plays

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MTWR 11:00-1:10 Prof. Rustici

A poet struggling with desire, a warrior king determined to prove himself, young lovers fleeing oppression, an isolated old man intent on revenge--we will encounter all of these as we read selected sonnets and at least five plays: a history play (*Henry V*), a tragedy (*Hamlet* or *Macbeth*), and three romantic comedies (including *A Midsummer Night's Dream* and *The Merchant of Venice*). We will consider dramatic performance as a form of interpretation and view selected scenes from different productions. Written requirements will include two papers, a midterm and a final examination.

English 121 Studies in The Novel

Satisfies Humanities Division Literature (LT) distribution requirement

Section A MTWR 6:10-8:20 p.m. Prof. P. Smith

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 Prevost, Goethe, Austen, Hardy, Eliot, and James.

CRWR 133 General Creative Writing Workshop

Satisfies Humanities Division Creative Participation (CP) distribution requirement

Section 01 MTWR 10:00-12:10 Prof. Pioreck

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

Prerequisites: WSC 1 and 2

CRWR 135 Prose Writing Workshop

Section 01 MTWR 1:30-3:40 Prof. P. Zimmerman

This workshop will help the developing fiction writer to sharpen the powers of expression. What gives a short story its resonance, and how can we develop this quality in our own writing? We

shall consider this 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. *Prerequisite(s): ENGL 133 or submission of manuscript. Open only to students who have fulfilled the Writing Proficiency Exam requirement.*

English 147A American Fiction 1950-Present

Section 01 MTWR 1:30-3:40 Prof. L. Zimmerman

At the beginning of Thomas Pynchon's *The Crying of Lot 49* Oedipa Maas has just come home from a Tupperware Party, a prototypical (60's) suburban event. This course explores the ways in which that image of Tupperware--an absolutely self-enclosed space--brings into focus a crucial preoccupation of American fiction since mid-century. In works like *Lot 49*, Vladimir Nabokov's *Lolita* and Don DeLillo's *White Noise*, this preoccupation concerns the development of suburbia as a culturally homogenizing space. These works, too, pursue this concern in terms of how culturally central insulated spaces are associated with questions of representation--or with the "crisis" in representation posed by various versions of postmodernism. And, in turn, they take up the ways such a crisis informs how human subjects are constituted--what sort of "selves" develop--in an American context increasingly defined by the terms of the corporate mass media. Drawing on perspectives drawn from psychoanalysis, ecocriticism, and cultural studies, we'll read these novels, that is, in terms of how they articulate a critique of the dominant cultural structures of American culture since 1950--what we might now want (not) to call "globalism." If homogenized spaces are central to this way of approaching the period, the essential complementary question is this: what gets homogenized out? We'll bring this question to some texts, which grapple with the relation between representation and historical trauma (another way of thinking about the postmodern crisis in representation). How does the present (roughly speaking) figure the past, and with what consequence? What is at stake in the various terms we come to (or resist) in this figuring? Our first three novels do bear on these questions but they become central for our other novels, each of which is compelled by the problem of narrating the sort of trauma that seems to defy representation: Russel Hoban's *Riddley Walker*, which tries to speak apocalyptic nuclear destruction; Art Spiegelman's *Maus*, which tries to speak the Holocaust; and Toni Morrison's *Beloved*, which tries to speak slavery.

To examine the sort of cultural questions outlined above, especially in light of traumatic histories, is to be reminded that trauma isn't only a matter of history. We'll also keep in view how our course texts can help us think about the future catastrophes--themselves vexing representation--portended by global warming.

English 153 The Romantic Age

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MTWR 11:00-1:10 Prof. L. Zimmerman

"Getting and spending, we lay waste our powers: little we see in Nature that is ours." If you find this grievance, expressed by William Wordsworth in 1802, to be a sad fact of the modern world, you are already a Romanticist. If you don't consider it to be a sad fact of the modern world, you need to study Romanticism. The English Romantic period (1790-1830) stood at the threshold of a new world--a world transformed by the democratic and industrial revolutions of the late eighteenth century. The values we take for granted--political freedom and social justice;

spiritual fulfillment apart from organized religion; the importance of feelings, nature, the imagination, the individual self--are central to the Romantic writers' literary agenda. The class will study works by the six major poets of the period--Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats--as well as Mary Shelley's *Frankenstein*. Written requirements: informal homework responses, two papers, and midterm and final examinations.

English 157 The Age of Dickens

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MTWR 11:00-1:10 Prof. Sulcer

This course profiles English literature from 1837 to 1901, the age of the "Victorians." We will pay close attention to this most remarkable literature, as well as to the era's profound social, political, religious, and economic upheavals that have shaped our own world. This session's focus will be the novel, specifically Charles Dickens's masterpiece, *Great Expectations*; George Eliot's sociological fiction, *Middlemarch*; and Anthony Trollope's hilarious satire, *Barchester Towers*. The remainder of our readings will include the short poems of Lord Tennyson and the Brownings and Oscar Wilde's *The Importance of Being Earnest*. Our readings raise pertinent and provocative issues, such as love, humor, secrecy and scandal, the rights of women and of the working classes, science, politics, religion, realism, and art. Course requirements will include frequent short responses, two papers, two examinations, and class participation.

English 183C Baseball in American Literature

Section 01 MTWR 1:45-3:50 Prof. Pioreck

Historian Jacques Barzun observed, "Whoever would understand the heart and mind of America had better learn baseball." Baseball and American Literature explores the weave of baseball's ubiquitous presence in American life from its influence on language and expression to its connection with the American persona and identity through literature from Ring Lardner to August Wilson. While maintaining a predominantly literary focus, this course also examines other forms of popular culture--from songs to vaudeville--that inform the literature.

SUMMER SESSION II

SUCCESSFUL COMPLETION OF WSC 001 IS A PREREQUISITE FOR ALL OF THE FOLLOWING COURSES

English 040 Source Studies

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MTWR 8:30-10:40 a.m. Prof. MacCary

We read selections from the books of the Old Testament—Genesis, Exodus, Job, Psalms, Song of Solomon—and from Greek epic, lyric, tragedy, comedy and philosophical dialogue, to trace the evolution of the literary genres. The focus of our discussion will be the relations between

mythology and literature, philosophy and literary form, national and individual identity, religion and the status of the sacred text.

English 043 Western Literature 1

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MTWR 8:30-10:40 a.m. Prof. Russell

Every culture tells stories, and whether it's Hamlet or *Batman*, the *Iliad* or *24*, the stories we tell ourselves reflect both who we are and who we want to be – or fear we are becoming. English 43 is centered on six “stories”: *Gilgamesh*, the *Odyssey*, the *Metamorphoses*, the *Inferno*, *Troilus and Criseyde* and *The Winter's Tale*. We'll spend time with each one of these and reflect on what is familiar and what is alien about each of them. We'll look at how their writers came to create them, and at the cultures in which they appeared.

There will be several short papers, a midterm and a final exam. Class attendance and participation are required. The class has a liberal rewrite policy that allows you to resubmit punctual work for an improved grade.

This class is designed for motivated students in any major.

English 044 Western Literature 2

Satisfies Humanities Division Literature (LT) distribution requirement

Section A MTWR 3:45-5:55 Prof. Digaetani

Students in this course will study and discuss western literature from the Enlightenment to the modern period. The course will include texts by the following authors: Moliere, Voltaire, Gozzi, Goethe, VonKleist, Pirandello, Freud, and Kafka. The course will consider philosophical, economic, and political theories, which influenced these writers and their works. Our topic will be “Money: Lure, Lore, and Literature,” and we will see this theme recur in many of the works we will be analyzing. The course will require essay-quizzes, one paper, a mid-term exam, and a final exam. This course will look at some of the greatest authors of Western Europe in terms of influence, style, and theme. A main concern in this course will be attempting to define the Enlightenment, Romanticism, and Modernism in terms of literary and philosophical characteristics.

English 051 American Literary Identity

Satisfies Humanities Division Literature (LT) distribution requirement

Section A MTWR 3:45-5:50 Prof. Fichtelberg

What are the sources of American individualism? How have attitudes toward the self changed and varied over time, and how are those attitudes reflected in major works of American literature before the Civil War? By examining writings on religion, nationalism, economic behavior, and the uses of feeling, this course will trace the development of one of the most distinctive traits of our culture--American self-reliance. Readings will include works by Thomas Shepard and Jonathan Edwards, Benjamin Franklin and Charles Brockden Brown, Emily Dickinson and

Harriet Beecher Stowe. Written requirements include a five-page paper, a six-page paper, and a final exam.

English 052 American Experience in Context

Satisfies Humanities Division Literature (LT) distribution requirement

Section A MTWR 6:10-8:20PM Prof. Harris

This course will discuss American literature from the Civil War to the present. This course will include a mid-term, a final, a paper, and an oral report. Among the authors to be read are Whitman, Emerson, Eliot, Fitzgerald, Hemingway, Faulkner, Bellow, and others. This course will look at historical crises and how writers reacted to them, and how racism, sexism, and class differences appear in poetry, theater, and fiction. Both lectures and class discussions will help students to read and analyze literature more effectively.

SUCCESSFUL COMPLETION OF WSC 001 AND 002 IS A PREREQUISITE FOR ALL OF THE FOLLOWING COURSES

English 116 Shakespeare-Later Plays

Section 01 MTWR 11:00-1:10 Prof. MacCary

We shall read five or six plays from Shakespeare's later career, concentrating on the major tragedies (*Othello*, *Macbeth*, *Lear*, *Coriolanus*), and the romances (*The Winter's Tale*, *The Tempest*). Two short papers will be required; these are not research papers but literary essays outlining the student's own response to the works. There will be both a mid-term and a final exam, both requiring identification and commentary on short passages taken from the works read.

English 126 The American Short Story

Section 01 MTWR 11:00-1:10 Prof. Harrison

This course looks at the American short story as it has developed over roughly the last 200 years. We will discuss changes in its form and content, but an important focus of class discussions will be relating the individual stories to their historical and economic contexts. Among the writers to be considered are Washington Irving, Ambrose Bierce, Willa Cather, Frank O'Hara, Ursula LeGuin, Raymond Carver, Cynthia Ozick, and Charles Bukowski. There will be a midterm, a final, and a paper.

CRWR 133 General Creative Writing Workshop

Satisfies Humanities Division Creative Participation (CP) distribution requirement

Section A MTWR 6:10-8:20 p.m. Prof. Plath

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

Prerequisites: WSC 1 and 2

English 143 American Literature 1

Satisfies Humanities Division Literature (LT) distribution requirement

Section A MTWR 6:10-8:20 p.m. Prof. Fichtelberg

In troubled times, people seek security in familiar actions—rituals that help them to take control of their everyday lives. Writers, too, confront the unfamiliar through imaginative action—performances that allow them to make sense of uncertainty. This course will examine early American writers who confronted crises, large and small. Some writers, like Mary Rowlandson and Olaudah Equiano, endured captivity or enslavement. Others, like Nathaniel Hawthorne and Hannah Webster Foster, imagined solitary characters rejected by their communities. Still others, like Emily Dickinson and Edgar Allan Poe, depicted experiences so extreme, they bordered on madness. Whatever their design, these early texts had a common purpose: to provide a new language for a dangerously new world. The texts we will consider include Rowlandson’s *The Sovereignty and Goodness of God*, Equiano’s *Interesting Narrative*, Hawthorne’s *The Scarlet Letter*, Herman Melville’s “Benito Cereno,” and the poetry of Anne Bradstreet and Emily Dickinson. Students will write a 6-page essay, a 7-page essay, and a final exam..

English 145A American Fiction

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MTWR 1:30-3:40 Prof. Digaetani

This course reads and analyzes American fiction for the first half of the 20th century. Among the authors we will read are John Dos Passos, William Faulkner, F. Scott Fitzgerald, Ernest Hemingway, and Willa Cather. The course will show how historical events like two world wars and the Great Depression affected American fiction and how writers are also victims of their times. The course work will include essay-quizzes, a paper, an oral report, a mid-term exam, and a final exam. Our topic will be misogyny, misandry, and misanthropy. Students will improve their ability to understand how fiction works as a literary genre.

English 192C How the Simpsons Saved American Literature

Section DL TBA Prof. Pioreck

This is a distance learning course offered online. Please contact the English Department for registration procedures.

“I’ve seen plays; honest to God, actual plays less boring than this.”

- Homer Simpson

“If you’ve read a few books, you’ll get most of the jokes.”

- Matt Groening, creator of *The Simpsons*

The Simpsons are a cultural phenomenon that have explored, adapted and parodied many works of American Literature. Many have been overt uses, easily recognizable, but most often the allusions have been subtle. All this points to one thing – if the references are important enough to be lampooned by the Simpsons, these works must be important cultural milestones. The following titles examine themes in American Literature important to the American self-image as

well as considering the observed image to which Americans are subjected. Some of the works that this class will use to gauge this phenomenon include:

Readings from *The Simpsons and Philosophy: The D'oh! Of Homer*
A Streetcar Named Desire
The Devil and Daniel Webster
The Scarlet Letter
The Natural
The Music Man
The Old Man and the Sea
“Howl”
“The Telltale Heart”
“The Raven”
“The Fall of the House of Usher”
Citizen Kane

SUMMER WRITERS' CONFERENCE JULY 6-JULY 17

Courses may satisfy an advanced workshop requirement in the Creative Writing concentration

CRWR 134A Writing Poetry: Verse and Form

Section 01 MTWThF 10-2 Prof. Roberts

This course explores a variety of poetic forms — the triolet, the tritina, the ghazal, the rondeau, among others—and gain a working knowledge of the fundamental techniques of writing both rhymed and free verse. This workshop encourages personal discovery and the development of the individual poetic voice, through the use of hands-on writing exercises, workshop presentations, readings of contemporary poetry, and constructive critical feedback from peers, as well as the instructor.

CRWR 136A Writing Fiction

Section 01 MTWThF 10-2 Prof. McGee

Explore the world of mainstream literary fiction, the foundation upon which all other narrative forms stand. A writer begins with a notion of a scene or a character and asks “what if?” until the secrets of the story are revealed. This workshop addresses key components of fiction, including character, scene, plot, theme, dialogue, structure, style, and language. In-class exercises, outside readings, and supportive but honest evaluations will assist all participants. A writer’s life can be a solitary one, but by participating in a writing workshop, an author can be fueled by feedback and grounded by helpful feedback.

CRWR 136B**Writing For Children**

Section 01

MTWThF 10-2

Prof. Heinz

Writing for children today is a demanding task of literary skill and creativity. Children's books have a lion's share of the market, covering a wide array of age groups and genres, each with particular constraints. A fine children's book makes dramatic use of language and has an emotional impact on the reader. This workshop explores plot, voice, characterization, setting, dialogue, physical and contextual frameworks, conflict, sensory detail, genres, figurative language, and the use of verse and prose. Participants also examine the submission process, work habits, the business side of writing and agents, plus an overview of the publishing process. Come ready to read, write, and play with words.

CRWR 136C**Writing Varieties of NonFiction: The Examined Life**

Section 01

MTWThF 10-2

Prof. Horvath

Explore how to shape and refine the raw material of our lives into nonfiction narratives by examining a diversity of voices and genres, including memoirs, personal essays and journals. Participants also consider the relationship between fiction and nonfiction. What distinguishes them from each other? Is it enough that "something happened?" What fidelity do we owe to the facts? And, how does the writer of nonfiction make use of such "fictional" elements as plot, dialogue, setting and narrative stance? Discussing published work and our own writing guides participants as they plumb their lives for the stories that reside there.

CRWR 184Y**Playwriting: Go Fourth: Innovations in Writing for Theater**

Section 01

MTWThF 10-2

Prof. Navarra

Breaking through the fourth wall is not new, but playwrights have been doing so in innovative ways, from interactive plays like *Tony n' Tina's Wedding*, to monodramas where a lone actor engages the audience to material written for outlets like YouTube, MySpace and Break.com. Students develop and workshop projects removing the fourth wall to explore the boundaries of the world of the play and the rules it creates. This workshop emphasizes the interconnection of action, audience, point of view, environment, and the art of human relationships.

CRWR 136D**Screenwriting**

Section 01

MTWThF 10-2

Prof. Zimmerman

Explore the process of writing a screenplay from the initial inspiration to the final draft. Examine the elements of successful screenplays: effective story structures, vibrant characters, sharp dialogue, compelling beginnings, and persuasive climaxes. Watch and analyze movies to see what works and what doesn't. Students' story concepts are discussed, outlines are constructed, and screenplays are written. Overall, this class emphasizes developing the tools necessary to most effectively craft rough ideas into polished works.

CRWR 184S Writing Mystery Fiction

Section 01 MTWThF 10-2 Prof. Coleman

“The mystery should be in the book, not in writing the book.” So says Long Island’s own multiple award-winning mystery author and former executive vice president of Mystery Writers of America, Reed Farrel Coleman. Through the use of innovative and engaging methods, students learn the professional tricks of the trade and how to avoid the pitfalls of writing a first mystery. Subjects of study include, but are not limited to: dramatic structure, plot creation, point of view, narrative voice, and character development. Everything from setting, to tone, to dialogue, to subgenre conceits are discussed. Individual routine, process, and cultivation of editorial skills are also emphasized. By the end of the class, each student should have completed a polished and professional first chapter and a roadmap for writing a marketable mystery novel. Although the emphasis is on mystery writing, these lessons would benefit anyone interested in writing genre fiction.

CRWR 184Z Publishing Studies

Section 01 MTWThF 10-2 Prof. Heinssen

Become part of the Pride Press, Inc. editorial team and work collaboratively with writers in the program. Develop fiction editing skills in this intensive hands-on workshop as participants learn the basics of desktop publishing. Make decisions on the editorial content, organization, design, and format of this publication. Edit online and meet with writers as they shape the manuscript into a publishable form. Learn what it takes to be a successful editor, and see the results of works published this summer.

SUMMER SESSION III

SUCCESSFUL COMPLETION OF WSC 001 AND 002 IS A PREREQUISITE FOR ALL OF THE FOLLOWING COURSES

English 127 Shakespeare’s Comedy

Section 01 MTWR 10:00-1:10 Prof. Jarvis

Comedy does not mean “funny”! It’s the structure of drama in which the reversal of fortune goes from bad to good, and moves toward the resolution of social conflicts through recognition, union and reunion. For Shakespeare, this means the formation of a new society out of a flawed one, through the institutions of class and marriage. This class will trace that idea through several of Shakespeare’s so-called “Comedies” written at various points in his career, with an eye toward investigating both the “romantic” and “anti-romantic” interpretation of these works.

English 136**Beat Generation**

Section A

MTWR

6:10-9:20 p.m.

Prof. Plath

This course will introduce students to the culture of conformity during American postwar society and examine the rebellion made against it by the poets and novelists of the Beat Generation, such as Allen Ginsberg, Jack Kerouac and William Burroughs. We will examine why these writers were so discontent during such an affluent time in America, why they chose to rebel against the dominant ideas and values, and how this rebellion shaped new revolutionary forms of writing. There will be 15 short reaction papers and a longer essay 8-10 pages.

English 192Z**American Killers, American Saints**

Section A

MTWR

5:30-8:40 p.m.

Prof. Fichtelberg

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 stories of Edgar Allan Poe, the poetry of Walt Whitman, 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 two films, Martin Scorsese's *Gangs of New York* and Terrence Malick's *Badlands*. 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 one longer essay.

FALL 2009

SUCCESSFUL COMPLETION OF ENGLISH 001 IS A PREREQUISITE FOR ALL OF THE FOLLOWING COURSES

English 040 Source Studies

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MW 2:55-4:20 Prof. Russell

Source Studies is the English Department's one-semester course on the literature of Greece and Rome and on Jewish and Christian scripture. Readings include Homer, Plato, Aeschylus and Sophocles; Vergil Ovid, and Latin lyric poets; selections from the Pentateuch, the Major Prophets and the Wisdom writings, one gospel and selected letters of St. Paul. The course is designed to provide a solid grounding in the literatures and traditions that form the foundations of western culture. Three papers, midterm and final examination.

Section 02 TR 9:35-11:00 Prof. Burke

This course will study the two ancient literary and cultural traditions that have shaped Western culture: the Hebrew and the Greek. We will read from the Old Testament such works as *Genesis*, *Exodus*, *Samuel*, *Job*, *Jonah*, *Isaiah*, *The Song of Solomon*; and from Greek literature, we will read the *Odyssey*, some dramatists tragic and comic, some lyric poetry and some philosophical dialogues of Plato. Emphasis will be given to the evolution of literary genres, to issues of conscience, to national and individual identity. We will close with an examination of the *Gospel of John* as a work that merges both traditions. Two papers will be required as well as a mid-term and a final exam.

English 041 English Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

A required course for majors concentrating in English and American literature

Section 01 MW 2:55-4:20 Prof. Sills

This course is intended to introduce students to the study of British literature from roughly the Middle Ages through the eighteenth century. That amounts to well over five-hundred years of literary history to cover in a little less than fourteen weeks. A daunting task but one that is, by no means, insurmountable. Over the course of this semester, we will read a wide variety of narrative and lyric poetry, plays, and prose works from the period, including those by Geoffrey Chaucer, Sir Phillip Sydney, John Donne, William Shakespeare, John Milton, and Alexander Pope, among others. We will be paying particular attention to the creation and development of a distinctly "English" literary sensibility within a variety of genres and modes: allegory, romance, the epic, tragedy, comedy, satire, and so forth. This involves attending not only to the formal conventions, themes, and ideas expressed in these literary works, but also the way in which they engage with their historical moment in order to address the myriad religious, cultural, economic, and political issues confronting England and the world at that particular time. For example, the influence of Chaucer's scathing, yet humorous, critique of medieval society in *The Canterbury Tales* can be

seen in the later works of Shakespeare and Pope, both of whom use comedy and satire to redress perceived social ills; however, these works, while similar in some respects, reflect vastly different periods within England's history and so must be analyzed accordingly. Hence, we will examine the social conditions in which the author wrote and the historical events and trends that have shaped those conditions so that we may arrive at a fuller understanding of a given literary work. We will also examine the ways in which literary forms change over time in response to those social and historical forces, and perhaps more importantly, how literary form itself impacts and influences the development of English society.

Section 02 MWF 12:50-1:45 Prof. Torpey

English 41 has two equally important goals: it introduces students to selected poetry, drama, and prose written in English from the Middle Ages through the eighteenth century, and it helps students to develop skills in textual analysis. Because it introduces several centuries of literary tradition, the course requires students to do extensive reading. Texts in Old English (e.g., *Beowulf*) are read in translation, but texts from Middle English (e.g., Chaucer) and from Early Modern English (e.g., Shakespeare) are read in their original language. To develop skills in textual analysis, students write weekly reading responses and also perform close-reading exercises in class on a weekly basis. They then use these skills in larger formal papers. Readings may include *Beowulf*, Chaucer's *Canterbury Tales*, Spenser's *Faerie Queene*, Jonson's *Volpone*, Milton's *Paradise Lost*, and Swift's *Gulliver's Travels*.

English 042 English Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 9:35-11:00am Prof. Levine

This course serves as an introduction to the three periods of British literature—Romantic, Victorian, Modern—that span the hundred fifty years from the beginning of the French Revolution in 1789 to the beginning of World War II in 1936. While the style and contexts of this literature may appear unfamiliar, its concerns are immediately recognizable as those of our own time—those of an industrialized, democratic society, whose relative affluence and expectation of individual rights and liberties are nonetheless vexed by heightened aspirations and increased alienation. The class will study poetry and prose written by some of the greatest writers of these periods, including Blake, Wordsworth, Coleridge, Byron, Shelley, Keats, Browning, Hardy, Tennyson, Wilde, Yeats, Joyce, T. S. Eliot, and Lawrence. We will focus on four genres that were adapted in significant ways during these periods: the lyric poem; satire (including one of the most popular operettas of the Victorian period, Gilbert and Sullivan's *H.M.S. Pinafore*); the dramatic monologue; and the novel (Emily Brontë's *Wuthering Heights*). We will also study the rise of feminism through the writings of Mary Wollstonecraft, John Stuart Mill, Virginia Woolf, and others. Written requirements: two papers and a midterm and final exam.

Section A TR 4:30-5:55 Prof. Sawhney

Taking Virginia Woolf's feminist revision of English literary history, *A Room of One's Own* (1929) as a critical framework, we will read a selection of texts from the eighteenth, nineteenth, and twentieth centuries that she either lauds or disparages, as well as texts that she leaves out, in order to think through the cultural implications both of institutionalizing a required reading list and of revising it. Course texts will include poems by Blake, Wordsworth, and Shelley, who long defined the canon of English Romanticism, and those of their contemporaries, Charlotte

Smith and Anne Barbauld, which have only recently been reassessed and accorded cultural stature; Jane Austen's *Pride and Prejudice*; selected poems by Christina Rossetti and Tennyson; Charlotte Bronte's *Jane Eyre*; Joseph Conrad's *Heart of Darkness*; and Jean Rhys' *Wide Sargasso Sea*, a retelling and rereading of *Jane Eyre*. Course requirements: weekly reading responses, class participation, a paper, and two exams.

English 043 Western Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MWF 1:55-2:50 Prof. Rustici

What is the difference between justice and revenge? Are certain deeds unpardonable? Is some suffering deserved? How can we determine whether a punishment fits a crime? In this course, we will explore how some of the most influential literary works from ancient Greece, Rome, and Israel and from medieval and Renaissance Europe address such questions concerning suffering, crime and punishment. Our discussions will investigate the conventions of several literary genres including epic, Greek tragedy, allegory, and Shakespearean tragedy. Readings will include *Gilgamesh*, *The Odyssey*, *Oedipus the King*, *Antigone*, *Medea*, *Beowulf*, *The Divine Comedy*, and *Othello*. We will be reading English translations of course texts that were originally written in other languages. Written requirements will include a midterm, a final exam, and two papers.

Section 02 TR 2:20-3:45 Prof. MacCary

This is a survey of masterpieces of Western literature from Homer to Shakespeare. I have chosen to correlate the syllabus with the famous analysis of the representation of reality in ancient, medieval and early modern literature by Erich Auerbach, *Mimesis*. Thus we shall begin with a comparison of narrative styles in Homer's *Odyssey* and the Old Testament book of Genesis. Then some reading in Greek drama: Aeschylus, Sophocles and Aristophanes. Next, selections from Virgil, Augustine, *Beowulf* and *Roland*. Finally, Dante, Petrarch, Chaucer, Montaigne and Cervantes. There will be two short essays to be written in class - of a compare-and-contrast format, requiring no outside reading - a mid-term and a final exam, both requiring identification and commentary on passages from the works read.

English 044 Western Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 11:10-12:35 Prof. Sahay

Becoming the "Self"--Along with the advent of capitalist modernity (roughly from the 1500's on) and its distinct economic, political, and social organization of life, new conceptions of "individual" selfhood and its relation to the world also arose. Reading widely among literary, philosophical, economic and cultural writings, we will investigate competing ideas of what forms the "self" ranging from classical Enlightenment theories of "man" as the subject of "reason" and "experience" (as found in the texts of such writers as Locke, Kant, Voltaire), to the individual as the subject of "labor" (Marx, Engels, Brecht), to individuals as subjects of a transcendent "imagination," of "desire," and of "power" (from Rousseau, Nietzsche, and Freud, to Romantic and post-Romantic poets from Blake and Wordsworth to Baudelaire and Breton). Throughout we will ask such questions as: what is (intellectually, socially, politically) at stake in these competing theories of subjectivity/selfhood?; is the self really "free" or is it an effect of various

historical forces?; what have dominant conceptions of the subject "left out" in order to ground their views (as indicated in the writings of for instance Mary Wollstonecraft and Olaudah Equiano)?; whether, as French historian Michel Foucault has argued, "man is only a recent invention, a new wrinkle in our knowledge... [who] will disappear again as soon as that knowledge has discovered a new form"; and, finally, in the twenty-first century are we now in the moment of the "posthuman"? More fundamentally we will question whether such "different" views are simply part of the "natural evolution" of ideas or are in fact the outcome of wider economic and political developments and class struggles over the meaning of the "free individual" in culture.

Section 02 TR 12:45-2:10 Prof. Digaetani

Students in this course will study and discuss western literature from the Enlightenment to the modern period. The course will include texts by the following authors: Moliere, Voltaire, Gozzi, Goethe, VonKleist, Pirandello, Freud, and Kafka. The course will consider philosophical, economic, and political theories, which influenced these writers and their works. Our topic will be "Money: Lure, Lore, and Literature," and we will see this theme recur in many of the works we will be analyzing. The course will require essay-quizzes, one paper, a mid-term exam, and a final exam. This course will look at some of the greatest authors of Western Europe in terms of influence, style, and theme. A main concern in this course will be attempting to define the Enlightenment, Romanticism, and Modernism in terms of literary and philosophical characteristics.

English 051 The American Literary Identity

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MF 11:15-12:40 Prof. Sargent

Autobiography, the dramatic story of individual lives, has been one of the most popular and important literary forms in American culture. We admire and wish to imitate those who rely on their own efforts in life and follow their dreams. This course explores the desire Americans have to define themselves as individuals in major works of American literature through the Civil War. Authors studied include Bradstreet, Equiano, Franklin, Poe, Thoreau, Whitman, Dickinson, Douglass, and Lincoln. The course requires mid-term and final examinations, two papers (a short autobiographical story and a critical essay on a theme), and homework essays about every other week.

Section 02 TR 9:35-11:0 Prof. Henton

The hunters, the pioneers, the captives, the robbers, the mavericks, and the jokers. Thinking about early American literature is like figuring out a cast of characters in a narrative that comprises our current U.S. storyline. We will consider an array of literary texts from the mystical "Changing Woman" of Navajo oral tradition to sea-drenched tales of Melville. Along the way students will assess the importance of these texts by way of classroom discussion, mid-term and final exams, and one-page response papers.

English 052 The American Experience in Context

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 12:45-2:10 Prof. Henton

This course will discuss American literature from the Civil War to the present. Among the authors to be read are Whitman, Emerson, Eliot, Fitzgerald, Hemingway, Faulkner, Bellow, and others. This course will look at historical crises and how writers reacted to them, and how racism, sexism, and class differences appear in poetry, theater, and fiction. Both lectures and class discussions will help students to read and analyze literature more effectively.

SUCCESSFUL COMPLETION OF ENGLISH 001 AND 002 IS A PREREQUISITE FOR ALL OF THE FOLLOWING COURSES**English 100 Ways of Reading Literature**

A required course for majors concentrating in English and American literature

Section 01 MWF 12:50–1:45 Prof. Russell

Ways of Reading Literature is a one-semester introduction to the discipline of literary analysis and criticism. The first half of the course will examine the linguistic basis of the written medium, considering theoretical grammar, sociolinguistics, rhetoric and semantics through study of a series of short texts. The second half of the course will review the history of literary criticism from the New Critics through post structuralism and deconstruction, working both with readings in critical theory and, once again, literary texts for analysis. The class requirements include five short papers and a term project to be presented in both written and oral forms.

Section 02 MW 2:55-4:20 Prof. Smith

A seminar designed to introduce students to the many different ways in which it is possible to read literature, and to the many issues that need to be addressed when literature is read. Students develop skills needed to analyze literature at an advanced level, and they become familiar with the theoretical and philosophical questions that are involved in the act of interpretation.

English 102 Grammar

Section A MW 4:30-5:55 Prof. Porr

Section B MW 6:30-7:55 Prof. Porr

This course will focus on language as it communicates through form and syntax. Based on the study of traditional grammar and correct usage in written text, the course will analyze words, phrases, clauses, and their varied and intricate combinations. Besides learning the rules of grammar, students will consider the ways in which these rules assist in creating meaning. Conversely, we will consider ways in which disregard of grammatical form may either deliberately or haphazardly change, subvert, and/or obscure meaning. Students will be expected to complete weekly text-based exercises as well as to create their own paragraph-length illustrations of the skills being analyzed. Finally, we will sample fiction and nonfiction to study

how writers observe or seemingly ignore grammatical form in order to create meaning in their texts. Course requirements will include weekly quizzes, a midterm, a final, and two short (3-4-page) papers.

English 112 Elizabethan & Jacobean Drama
Section 01 TR 2:20-3:45 Prof. Alter

Until war, revolution, and an act of Parliament closed the theaters in 1642, English drama of the 16th and 17th centuries was among the most vital and vibrant in Europe. In this course we will explore a variety of Tudor, Stuart and Caroline plays, exclusive of Shakespeare, in order to discover the ways in which they illuminate and interrogate the pressing social, political, and sexual concerns of an increasingly unstable age. In discussion we will consider questions of genre, dramatic structure, textual history, and performance. We also will examine the remarkable panoply of characters—those depraved lovers, estranged husbands and murderous wives, revengers, rebels, magicians, charlatans, clowns, and kings—who inhabit this complex theatrical landscape. Among the playwrights to be included in the course are Marlowe, Dekker, Webster, Middleton, Jonson, Ford, and Brome. Students will be expected to write three papers in addition to a final examination.

English 115 Shakespeare: Earlier Plays and Sonnets
Satisfies Humanities Division Literature (LT) distribution requirement
(For English Majors: satisfies Pre-1800 or Major Author requirement)

Section 01 MW 2:55-4:20 Prof. Pasupathi

In this course, we will study works Shakespeare wrote early in his career as a dramatist in Elizabethan England. In addition to formal and stylistic elements of these works, we will examine the political and social issues that interested Shakespeare and his contemporaries enough to prompt their exploration on stage. Our discussions of the historical and cultural contexts in which these works were written will help to illuminate Shakespeare's representations of gender, social hierarchy, and nation, as well as his interest in structures of religious and political authority, rebellion, and revenge. Our reading list will include selected sonnets, *Venus and Adonis*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Henry IV*, and *Hamlet*. Students in the class will write two papers, take one exam, give a group presentation on historical and cultural contexts, and participate in discussions in class and outside of it in online forums.

Section 02 TR 11:10-12:35 Prof. MacCary

We shall read representative works from Shakespeare's early career, including sonnets, comedies, histories, and tragedies. Two short papers will be required, but these will not require research; rather the student's own response to the work is solicited. There will be both a midterm and a final exam requiring identification and commentary on short passages from the works read.

Section 03 TR 12:45-2:10 Prof. McFeely

English 115 examines the first half of Shakespeare's career (c.1590-1600) as he discovers and hones his voice as poet and playwright. Our focus will be both on learning to "speak the language of the text" and on analyzing how that textual language translates to the stage. In

addition to selected sonnets, we will read two histories (*Richard II* and *I Henry IV*), two tragedies (*Titus Andronicus* and *Hamlet*), and one comedy (*Twelfth Night*) as part of our effort to understand and appreciate what makes a play Shakespearean.

English 116 Shakespeare's Later Plays

(For English Majors: satisfies Pre-1800 or Major Author requirement)

Section 01 MWF 12:50-1:45 Prof. Pasupathi

In this course, we will examine the second half of Shakespeare's career, including the comedies, tragedies and romances written (sometimes with other dramatists) between 1599 and 1613. The course will emphasize particular shifts in Shakespeare's dramatic style, preferred genres, and subject matter as the Tudor age ended and the Stuart dynasty began.

Our reading list will include *Hamlet*, *Twelfth Night*, *Othello*, *Macbeth*, *The Two Noble Kinsmen*, *A Winter's Tale*, *Cymbeline*, and *The Tempest*. Students will write three essays and take a comprehensive final exam. They will also conduct collaborative research in small groups on the cultural contexts in which one of the plays was produced; this research will allow each group to teach a 45-minute lesson on how those contexts illuminate and complicate our understanding of the dramatic text.

Section 02 TR 9:35-11:00 Prof. MacCary

We shall read five or six plays from Shakespeare's later career, concentrating on the major tragedies (*Othello*, *Macbeth*, *Lear*, *Coriolanus*) and the romances (*The Winter's Tale*, *Tempest*). Two short papers will be required; these are not research papers but literary essays outlining the student's own response to the works. There will be both a mid-term and a final exam, both requiring identification and commentary on short passages taken from the works read.

English 117 Renaissance & 17th Century Literature

Section 01 MW 4:30-5:55 Prof. Pasupathi

Writers in Shakespeare's time were deeply interested in writing about the virtues of their own country—that is, the qualities that made England different from (and, in their minds, superior to) other places. Creating their own versions of this nation in literary texts, they fashioned grand utopias and peopled their rich landscapes with beautiful fairy queens, fierce dragons, and brave knights.

But they were not simply content to think about England and earth; they were also fascinated by the prospect of other worlds and new forms of government outside of both. In addition to glorifying the English nation, then, they constructed what *The Tempest*'s Miranda terms "brave new worlds" in Heaven, Hell, and even America. The literary works in which these worlds appear demonstrate the beauty and richness of the human imagination as well as its capacity for fear and cruelty.

This class will examine English writers' ability to create textual worlds of all sorts by exploring works written in the sixteenth and seventeenth centuries, periods marked by religious controversy, exploration and scientific discovery, foreign and civil war, and the flourishing of

literary imagination. Our readings will cover a wide variety of works from the 16th and 17th centuries, including Thomas More's *Utopia*, excerpts from Edmund Spenser's *The Faerie Queene*, Sir Walter Raleigh's *The Discovery of the Large, Rich, and Beautiful Empire of Guiana*, poems by Andrew Marvell, Katherine Phillips and John Donne, excerpts from John Milton's *Paradise Lost*, Margaret Cavendish's *The Blazing World*, and Aphra Behn's *Oroonoko*. We will also read accounts of colonies by English colonists in the Americas and Ireland and other contemporary texts that offer specific insight into these works' cultural and historical significance.

This course is a seminar for English majors, but is open to any student interested in literature, history, religion, geography—and anyone who thinks it might be fun to create and be in charge of their own world.

English 119 Milton

(For English Majors: satisfies Pre-1800 or Major Author requirement)

Section 01 TR 2:20-3:45 Prof. S. Zimmerman

John Milton (1608-74) lived and wrote during a turbulent period of English history--a period that witnessed the overturning and restoration of monarchy, vigorous debates about republicanism as an alternative form of government, a dramatic rise in the publication of women's writing. During the 17th century, moreover, Milton's England saw an explosion of pamphleteering (think of today's blogs): everyone had an opinion; and every opinion was grounded in scriptural authority. To appreciate John Milton's preoccupations as poet, teacher, statesman, and revolutionary interested in all manner of reform, we shall read widely in writings he published during his middle to late years. We shall begin with several of his short poems, letters, and elegies; however, we shall turn quickly to two of the many polemical tracts he published in the 1640s and 50s. We shall read *The Doctrine and Discipline of Divorce*, in which Milton argues (*via* scripture) for divorce on the basis not of "carnal impediment" but of intellectual or spiritual incompatibility; and *The Tenure of Kings and Magistrates*, in which Milton defends the beheading of Charles I, attacks those allies he believed had turned against the cause, and explores the very idea of the foreign as something that erupts from inside the nation. By mid-semester, we shall begin exploring Milton's major poetic achievements: *Paradise Lost* (1667/74), *Paradise Regained* (1671), and *Samson Agonistes* (1671). Discussion will range widely, moving as Milton moves, but we shall focus especially on the representation of woman, marriage, and divorce as well as kingship, tyranny, and revolution; Milton's sense of England as chosen nation modeled on, and distinguished from, Old Testament Israel; and his evolving analysis of covenants that are false, contracts whose conditions are not met, relations that do not stand. Throughout the semester, moreover, our study will be everywhere informed by questions Milton's texts raise about the act of interpretation and the very construction of meaning. Indeed, we shall try to grapple with Milton's varied *use* of established, often competing, precedent: the many sources he can at once absorb yet challenge--embrace yet altogether rewrite--in the working out of contemporary and at times quite pressing personal, political, and religious dilemmas.

English 121 Studies in the Novel I

Section A TR 6:30-7:55 p.m. Prof. Digaetani

English 121 presents the 18th and 19th century as the period when the novel originated as a literary genre and then became the most popular form of literature. Among the authors we will be reading are: Swift, Fielding, Delaclos, Austen, Eliot, Tolstoi, and Hardy. We will look at history, style, thematic concerns, and psychology of characterization in this course. The work of the course will include a paper, essay-quizzes, a mid-term, and a final exam. By the end of the course, the student will be more aware of the history and development of the genre of the novel as these occurred during the novel's most formative periods. The course will also increase the student's awareness of writing style as a creative device and how authors use style to create theme.

English 123 Anglo-Irish Drama

Section 01 TR 4:30-5:55 Prof. Digaetani

This course will survey 20th-century Anglo-Irish drama. The course will show how the complex relationship between Ireland and England has generated both conflicts and great theater. This course will show how the Irish began to develop their own theater early in the 20th century and how it is uniquely Irish. The course will also investigate English playwrights of the same period and how their plays differ markedly from the Irish plays. The course will present London and Dublin as theater centers and show how their traditions are both similar and different. This course will analyze the following playwrights: Shaw, Yeats, Lady Gregory, Synge, O'Casey, Coward, Beckett, Pinter, Stoppard, Friel, Churchill, and Hare. We will look at the changing character of modern Irish and English drama and show how theater connects with film and television during this period. The course will require essay-quizzes, an oral report, a paper, a mid-term, and a final exam. By the end of the course, the student will have an understanding of the development of modern drama in Ireland and Britain.

English 124A The Woman Writer in America

Section 01 TR 11:10-12:35 Prof. Valerius

The focus of this course is writing by American women from the colonial period to the present. We'll read a variety of genres and styles and address the relationship of these literary texts to significant events in American women's history and to literary traditions. We'll discuss the writers, the reception of their work by critics past and present, the emergence of writing as a profession for women, and the obstacles and opportunities women writers have faced at different historical moments in the U.S.

English 129 **18th Century Literature**

Satisfies Humanities Division Literature (LT) distribution requirement.

(For English Majors: satisfies Pre-1800 requirement)

Section 01 MWF 12:50-1:45 Prof. Sills

During the later half of the seventeenth century, Britain undergoes a series of extraordinary changes to its physical landscape through the enclosure of common lands, the creation of privatized property, and the mandate to increase the output of that property in order to generate wealth and capital. One of the central tenets of this new agrarian capitalism is the notion of improvement, which can be seen in the consolidation of rural estates, the construction of new buildings and monuments, the formal design of gardens and the landscape, and new farming methods and technologies. As we enter the eighteenth century, the improvement of the land becomes increasingly tied to ideas about progress and the creation of a civil society. That is, improvement no longer refers simply to working the land and the cultivation of nature but expands to include notions of moral and social improvement and the cultivation of sensibility, feeling, and propriety. The idea that the social body can be improved in much the same fashion as one would improve the land gains significant clout by century's end such that England's forays into the colonial world are often described in just these terms. The setting up of colonial plantations and the exportation of British culture to the corners of the globe become part and parcel of this imperative to improve. This course will examine the discourse of improvement in all its varieties and metaphorical possibilities. Of particular interest will be the ways in which improvement is dependent on the rise of print culture and the increasing emphasis on the value of reading and writing.

CRWR 133 **General Creative Writing**

Section 01	MWF	10:10-11:05	Pioreck
Section 02	MWF	9:05-10:00	Pioreck
Section 03	MW	2:55-4:20	Zimmerman
Section 04	TR	11:10-12:35	Staff
Section 05	TR	12:45-2:10	Brogger
Section A	MW	4:30-5:55	Zimmerman, P.
Section B	MW	6:30-7:55	Plath
Section C	MW	8:05-9:30	Plath
Section D	TR	4:30-5:55	McGee

Develops and sharpens 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 **Poetry Writing**

Section 01 TR 11:10-12:35 Prof. Roberts

A course to help the developing poet sharpen the powers of poetic expression. Reading and discussion of students' poems, and analyses by students of themes and techniques of contemporary poems of their choice. Prerequisite: CRWR 133 or submission of manuscript.

CRWR 135 Prose Writing

Section 01	TR	11:10-12:35	Prof. Horvath
Section 02	TR	2:20-3:45	Prof. Lopate

This course will help the developing fiction writer to sharpen the powers of expression. What gives a short story its resonance, and how can we develop this quality in our own writing? We shall consider this 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. Prerequisite: CRWR 133.

CRWR 137 Introductory Playwriting

Section 01	TR	11:10-12:35	Prof. Brogger
------------	----	-------------	---------------

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 Aristotle's *Poetics*, as well as other 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 project of a one-act play. Assignments will consist of a rough draft and 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. Creative Writing majors may count this course either in category 2 or 4 of the Creative Writing requirements listed in the Hofstra Bulletin. Prerequisite: CRWR 133 or permission of the instructor.

English 139 The African Novel

Satisfies Cross-Cultural (CC) distribution requirement

Section 01	TR	9:35-11:00	Prof. McLaren
Section 02	TR	11:10-12:35	Prof. McLaren

This course will introduce selected African novelists of the twentieth century. Novelists from North, West, East and Southern Africa will be examined using the principal critical themes of contemporary African literature. The course will focus primarily on Anglophone writers and will explore such issues as traditional culture, the colonial encounter, neocolonialism, African feminism, and political resistance. We will analyze a novel by each of the following writers: Chinua Achebe, Ama Ata Aidoo, Assia Djebar, Ngugi wa Thiong'o, Sembene Ousmane, and Miriam Tlali. One of our goals will be to investigate intertextual relationships. In addition, the course will consider the way African writers have employed novelistic techniques that reflect influences of the traditional Western novel as well as the oral literatures of African society. We will view Sembene's film *Xala* and discuss its relationship to contemporary African cinema. The mid-term and final examinations will consist of essay questions. Two critical papers are required.

English 141 African American Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 2:20-3:45 Prof. McLaren

This course will introduce key figures of African American literature from 1920 to the present. The Harlem Renaissance of the 1920s, the Black Arts Movement of the 1960s, and the Hip Hop Generation of the 1980s and after will be explored as periods of cultural rebirth involving literary, political, and social developments. The developments in Rap and Slam poetry will be analyzed in relation to their forerunners. African American poetry, fiction, and drama will be examined as modern and postmodern literary styles. We will also consider the way African American women writers have portrayed black women and how their depictions compare to presentations by male writers. Themes of African heritage, slavery, race, protest, class, gender, migration, folk culture, music, and urbanization are key elements of our intertextual literary analysis. In addition, black vernacular and orality will be defined as distinctive elements of African American literature. Selected films will complement the course.

English 143 American Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

Credit is given for this course or English 51, not both.

Section 01 MWF 10:10-11:05 Prof. Fichtelberg

In troubled times, people seek security in familiar actions—rituals that help them to take control of their everyday lives. Writers, too, confront the unfamiliar through imaginative action—performances that allow them to make sense of uncertainty. This course will examine early American writers who confronted crises, large and small. Some writers, like Mary Rowlandson and Olaudah Equiano, endured captivity or enslavement. Others, like Nathaniel Hawthorne and Hannah Webster Foster, imagined solitary characters rejected by their communities. Still others, like Emily Dickinson and Edgar Allan Poe, depicted experiences so extreme, they bordered on madness. Whatever their design, these early texts had a common purpose: to provide a new language for a dangerously new world. The texts we will consider include Rowlandson's *The Sovereignty and Goodness of God*, Equiano's *Interesting Narrative*, Hawthorne's *The Scarlet Letter*, Herman Melville's "Benito Cereno," and the poetry of Anne Bradstreet and Emily Dickinson. Students will write two 7-page essays, a midterm, and a final exam.

Section 02 MW 4:30-5:55PM Prof. Bryant

This course is an introduction to early American literature from the Puritan Age up to the Civil War. I also like to think of it as an opportunity to "read historically." That is, we read in order to get inside the minds of "others," in particular those who, in their days of distress or exuberance, felt they had no choice but to write the strange works they wrote. Getting inside these unusual minds--the colonialists Thomas Morton, the Indian captive Mary Rowlandson, the con man perfectionist Ben Franklin, the escaped slave Frederick Douglass, the transcendentalist Emerson, the "escape artist" Henry David Thoreau, the captive of the cannibals Herman Melville, and the poets Poe, Dickinson, and Whitman--also means getting into our own "modern" ways of thinking more deeply. Thus the issues of Puritanism, revolution, transcendentalism, slavery, racism, and colonialism come to have a deeper connection to the problems of America today.

In short, I ask students to “think twice”: first about their present selves and second about their past selves. To make this work I use class discussion to help locate the ideas of past writers in our present-day thinking. To “read historically” in this way requires critical thinking, close reading, and a willingness to listen to the voices of others in class discussion. We are also obliged to work on our writing; I like to assist students individually in overcoming their writing problems.

I assign several short “writing opportunities” designed to fill a 5x7 note card, a midterm consisting of objective and essay questions, and a final essay. Texts will be taken from the *Norton Anthology* (volume 1) and Melville’s *Typee*.

English 145A American Fiction (1900-1950)

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01	MW	4:30-5:55	Prof. Smith
Section 02	MW	6:30-7:55	Prof. Smith

A study of how various writers of the period grapple with questions about literary history, ideology, aesthetics, and the meaning(s) of America. Works by such authors as Chopin, Wharton, Fitzgerald, Hemingway, Hurston, Faulkner, and Wright.

English 147A American Fiction 1950-Present

Section A	MW	2:55-4:20	Prof. L. Zimmerman
-----------	----	-----------	--------------------

At the beginning of Thomas Pynchon’s *The Crying of Lot 49* Oedipa Maas has just come home from a Tupperware Party, a prototypical (60’s) suburban event. This course explores the ways in which that image of Tupperware--an absolutely self-enclosed space--brings into focus a crucial preoccupation of American fiction since mid-century. In works like *Lot 49*, Vladimir Nabokov’s *Lolita* and Don DeLillo’s *White Noise*, this preoccupation concerns the development of suburbia as a culturally homogenizing space. These works, too, pursue this concern in terms of how culturally central insulated spaces are associated with questions of representation--or with the “crisis” in representation posed by various versions of postmodernism. And, in turn, they take up the ways such a crisis informs how human subjects are constituted--what sort of “selves” develop--in an American context increasingly defined by the terms of the corporate mass media. Drawing on perspectives drawn from psychoanalysis, ecocriticism, and cultural studies, we’ll read these novels, that is, in terms of how they articulate a critique of the dominant cultural structures of American culture since 1950--what we might now want (not) to call “globalism.” If homogenized spaces are central to this way of approaching the period, the essential complementary question is this: what gets homogenized out? We’ll bring this question to some texts, which grapple with the relation between representation and historical trauma (another way of thinking about the postmodern crisis in representation). How does the present (roughly speaking) figure the past, and with what consequence? What is at stake in the various terms we come to (or resist) in this figuring? Our first three novels do bear on these questions but they become central for our other novels, each of which is compelled by the problem of narrating the sort of trauma that seems to defy representation: Russel Hoban’s *Riddley Walker*, which tries to speak apocalyptic nuclear destruction; Art Spiegelman’s *Maus*, which tries to speak the Holocaust; and Toni Morrison’s *Beloved*, which tries to speak slavery.

To examine the sort of cultural questions outlined above, especially in light of traumatic histories, is to be reminded that trauma isn't only a matter of history. We'll also keep in view how our course texts can help us think about the future catastrophes--themselves vexing representation--portended by global warming.

English 150 Native American Literature

Satisfies Cross-Cultural (CC) distribution requirement

Section 01 TR 4:30-5:55 Prof. Valerius

In this class we will study Native American autobiography, fiction, and poetry, as well as a documentary and a dramatic film by Native American filmmakers. These texts provide Native American perspectives on the political, social, economic, and cultural consequences of U.S. conquest and the various responses of indigenous communities and individuals to the legacy of this history. Topics we will consider include the relationship between oral traditions and contemporary fiction and film, 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.

English 153 The Romantic Age

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 12:45-2:10 Prof. Levine

“Getting and spending, we lay waste our powers: little we see in Nature that is ours.” If you find this grievance, expressed by William Wordsworth in 1802, to be a sad fact of the modern world, you are already a Romanticist. If you don’t consider it to be a sad fact of the modern world, you need to study Romanticism. The English Romantic period (1790-1830) stood at the threshold of a new world--a world transformed by the democratic and industrial revolutions of the late eighteenth century. The values we take for granted--political freedom and social justice; spiritual fulfillment apart from organized religion; the importance of feelings, nature, the imagination, the individual self--are central to the Romantic writers’ literary agenda. The class will study works by the six major poets of the period--Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats--as well as Mary Shelley’s *Frankenstein*. Written requirements: informal homework responses, two papers, and midterm and final examinations.

English 157 The Age of Dickens

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MW 6:30-7:55 p.m. Prof. Sulcer

This course profiles English literature from 1837 to 1901, the age of the “Victorians.” We will pay close attention to this most remarkable literature, as well as to the era’s profound social, political, religious, and economic upheavals that have shaped our own world. This semester’s focus will be the novel, specifically Charles Dickens’s masterpiece, *Great Expectations*; George Eliot’s sociological fiction, *Middlemarch*; and Anthony Trollope’s hilarious satire, *Barchester Towers*. The remainder of our readings will include the short poems of Lord Tennyson and the Brownings and Oscar Wilde’s *The Importance of Being Earnest*. Our readings raise pertinent and provocative issues, such as love, humor, secrecy and scandal, the rights of women and of the

working classes, science, politics, religion, realism, and art. Course requirements will include frequent short responses, two papers, two examinations, and class participation.

English 166 Critical Theory and Writing

(This course may be used to fulfill the English 100 requirement for English majors, with the chair's approval.)

Section A TR 11:10-12:35 Prof. Sawhney

How do we make sense of the world around us? Can we ever have a clear and complete perception of the issues and objects that surround us? Is language a transparent mode of communication or does it interpose a barrier between the world and us? Do we know what we mean when we refer to our own selves or do we just have a partial, incomplete understanding of our consciousness? And, just to make things more complicated, what exactly *is* Truth or Reality? These are some of the exciting questions we will address in this course by reading philosophers like Nietzsche, psychoanalysts like Freud, and linguists like Saussure. Students will be required to write several short response papers (2-3 pages) as well as a longer essay.

English 167 Post-Colonial Literature of South Asia: Nation and After

Section 01 TR 2:20-3:45 Prof. Sahay

This course will engage the writings of South Asian writers alongside writings from the South Asian diaspora. We will read novels and short fictions by writers from Sri Lanka, India, Pakistan, and Bangladesh, and will focus on the ways in which various cultural, economic, and political issues ranging from imperialism to formal decolonization and to the "global" present are represented in these writings. Throughout we will pay particular attention to the question of the "nation" and "national identity" and will consider how we should understand the matter of changing representations of the national-- from a "progressive" space of opposition to imperialism, to a space splintered by the differences of caste, gender, and sexuality. In particular, with regard to the more recent texts, we will look closely at how they map the new relations of globalization through various literary and aesthetic strategies. To broaden our understanding of the issues we will also watch some contemporary films including *Namesake* and *Bride and Prejudice*. Requirements: one shorter and one longer paper and several informal page long papers; a class presentation; and willingness to attend between 1-2 film screenings outside of scheduled class time (to be coordinated with the class as a whole).

English 168 Caribbean Experience in Literature

Satisfies Cross-Cultural (CC) distribution requirement

Section 01 TR 11:10-12:35 Prof. Henton

In this course, we will explore the historical and social conditions of the Caribbean experience and how these conditions manifest themselves in the structures and themes of Caribbean literature. Beginning with Jean Rhys's *Wide Sargasso Sea*, we will explore how the Caribbean history of colonization and independence reflects itself through the themes of regional identity, color, race, and class. Further, we will explore how the region's ethnic composition and its influence on the festival arts of the Caribbean also translate into literary expression. We will

read classic texts such as Lamming's *In The Castle of My Skin* and Naipaul's *A House for Mr. Biswas*. We will also explore the folk expression found in calypso and reggae. In addition to prepared class attendance, students will be responsible for two five-page papers, a midterm and a final examination.

English 171 The History of Publishing in America

Section 01 TR 11:10-12:35 Prof. Burke

The course traces the development of manuscripts and books from ancient to modern times, including the development of the Roman alphabet, the printing process, early publishing houses, the book trade, and book illustration. We will study printing and publishing as a major vehicle of social change, especially in accelerating the development of the Renaissance, the Reformation and the scientific revolutions of the fifteenth to the eighteenth centuries. Emphasis is given to the growth of American publishing, especially in the 20th century, the development of copyright, the impact of book publishing on United States and world culture, and the future of the book in an electronic era. Two papers and a final examination are given. The texts for the course are *The Smithsonian Book of Books*, and *The Book in America*.

English 172 Book Editing I

Section A W 6:30-9:30 p.m. Prof. Heinsen

Hands-on workshop to develop editing skills in a variety of genres, including nonfiction and fiction. Students will be given exercises in effective sentence structure and style; modern usage and vocabulary; and spelling, grammar, and punctuation. A real-world manuscript will be critiqued, shaped, and edited (involving developmental and substantive editing). The basics of mechanical editing (copyediting and proofreading) and the use of computers in editing will also be covered. Course includes projects on manuscript assessment; a reader's report (an editing game plan); the development of an original book idea; and author-editor relationships—to impart a working understanding of the editor's role in publishing, from acquisition to publication. The workshops are held in a seminar room (if available), and students are asked to actively participate in discussions. Prerequisite: ENGL 102, Grammar, is strongly recommended. Students are asked to take ENGL 172 first, before taking ENGL 173 Book Editing II, which is offered each spring.

English 175 Editing Children's Books

Section A R 6:30-9:30 p.m. Prof. Ashby

This course addresses the skill of presenting fiction and nonfiction to children from the ages of four to fourteen. Included are editing picture books, how-to books, learning books, juvenile fiction, and books in science.

English 179A Book Design, Desktop Publishing, and Book Production

Section A T 6:30-9:30 p.m. Prof. Gannon

This course will explore the fundamentals of book design, production, and manufacturing, including aesthetic and economic considerations. Type selection, page design, materials selection, and manufacturing processes are discussed. Includes basic hands-on instruction in the use of desktop publishing and image processing software fundamental to modern book publishing workflows. Design and production of sample materials are required as part of the course and of the final examination. There will be several short papers, a midterm and a final exam. Class attendance and participation are required. The class has a liberal rewrite policy that allows you to resubmit punctual work for an improved grade. This class is designed for motivated students in any major. Note: This course is a requirement for Publishing Studies. No liberal arts credit will be given for 179A.

English 183C Baseball & American Literature

Section 01 MWF 12:50-1:45 Prof. Pioreck

Historian Jacques Barzun observed, “Whoever would understand the heart and mind of America had better learn baseball.” Baseball and American Literature explores the weave of baseball’s ubiquitous presence in American life from its influence on language and expression to its connection with the American persona and identity through literature from Ring Lardner to August Wilson. While maintaining a predominantly literary focus, this course also examines other forms of popular culture--from songs to vaudeville--that inform the literature.

English 184T Jane Austen

Section 01 TR 12:45-2:10 Prof. Fizer

Just beneath their studied masks seethe the brutal, greedy, and licentious impulses of a civilized people. Jane Austen depicts English society in the late eighteenth and early nineteenth century with a brilliantly observant eye, and exposes the inner lives of those who wield power through veiled cruelty, those who cede to manipulation or victimization, and those who make moral compromises in order to survive. As we take the writings of Jane Austen as our focus, we will also explore the literary and cultural contexts in which her writing emerged. The female eroticism and independence represented in the short stories of Eliza Haywood will be set against Austen's depiction of seduction and female insanity in *Sense and Sensibility*. Austen's gothic satire, *Northanger Abbey*, will be paired with the first horror fiction in English, *The Castle of Otranto*, a tale of incest, murder, and dread. Austen's Emma will be placed in context with Mary Shelley's *Frankenstein*; whereas *Frankenstein* represents a man creating an artificial man, Emma is perhaps more radical, for it depicts a woman making an artificial woman in order to wield the power of a god. In regard to Austen's *Pride and Prejudice*, we will screen selected scenes from the many film adaptations to consider how Austen's work was altered and adapted in the twentieth century. Requirements: reading responses, one paper, a mid-term, and a final.

English 192L Gay & Lesbian Literature

Section 01 MW 2:55-4:20 Prof. Sulcer

This course is an introduction to the literary expression of gay, lesbian, bisexual, and transgendered identity in the twentieth century. The books we'll read take on the full gamut of queer experience, including the closet and coming out, gay love and romance, the ability of LGBT people to rebel against a homophobic society in even the most personal of ways—including drag and gender-bending—and the enduring conundrum whereby homosexuality remains both culturally central and politically marginal. In other words, in a world of *Brokeback Mountain* and *The 'L' Word*, in which queerness is at the forefront of consciousness, why are LGBT people still unable to marry one another? The class will focus primarily on the making of a queer self, so we will concentrate on coming-out narratives and the queer coming-of-age story. Along with some poetry, our reading list will include the following authors: Oscar Wilde, Radclyffe Hall, Quentin Crisp, Edmund White, Jeanette Winterson, Rita Mae Brown, Tony Kushner, Patrick McCabe, and Audre Lorde.

Caveat Emptor: This course will be taught from a rigorously antihomophobic perspective and will insist upon respectful dialogue across a wide range of viewpoints and identities, including heterosexuality. Students are also forewarned that some texts are (homo) sexually explicit. Course requirements will include frequent short responses, papers, examinations, class participation, and an open mind.

**NOTE: PREREQUISITES FOR ADVANCED CREATIVE WRITING COURSES
INCLUDE CRWR 133 AND CRWR 134 OR 135, OR THE PERMISSION OF
INSTRUCTOR.**

CRWR 184T Character & Conflict

Section 01 TR 12:45-2:10 Staff

This is an advanced fiction writing workshop focusing on dramatic conflict and characterization. The key to any great story, whether comic or tragic, is the depiction of compelling characters struggling with each other and themselves. We will read three recent novels—Philip Roth's *American Pastoral*, Junot Diaz's *The Brief Wondrous Life of Oscar Wao*, and Mary Gaitskill's *Veronica*—as examples of how writers establish conflict and generate stories. While the bulk of this course will be devoted to student writing, discussed in a workshop format, students will also do brief exercises related to the assigned reading. Prerequisites are CRWR 133 and 135.

CRWR 184X Children's Literature

Section A M 4:30-7:15 p.m. Prof. Markus

A course in children's literature centering on prose for the beginning and young reader, from preschool up to the age of twelve. Classic stories from twentieth-century children's literature will be incorporated as we begin the workshop by examining how a child can be drawn to the written word through the ear and the eye. Our text will be *The 20th Century Children's Book Treasury*, selected by Janet Schulman (Knopf).

In their own writings, students will pursue authenticity of voice and the crafting of subject matter in concrete language that will appeal directly to children without in any way "talking down" to them. There will be an emphasis on real life situations and diversity of experience. Nothing sugary. We will attempt to go back to our own early childhood experiences –dark and light– through a personal journal to mine material that might appeal to children just discovering the magic of the literature that can mirror their world, help them discover the world around them, excite their imagination, and/or transport them. English majors and students from other departments who have an interest in children's literature and child development are welcome with the permission of the instructor. Please contact her at jmarnet@aol.com for further information.

CRWR 190D Psychology of Character

Section A W 4:30-7:15 p.m. Prof. Markus

This writers' workshop deals with the motivation of character in fiction and/or non fiction. The student will take a walk on the shadow side, writing prose pieces exploring aspects of character as well as aspects of their own creative drive in short papers and longer prose pieces related to class discussion. This semester we will center our attention and our writing on the family drama and the conflicts which arise between family members. Character development will be set against a narrative arc almost implicit in the conflict. A specific sense of locale will also be highlighted. Readings will include Euripides, *Medea*; Alice Miller *The Drama of the Gifted Child*; Arthur Miller, *Death of a Salesman*; Lorraine Hansberry, *A Raisin in the Sun*; and selections from Barack Obama, *Dreams From My Father*. All prose pieces are typed with additional copies for the class; read out loud by the writer, then discussed and criticized both orally and in writing. Only revised work handed in to the instructor will be marked. CRWR 133 and 135 are prerequisites for creative writing majors. Literature majors and interested students from other departments are accepted with consent of instructor. Please e-mail her at jmarnet@aol.com Attendance is compulsory. Classroom participation is factored into the grade.

A portfolio of work will be submitted at the end of the semester to include as well significant journal entries.

CRWR 190I Advanced Prose--Art of Revision

Section 01 MW 2:55-4:20 Prof. McPhee

In this class we will focus on the nature of revision. From the sentence to word choice, from the paragraph to the story we will examine choices and why we make them as we learn how to grow a story. Stories are not made in one gust of inspiration, one encounter with the muse. Rather they are made through the laborious process of revision. Over the course of this semester I want to introduce you to what it means to revise. In so doing we will primarily focus on your work--one or two stories depending on the size of the class--and watch it transform from a first draft to a final draft. We will begin the semester by looking at two stories by Flannery O'Connor--"The Geranium" and "Judgment Day," which were her first and last stories, respectively, and, as well, the second is a revision of the first--in order to examine the revision choices that O'Connor made and get us thinking about how a story is made. Prerequisites: CRWR 133 and 135 or permission of instructor.

CRWR 190T Playwriting: Dramatic Image

Section 01 TR 2:20-3:45 Prof. Brogger

What makes an image necessarily dramatic? How might working from such an image support the development of a dramatic idea? In this playwriting workshop we will explore the ways in which image and metaphor contribute to our deeper appreciation of dramatic techniques. Incorporating a selection of published one-act and full-length plays, among other resources, we will determine how, as playwrights, our own set of dramatic images might coax an insistent idea into a structured, theatrical shape. Students will be responsible for brief writing assignments, as well as a final project consisting of either a full-length one-act play or a draft of an extended (two-act) full-length project. All work will be read and discussed during drafting stages in an informal but comprehensive workshop. Please note that this is a more advanced playwriting course and represents an extension of other introductory playwriting workshops. Prerequisite: either CRWR 137, CRWR 190F, or permission of the instructor.

CRWR 190V Contemporary Poetry

Section 01 MW 2:55-4:20 Prof. Levin

Students in this course will read eight collections by contemporary poets whose work represents a wide range of stylistic possibilities--from the rhapsodic to the ironic, the personal to the philosophically detached. Encountering poets by the book allows full immersion in a writer's sensibility, illuminating characteristic strategies and preoccupations. We will explore matters of tone, texture, syntax, image, diction, rhythm, and form. We will discover how poems address other poems in a volume, as well as the work of other writers past and present. For poets invent themselves and "make it new" by tapping into the resources of language, however subjective their realm of experience may be. In turn they make a place for us, a world to inherit and inhabit.

In addition to discussing each volume, students will compose a one-page critical response as well as an original poem imitating the style or voice of the poet whose book is under study. The final project will be an oral presentation focusing on a fundamental motif or pattern in the work of one of these poets.

This course is open to all creative writing majors and all English majors and minors who have completed CRWR 133 and 134.

CRWR 191D Craft of Poetry III

Section A M 4:30-7:15 p.m. Prof. Levin

This advanced level poetry workshop emphasizes the dynamic process of revision, encouraging students to experiment with voice, image, rhythm, lineation, rhetorical strategy, stanza pattern, and tone. In conjunction with writing a new poem every week, we will read a wide range of published work that illuminates our understanding of essential elements of the craft. Throughout the semester we will discuss the structuring principles intrinsic to poetry-- techniques that spur the development of individual style. Prerequisite: CRWR 134.