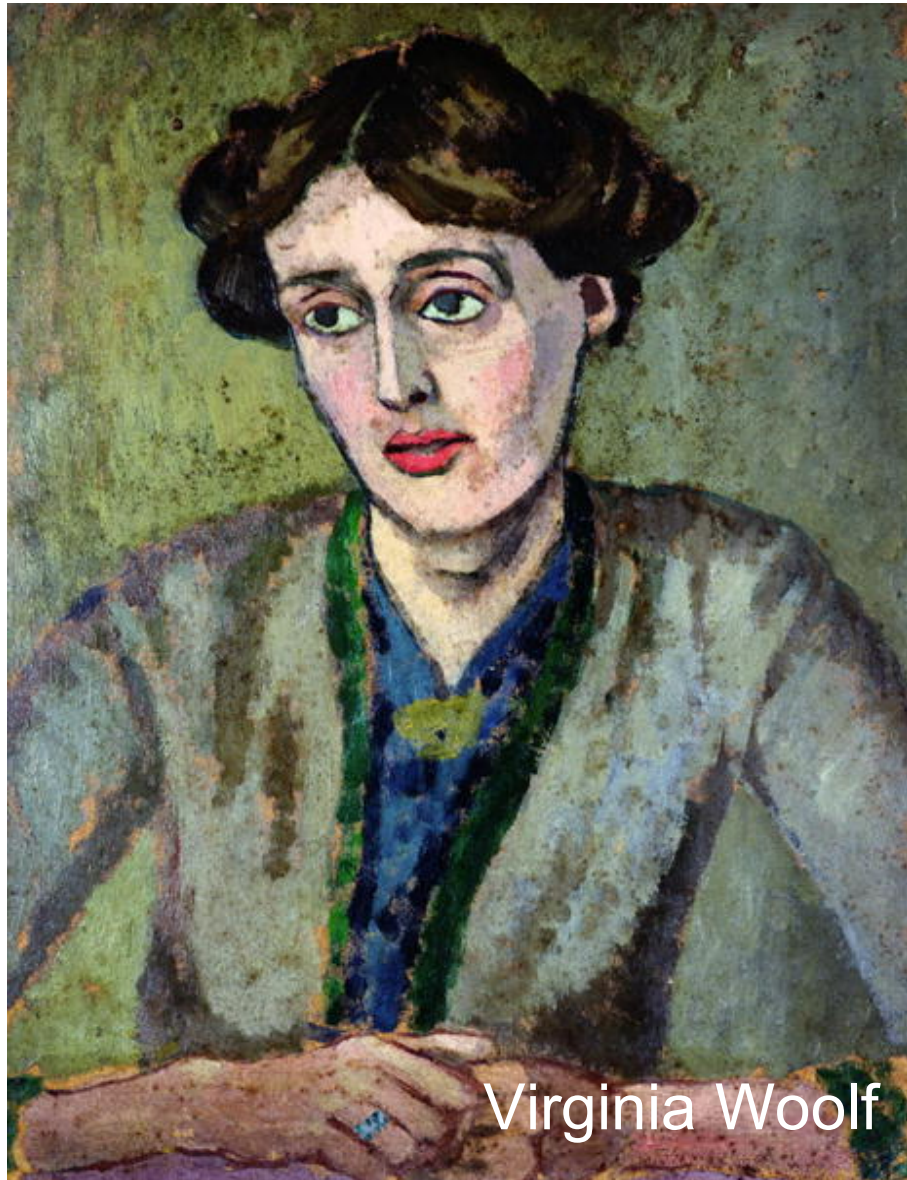




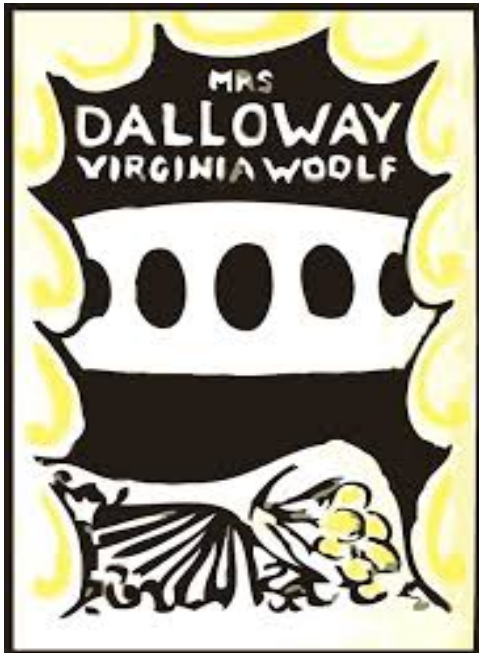
HOFSTRA  
UNIVERSITY™

Department of English



Course Descriptions for English (ENGL)  
and Creative Writing (CRWR) Courses  
Summer and Fall 2016

# WHAT'S GREAT IN FALL 2016?



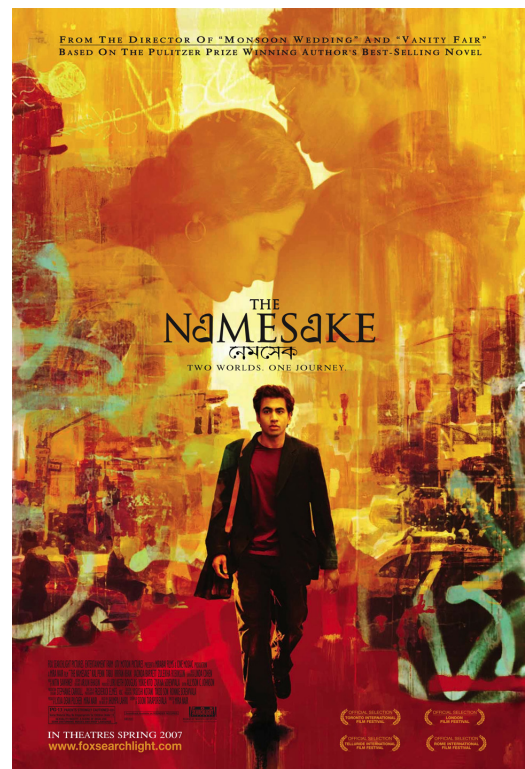
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ENGL 198D British Gothic and Modern Horror,  
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ENGL 008A The Fiction of Jhumpa  
Lahiri, p. 11.

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

This booklet contains descriptions of the undergraduate courses offered by the English Department in the Summer 2016 session and Fall 2016 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 independent studies with professors of their choice, subject to the permission of a supervising faculty member, the Chair, and the Dean. Students interested in pursuing internships for Hofstra credit should see the Department 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 offers a wide and stimulating variety of courses in literature, creative writing, language studies, and publishing.

Come and explore.....

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Illustration credits:

Front cover, Virginia Wolff, c. 1917 Roger Fry -

<http://artprints.leeds.gov.uk/index.cfm?event=catalogue.product&productID=110410>

Inside front cover, clockwise from top left:

First edition cover, *Mrs. Dalloway*,

<https://flavorwire.files.wordpress.com/2011/11/mrs-dalloway.jpg>

William Carlos Williams with his sons,

<http://medicine.stonybrookmedicine.edu/surgery/blog/remembering-william-carlos-williams>

Film Poster, *The Namesake*, 2007

<http://www.imdb.com/title/tt0433416/>

Cover art, *Polidori’s The Vampyre*, Weiser Books Edition

<http://redwheelweiser.com/p.php?id=7>

## New Major Concentrations in English

Beginning in the Fall 2013 semester, the English Department instituted revised major concentrations. The changes in Creative Writing and Literature and in Publishing Studies are minor; the changes in the Literature concentration are more sweeping. Majors who entered Hofstra prior to Fall 2013 should see an English Department adviser to discuss what would work best for you.

Majors who entered Hofstra in September 2013 or later will need to complete the requirements of the new major. Students in other bulletin years may elect to switch to the new concentration or to take some of its courses. Here are featured courses in the new Literature concentration:

English 10, Introduction to Literary Study, is the required initial course for all English majors and a prerequisite for English 20. In English 10, students will examine a variety of genres, periods, and literary modes, developing the skills needed for advanced courses in literature.

English 20 (formerly 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 20 is accepted as 100 level elective credit for the Publishing Studies and Creative Writing concentrations.

English 60, 70, and 80: Constructing Literature Courses. Three new required courses, English 60 (Constructing British Literature), English 70 (Constructing American Literature), and English 80 (Constructing Global Literature), introduce national, regional, and global literatures across a broad range of historical contexts and periods. By studying how literary history is “constructed,” students will examine the many ways in which a wide variety of texts influence readers, authors, and cultures.

English 194: Junior/Senior seminar. A capstone course, English 194 will focus on various themes, texts, and approaches. Students will explore central issues in literary study and produce a research paper. Courses will examine key topics in literary history and culture.

## Courses in SUMMER 2016, Sessions I

Successful completion of WSC 001 or its equivalent is a prerequisite for all courses listed below.

### Four week session, May 18-June 15

**ENGL 161      How The Simpsons Saved American Literature**  
Satisfies Humanities Division Literature (LT) distribution requirement

Section DL: This is a distance learning course offered online.

Prof. R. Pioreck

“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 the most of the jokes.”

Matt Groening, creator of *The Simpsons*

*The Simpsons* is a cultural phenomenon that has explored, adapted, and parodied many works of American literature. Sometimes the use of those works has been 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 consider the observed image to which Americans are subjected. This course will use them to gauge the cultural phenomenon that is *The Simpsons*. Readings and viewings may include the following:

*The Simpsons and Philosophy: The D’Oh! Of Homer*

*A Streetcar Named Desire*

“The Devil and Daniel Webster”

*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*

*It’s A Wonderful Life*

*The Adventures of Huckleberry Finn*

*The Shining*

*Heart of Darkness /Apocalypse Now*

“The Sentinel”/2001

*Who’s Afraid of Virginia Woolf?*

*Goodfellas*

*The Natural*

**Five-week session, May 18-June 22**

**ENGL 153      The Romantic Age**

Satisfies Humanities Division Literature (LT) distribution requirement  
Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01 MTWR 11:00am-1:00pm

Prof. L. Zimmerman

Over the last 200 years, human industrial activity has profoundly changed the planetary conditions under which “civilization” developed—and we continue to produce such change. Will the planetary climate system continue to be able to support such “civilization” in the not-too-distant future? Exploring what’s at stake in that question, this course examines the roots of our dominant worldview in the “Enlightenment” (the “Age of Reason”), mostly through studying the resistance to aspects of that worldview first articulated by the Romantics. Reading the Romantic poets (especially Blake, Wordsworth, and Keats) and Mary Shelley’s *Frankenstein*, we’ll examine texts that interrogate some of the basic premises (about “nature,” the “self,” “imagination,” “reason,” and “education”) of how we’ve come to understand the world and of why we’ve come to threaten its capacity to support “civilized” human life.

**ENGL 162      Law & Literature**

Satisfies Humanities Division Literature (LT) distribution requirement.

Section DL: This is a distance learning course offered online.

Prof A. Levine

From classic literature to popular TV shows, the law and lawyers have been a favorite subject of fiction. This is unsurprising since trials are inherently dramatic, legal arguments unfold as narratives, and the resonant themes of crime and punishment, justice and injustice, are as ancient as the story of Cain and Abel. In the field of legal studies, the law and literature movement has recognized that literature about the law may illuminate how legal practices perpetuate social injustice. The literary works studied in this course include Sophocles’ *Antigone*, Shakespeare’s *The Merchant of Venice*, Melville’s *Billy Budd*, Kafka’s *The Trial*, Miller’s *The Crucible*, Kaufman’s *Gross Indecency: The Three Trials of Oscar Wilde*, excerpts from Dickens’ *Bleak House* and *The Pickwick Papers*, and the Rose/Lumet movie *Twelve Angry Men*. These works highlight how the rule of law may be compromised by corruption, incompetence, state power, ethnic and gender discrimination, and verbal craft. The class will also read critical essays by legal scholars. Written requirements: frequent discussion board participation and two papers.



## **Courses in SUMMER 2016, Sessions II**

Successful completion of WSC 001 or its equivalent is a prerequisite for all courses listed below.

### **Four-week session June 27-July 25**

#### **ENGL 72      The American Experience in Context (previously English 52)**

Section 01      MTWR 1:30-3:55PM

Prof. A. Stambuk

In this course, we will read works of American Literature in different genres—fiction and drama—from 1865 to the present. We will encounter central characters whose lives have been shaped by the past. Stephen Crane, Kate Chopin, F. Scott Fitzgerald, Arthur Miller, Ernest Hemingway, and Tennessee Williams explore the paralyzing impact that living in the past has on troubled protagonists. Course requirements include two essays and class participation.

#### **ENGL 139      The African Novel**

Section DL: This is a distance learning course offered online.

Prof. J. McLaren

This course will introduce selected African novelists, whose works will be examined using the principal critical themes of African literature from the twentieth to the twenty-first century. The course will explore such African literary themes as traditional culture, the colonial encounter, neocolonialism, African feminism, modernism, and political resistance. We will analyze a novel by each of the following writers: Chinua Achebe, Chimamanda Adichie, Ama Ata Aidoo, and Ngugi wa Thiong'o. We will employ intertextual analysis and consider the way African writers have used novelistic techniques that reflect influences of the traditional Western novel as well as the oral literatures of African societies. In addition to frequent online Discussion Board assignments, there will be a midterm and final examination and two required critical papers.

**Five-week session, June 27 – August 1**

**ENGL 145      American Fiction 1900-1950 : Southern Gothic**

Section DL: This is a distance learning course offered online

Prof. P. Smith

Gothic narratives—stories of hauntings, old grandiose buildings in decay, secret shame and guilt, innocent heroes and heroines struggling against the cruelty of ruthless villains—have long been used to represent the fall of old regimes in an allegorical manner. It is no wonder, then, that many Southern writers have adopted the gothic mode to tell of life as they experience it: to this day, the American South is haunted by its heritage of slavery and a futile war fought to defend the institution, by the collapse of an economy built around the plantation system and the privileged class of landowners, and by the subsequent history of racial segregation and discrimination. In the course we will explore the haunted South through short novels and stories by Truman Capote, William Faulkner, Zora Neale Hurston, Carson McCullers, Flannery O’Connor, Jean Toomer, and others.

**Courses in SUMMER 2016, Session III (August 3 – August 23)**

**ENGL 136      Beat Generation**

Section DL: This is a distance learning course offered online

Prof. R. Plath

The core members of the Beat Generation consisted of Jack Kerouac, William S. Burroughs and Allen Ginsberg. Restless and dissatisfied with American culture in the late 1940’s and early 1950’s, the group concentrated on transforming individual and societal obligations. The Beat Generation represented a new underground whose activities included searching out new friends who were “mad to live” or “holy,” travelling, appreciating and absorbing jazz music, experimenting with mind altering substances, hiking, road-tripping, appreciating and absorbing nature, and exploring new methods of writing. This course, through very close reading of Beat texts and intense discussion, will attempt to expose the wires of the minds of the three core members of the Beat Generation and figure out why they were so dissatisfied and restless with American culture during the post war era, and how they transformed their lives into “holy” existences.

By the end of the course students will have gained a deep understanding of the works by the three core members of the Beat Generation and be aware of the writers’ groundbreaking styles as well as their recurrent themes. Students also will have grasped the roots of the Beats’ dissatisfaction during their time in American culture and perhaps be able to recognize their own inner conflicts within their society.

## Courses in FALL 2016

Successful completion of WSC 001 or its equivalent is a prerequisite for all courses listed below.

### **AMST 145A (LT) American Fiction 1900-1950**

Satisfies Humanities Division Literature (LT) distribution requirement

Section A MW 4:30-5:55PM

Prof. L. Zimmerman

This course examines how some American novels in the first half of this century both embody and call into question a certain conception of selfhood as unconditioned by history, society, nature—any “other.” We briefly establish this conception by looking at some 19th-century essays by Emerson and de Tocqueville, and establish, too, at the start, some bases for a critique of the conception, both in feminist and psychoanalytical thinking. Having established these general notions, we explore how a series of novels interrogates the concept of the self, through plot, character, and narrative structure. Throughout, we’ll try to keep in view what our novels tell us about our culture—and thus about our times (the growing power of various fundamentalisms, for example) and ourselves (however these may be defined). The list of texts will be drawn from the following (we won’t read all of them): Kate Chopin’s *The Awakening*, Edith Wharton’s *The House of Mirth*, F. Scott Fitzgerald’s *The Great Gatsby*, Ralph Ellison’s *Invisible Man*, Ernest Hemingway’s *The Sun Also Rises*, Zora Neale Hurston’s *Their Eyes Were Watching God*, and William Faulkner’s *The Sound and the Fury*. *Show and Tell* is required.

Section 2 TR 11:10-12:35PM

Prof. A. Stambuk

This course examines the often radical, formal innovative experiments in American fiction produced from 1900-1950. We will center our study on a discussion of the meaning of “modernism” and the context in which this meaning was established during the early decades of the twentieth century in poetry and the visual arts. After we arrive at an understanding of modernism and its expression in other genres and disciplines, we will read works by Gertrude Stein, Ernest Hemingway, F. Scott Fitzgerald, Jean Toomer, Nella Larsen, Zora Neale Hurston, Ralph Ellison, and Willa Cather. We will place their work in conversation with one another and within broader dialogues about world war, expatriation and creativity, consumer culture, and the politics of race, gender, and sexual orientation. Requirements include two essays, a final exam, and class participation.

### **DSST 001 Introduction to Disability Studies**

Section 01 TR 2:20-3:45PM

Prof. K. Valerius

This course approaches disability not as an individual tragedy or medical problem but as a cultural construct—akin to gender and race—that undergirds social practices and cultural representations in various media. It is thus intended to complement the more practical or service-oriented approaches to disability in departments like Education. It seeks to illuminate the broad and complex topic of disability from various distinct disciplinary angles—primarily literary, historical, philosophical, ethical, and political. History furnishes an account of the experience and treatment (or mistreatment) of disabled people; literary analysis addresses the cultural representation of disability (primarily but not exclusively by nondisabled persons); philosophy interrogates the crucial notion of the “normal”;

ethics addresses questions of justice; politics explores current issues on which disability impinges (such as welfare, euthanasia, and abortion).

**ENGL 008A     The Fiction of Jhumpa Lahiri**

Section 01     TBA

Prof. A. Stambuk

One-credit introduction to the work of Pulitzer Prize-winning novelist Jhumpa Lahiri, author of *The Namesake*, *The Lowlands*, and other works. The class is designed to coordinate with Ms. Lahiri's visit to Hofstra in October as part of the Great Writers, Great Readings series.

**ENGL 008E     Doctor Stories**

Section 01     M 5:15-6:15PM

Prof. S. Zimmerman

We shall examine selected work by several physicians—Rafael Campo, William Carlos Williams, and Richard Selzer—whose writings dramatize complex interactions between doctors and patients. As we shall see, their texts raise questions about the authority of the caregiver and of the patient; reflect generally on the “art” of doctoring and the call “to do no harm”; and challenge us to think critically about the (im)possibility of empathy and the always overdetermined clinical encounter. Class discussion will be informed throughout by psychoanalytic ideas about the memory, conscious and unconscious intention, evenly hovering attention, as well as the play of transference and counter-transference that might be said to animate any inter-subjective field. Assignments include two close readings of passages of your choice and a 4-5 page paper at the semester's end.

**ENGL 10     (LT) Introduction to Literary Study**

*Required for majors in Literatures in English*

Section 01     TR 12:30-2:30PM

Prof. S. Harshbarger

Section 02     MW 4:30-5:55PM

Prof. Keith Dallas

ENGL 010 involves the study and interpretation of literature at the college level. Through the reading of poems (by William Shakespeare, John Donne, Emily Dickinson, Robert Frost and T.S. Eliot), stories (by Charlotte Perkins Gilman, Stephen Crane, Joseph Conrad, Ernest Hemingway, and Albert Camus) and plays (by Tennessee Williams and Arthur Miller), this course will consider how a text is defined as “literature.” Class discussions will consider what (if anything) needs to be “brought” to a text in order to understand it. Does a reader need to know details about an author's life? What about historical, social or cultural context? Do authors or readers determine what a piece of literature means? Can a piece of literature have its “meaning” changed over the course of time? Throughout the semester, students will be required to write weekly one page “reactions” to the course's reading assignments as well as three short interpretive essays (4-6 pages).

**ENGL 20            Ways of Reading Literature (Formerly English 100)**

*Required for majors in Literatures in English*

Section A            MW 2:55-4:20PM

Prof. V. Pasupathi

This course explores the ways that readers approach and understand literary texts. Over the course of the semester, we will examine the aesthetic features and structural conventions typical of a variety of literary forms and genres while also exploring the multiple strategies of reading and critical practices associated with literary studies. Through the study of works that have elicited a wide variety of critical responses, the course will foster a sense of how methodology affects the evaluation and interpretation of texts. In addition to providing you with a general understanding of how methods of reading have developed and shifted in the discipline over time, the course will afford an opportunity to improve your own reading skills and sharpen your awareness of the assumptions that guide your practices as a reader. We will read poetry, drama, and novels that feature protagonists who are themselves readers trying to interpret the signs around them; they include, but are not limited to, a play by William Shakespeare, Lewis Carroll's *Alice's Adventures in Wonderland*, and Thomas Pynchon's *The Crying of Lot 49*, as well as secondary readings on these works and entries from The Bedford Glossary of Critical and Literary Terms. Major writing assignments for the class include a close reading paper (2 pp.); an analysis of a literary work's historical and cultural contexts (3-4pp.); a paper examining the ways your courses have taught you to read works of literature (4-5 pp.); as well as a longer final paper (8-10pp.), a literary analysis based on secondary research, and a careful reading of one of the course texts.

**ENGL 60            (LT) Constructing British Literature**

Satisfies Humanities Division Literature (LT) distribution requirement

Section 02            MF            11:15-12:40PM

Prof. J.S. Russell

“Why are we reading this?” For a hundred years and more, students have asked – or wanted to ask – this question of their English professors, and it’s a very good question. What makes this poem or play or novel literature – the question of canonicity – is at the heart of English 60, Constructing British Literature. The course will study works of literary entertainment written in Britain from the fourteenth to the seventeenth centuries, a period of social, political and religious upheavals that were captured and reflected in the books people liked to read. These writings “speak” to the conflicts of the times, to one another, and ultimately to later generations of readers. Taken together, they begin to shape, to construct, the abstract, imaginary thing we call British literature. Readings include selections from Old English literature and the *Canterbury Tales*, and works by Thomas More, Edmund Spenser, and John Donne.

**ENGL 70            (LT) Constructing American Literature**

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01            MW 2:55-4:20PM

Prof. J. Henton

This course is an introduction to American literature. While concentrating on literature from the sixteenth to the nineteenth century, the course's primary goal is to encourage students to think critically and theoretically about the definition of Americanness. The central idea of the course lies

with the word "constructing," so the course will challenge students to learn the broader historical trajectory and at the same time consider what has gone into the formation of the canon. Possible authors include Winthrop, Rowlandson, Bradstreet, Franklin, Poe, Melville, Alcott, Whitman, and Dickinson. The course will evaluate student reading and writing by way of class participation, essays, and examinations.

**ENGL 72            The American Experience in Context (formerly ENGL 52)**

Section 01            TR 12:45-2:10PM

Prof. A. Stambuk

In this course, we will read works of American Literature in different genres—fiction and drama—from 1865 to the present. We will encounter central characters whose lives have been shaped by the past. Stephen Crane, Kate Chopin, F. Scott Fitzgerald, Arthur Miller, Ernest Hemingway, Zora Neale Hurston, and Tennessee Williams explore the paralyzing impact that living in the past has on troubled protagonists. Course requirements include two essays, a final examination, and class participation.

**ENGL 73            American Killers, American Saints**

Section 01            MF 11:15-12:40PM

Prof. J. 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.

**ENGL 81            (LT) Western Literature I (Formerly ENGL 43)**

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01            TR 4:30-5:55PM

Prof. J. DiGaetani

English 81, the first half of the Western European survey, presents the literature of ancient Greece, ancient Rome, and medieval Europe. This course will analyze literature and culture covering hundreds of years of European civilization and discuss how this literature influenced contemporary American culture. Among the authors to be read are Homer, Sophocles, Aristophanes, Virgil, Horace, Dante, and Erasmus. The course will include a midterm exam, a final exam, a paper, and some essay-quizzes. Students will have a much better understanding of the Greek, Roman, and medieval worlds as a result of studying the literature in this course. Comparing and contrasting various recurrent ideas and

literary styles will enable the student to connect the classical and medieval worlds to contemporary life.

**ENGL 102      Grammar for Writers**

Section 01      MW 12:50-2:15PM

Prof. C. 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.

**ENGL 107      (LT) Canterbury Tales**

Satisfies Humanities Division Literature (LT) distribution requirement  
Satisfies Pre-1800 (pre-1900) or Major Author requirement for majors

Section 01      MW 9:05-10:30AM

Prof. J. S. Russell

Reading Chaucer's *Canterbury Tales* is one of the unforgettable experiences in a college career. The long poem—cast as a storytelling contest among a group of religious travelers between London and Canterbury—is arguably the greatest poem in English. It is rich, diverse, funny, vulgar, mysterious, and inspiring: it is the human experience. Is it hard? No: it's very hard, but ask the students who've taken English 107 and they'll tell you it's worth the time. At the beginning of the term you'll be taught how to read 14th-century English—it's not as hard as it looks—and, after an introductory examination of two of Chaucer's earlier poems, we'll work our way through most of the *Canterbury Tales*.

There are three assigned 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.

Motivated students in any major are welcome in English 107, but the class is designed for British and American literature majors.

**ENGL 114      Fairy Tales in English & American Literature**

Section 01      TR 11:10-12:35PM

Prof. I. Alter

According to the novelist and critic A.S. Byatt, "The literary fairy tale is a wonderful, versatile hybrid form, which draws on primitive apprehensions and narrative motifs, and then uses them to think consciously about human beings and the world." This class will consider how some of the most imaginative authors writing in English have adapted, incorporated, or subverted the classic fairy tale

tradition. We will consider how oral and literate converge to create a hybrid form in the classic tales; how stories from different traditions reinforce or challenge gender stereotypes; and how modern authors adapt traditional themes of family, identity, reward, and punishment to tell stories relevant to modern English and American culture.

**ENGL 115 (LT) Shakespeare: Early Plays**

Satisfies Humanities Division Literature (LT) distribution requirement  
Satisfies Pre-1800 (pre-1900) or Major Author requirement for majors  
Approved for a Permanent Honors Option

Section 01 MW 12:50-2:15PM

Prof. V. Pasupathi

Section 02 MW 4:30-5:55PM

Prof. V. Pasupathi

In this course, we will study works that 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. Additionally, the course will discuss Shakespeare's works in light of their publication history, examining textual variants, sixteenth-century reading practices and the complexity of the process of producing early modern books. Our reading list will include selected sonnets, *Venus and Adonis*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *1 Henry IV*, and *Hamlet*. Students in the class will take a midterm and a final exam; they will also complete a semester-long project, a Commonplace Book, which allows them to demonstrate their understanding of Shakespeare's verse and prose forms as well as track their progress and interests as strong close readers.

Section F9 TR 11:10-12:35PM

Prof. M. 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 *1 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.

**ENGL 116 Shakespeare's Later Plays**

Satisfies Pre-1800 (pre-1900) or Major Author requirement for majors  
Approved for a Permanent Honors Option

Section 01 TR 11:10-12:35PM

Prof. B. Nass

In this course we will explore works that Shakespeare created in the last half of his remarkable career as a playwright not only for the Jacobean stage but also, as Ben Jonson wrote, "for all time." We will discuss, among other critical approaches, the historical, political, and cultural backgrounds to the plays, and we will consider both their performance history and selected productions of them. Readings



include *Measure for Measure*, *Othello*, *King Lear*, *The Winter's Tale*, and *The Tempest*. Requirements will include two essays, a midterm, and a final examination.

**ENGL 121 (LT) The Novel before 1900**

Satisfies Pre-1900 requirement for majors

Section A TR 6:30-7:55PM

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*.

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

Section A MW 4:30-5:55PM

Prof. L. Zimmerman

This course examines how some American novels in the first half of this century both embody and call into question a certain conception of selfhood as unconditioned by history, society, nature--any “other.” We briefly establish this conception by looking at some nineteenth-century essays by Emerson and de Tocqueville, and establish, too, at the start, some bases for a critique of the conception, both in feminist and psychoanalytical thinking. Having established these general notions, we explore how a series of novels interrogates the concept of the self, through plot, character, and narrative structure. Throughout, we’ll try to keep in view what our novels tell us about our culture--and thus about our times (the growing power of various fundamentalisms, for example) and ourselves (however those come to be defined). The list of texts will be drawn from the following (we won't read all of them): Kate Chopin's *The Awakening*, Edith Wharton's *The House of Mirth*, F. Scott Fitzgerald's *The Great Gatsby*, Ralph Ellison's *Invisible Man*, Ernest Hemingway's *The Sun Also Rises*, Zora Neale Hurston's *Their Eyes Were Watching God*, and William Faulkner's *The Sound and the Fury*. Show and Tell is required. *Prerequisite: WSC 001*.

Section 01 MW 9:05-10:30AM

Prof. J. Henton

In this course students will study short fiction and novels from the first half of the twentieth century. Some broad themes in this course are the impact of economic and technological change, urbanization and immigration, race as a continuing crisis, and changes in gender roles and sexuality. Students will be expected to understand these frameworks in conjunction with the uses of new aesthetics and literary techniques. The course will likely make use of films to round out our understanding of this period. This course will evaluate student reading and comprehension by way of essays, quizzes, and exams.

Section 02 TR 11:10-12:35PM

Prof. A. Stambuk

This course examines the often radically and formal innovative experiments in American fiction produced from 1900-1950. We will structure our study around a discussion of the meaning of “modernism” and the context in which this meaning was established during the early decades of the twentieth century in poetry and the visual arts. After we arrive at an understanding of modernism and

its expression in other genres and media, we will read works by Gertrude Stein, Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, Jean Toomer, Nora Zeale Hurston, Willa Cather, Nella Larsen, and Ralph Ellison, and place them in conversation with one another and within broader dialogues about world war, expatriation and creativity, the jazz age, consumer culture, and the politics of race and gender. Requirements will include a midterm exam, two papers, a final exam, and class participation.

**ENGL 150      Native American Literature**

Section 01      TR 12:45-2:10PM

Prof. I. Alter

This course will examine the development of the Native American literary tradition, exploring the relationship between older forms shaped by an oral culture (oratory, chants, and tribal mythologies) and their contemporary adaptations in the work of such novelists as James Welch, N. Scott Momaday, and Louise Erdrich and such poets as Paula Gunn Allen, Carter Revard, and Linda Hogan. There will be three papers and a final examination.

**ENGL 153      The Romantic Age**

Section 01      MW 2:55-4:20PM

Prof. L. Zimmerman

Over the last 200 years, human industrial activity has profoundly changed the planetary conditions under which “civilization” developed—and we continue to produce such change. Will the planetary climate system continue to be able to support such “civilization” in the not-too-distant future? Exploring what’s at stake in that question, this course examines the roots of our dominant worldview in the “Enlightenment” (the “Age of Reason”), mostly through studying the resistance to aspects of that worldview first articulated by the Romantics. Reading the Romantic poets (especially Blake, Wordsworth, and Keats) and Mary Shelley’s *Frankenstein*, we’ll examine texts that interrogate some of the basic premises (about “nature,” the “self,” “imagination,” “reason,” and “education”) of how we’ve come to understand the world and of why we’ve come to threaten its capacity to support “civilized” human life.

**ENGL 155      (LT) Childhood & Adolescence in Literature**

Section 01      TR 12:45-2:10PM

Prof. I. Fizer

We will examine representations of the child and young adult in British literature to consider how shifting notions of innocence, corruption, precociousness, and maturation revise, complement, and illuminate our contemporary understanding of the transition from childhood to adulthood. Topics will include: the invention of modern childhood in the eighteenth century; the child as a legal property of its parents versus the child as an independent actor; social movements that called for the emancipation of children from legal bondage; the idealization and the demonization of children and young adults; the child’s perspective as a medium of social critique; and the contrasting narrative arcs of female and male child-protagonists. Our readings will be comprised of novels, poems, and short stories, that may include, among others, William Blake's Songs of Innocence and Experience; Mary Shelley's

Frankenstein; Christina Rossetti's "Goblin Market"; Emily Bronte's Wuthering Heights; and Lewis Carroll's Alice's Adventures in Wonderland.

Course requirements: weekly reading responses; active class participation; two papers; and two exams.

**ENGL 163 (LT) Contemporary Irish/American Literature & Culture**

Section 01 TR 12:45-2:10PM

Prof. P. Navarra

This is an interdisciplinary course which surveys contemporary Irish American literature, music and film in four distinct units: The History of the Irish in America, The Old World Stories in Irish America, New World Stories in Irish America, and How Being Irish Became (Mad) Cool. We will examine the breadth of Irish American identity from the Westies to JFK, and from F. Scott Fitzgerald to the Dropkick Murphys and Black 47. Works by McDermott, Kirwan, Kennedy will be considered, along with contemporary film and scholarship. Our aim will be to establish an understanding of diaspora and Irish American culture, engaging in a relatively new field of study in which connections can be made between Woodside and Hollywood, the Rockaways and Rock 'n Roll.

**ENGL 171 History of The Book**

Section 01 TR 4:30-5:55PM

Prof. A. Sills

This course is intended to introduce students to the history of the book and the emergence of print culture in Europe and America from roughly the mid-fifteenth to the twentieth century. We will examine, among other topics, the technologies of print and book production, the economics of the book trade and the marketing of books, the increased emphasis on reading, writing, and literacy and their impact on society, the role of libraries and archives in the dissemination of the book and book learning, and the development of modern editorial practices and methods. To better understand these issues, we will read and discuss texts that examine the history of the book and the rise of print culture from a variety of theoretical and methodological perspectives. In addition to these works, we will also look at the ways in which various literary texts from the period addressed and responded to these changes in the production, distribution, and consumption of books, as well as shaped and influenced the development of print culture in the West. We will read, among other works, Lucretius' *De rerum natura*, William Shakespeare's *The Tempest*, Mary Rowlandson's *The Sovereignty and Goodness of God*, Samuel Richardson's *Pamela*, and Herman Melville's *Typee*.

**ENGL 172 Book Editing I**

Section A W 6:30-9:20PM

Prof. B. Heinsen

A 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 mechanical and substantive editing). The basics of mechanical editing (copyediting and proofreading) and the use of computers in editing will also be covered. To impart a working understanding of the editor's role in publishing, from acquisition to publication, the 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.

*Prerequisite: ENGL 102, Grammar, is strongly recommended. Students are required to take ENGL 172 first, before taking ENGL 173, Book Editing II, which is offered each spring.*

**ENGL 179A      Book Design, Desktop Publishing, and Book Production**

Section A      T 6:30-9:20PM

Prof. J. 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.

**ENGL 187      (LT) Modern British Literature**

Section 01      TR 2:20-3:45PM

Prof. P. Smith

ENGL 187 is a survey course covering a vital and essential (but often neglected) period of British literature. In this course, we will examine the phenomenon of Modernism, an era of prodigious artistic output—not only in literature but in other arts as well—that comprises the first half of the twentieth century. When British Modernism began and ended is still a matter of conjecture among scholars. Modernism was at its height in Britain during the decades between the First and Second World Wars. While some would argue for an extended period beginning in the 1890s with such figures as Thomas Hardy, Gerard Manley Hopkins, Oscar Wilde, and the various “Decadent” writers and continued until the 1960s or beyond, this course will focus on the central years of Modernism, from the death of Queen Victoria (1902) to the beginning of the Second World War in Europe (1938) and on such major Modernist authors as George Bernard Shaw, William Butler Yeats, E. M. Forster, Virginia Woolf, James Joyce, T. S. Eliot, and Elizabeth Bowen.

**ENGL 191A      (LT) Science Fiction**

Section 01      MW 12:50-2:15PM

Prof. J. S. Russell

ENGL 191A is a first course in science fiction designed for interested students of all majors. Its focus is on liminality, our response to what is new, paradigm-shifting, dislocating. Readings include classics by Bradbury, Asimov and Clark as well as experimental works and writings by women. There are two short papers, a somewhat longer final paper, a midterm and final examination. Liberal rewrite policy on papers.

**ENGL 194      Junior/Senior Seminar**

Section 01      MW 5:30-6:55PM

Prof. S. Sawhney

Check with an English Department adviser for the latest information on this class.

**ENGL 198C      (LT) Virginia Woolf & E.M. Forster**

Section 01      TR 4:30-5:55PM

Prof. P. Smith

In this course we will explore the works of the two most important authors of the Bloomsbury Group, a loosely organized community of writers and artists that flourished in the Bloomsbury neighborhood of London from the early 20th century through the 1930s. Woolf and Forster were noted for their humanistic vision and their break from the Victorian past. They both rejected the sexual and gender stereotypes and social standards of previous generations of British novelists. Woolf, moreover, departed from previous fictional techniques by developing the stream of consciousness technique, replicating the processes of the human mind. The works of both artists have retained appeal to subsequent generations of readers, and we will examine these works for their social statements that speak to us a century later.

**ENGL 198D      (LT) British Gothic & Modern Horror**

Section 01      TR 11:10am -12:35pm

Prof. I. Fizer

Why is it pleasurable to read fiction that provokes sensations of fear and dread? Do confrontations between the living and the living dead—such as ghosts, speaking skulls, and corpses arisen from the grave—purify the world of evil or leave an irreparable experience of trauma? Therefore, can fiction that intends to heighten fear assert a critique of political oppression and tyranny, or does it channel and pacify cultural anxieties? And why does the passion of romantic love emerge within an atmosphere of overwhelming loss?

Horace Walpole's *The Castle of Otranto*, published in 1764, inspired questions like these and the literary phenomenon that came to be known as gothic fiction. In turn, British gothic fiction would prove to be enduring and adaptable to settings that stray far beyond the archetypal English castle and dungeon. Therefore, as we discuss literary texts such as *The Castle of Otranto*, Jane Austen's satiric gothic novel, *Northanger Abbey*, John Polidori's "The Vampyre", and Mary Shelley's *Frankenstein*, we will also analyze selected works of twentieth-century and contemporary fiction that re-imagine or re-animate the eighteenth-century origins of the gothic genre. Such works may include Daphne du Maurier's "Don't Look Now" and Neil Gaiman's *Coraline*, among others. We will also screen and discuss selected films, such as "The Shining," "Black Swan," "Stoker," and "Gone Girl," that translate gothic tropes into a visual medium. Course requirements: two exams; weekly reading responses; and a course paper.

## Creative Writing Courses

### **CRWR 133 (CP) General Creative Writing Workshop**

Approved for a Permanent Honors Option

Section 01	MW 10:10-11:05AM, F Online	Pioreck
Section 02	M 11:15am-12:40pm, F Online	Pioreck
Section 03	MW 2:55-4:20PM	Kaplan
Section 04	TR 11:10-12:35PM	McMasters
Section 05	MW 12:50-2:15PM	Pioreck

Note: Sections 01& 02 are hybrid courses, offered partly on campus and partly online.

Develop and sharpen writing skill in various forms of creative writing. Students' work is read aloud and the techniques employed in celebrated works of literature are studied and analyzed. *Prerequisite: WSC 1.*

### **CRWR 134 Poetry Writing**

*Prerequisite: CRWR 133 or instructor's permission*

Section 01	MW 12:50-2:45PM	Prof. J. Kaplan
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CRWR 134 is an introductory poetry workshop to help the developing poet sharpen the powers of poetic expression. Students will be encouraged to experiment with image, voice, rhythm, rhetoric, and tone, and to explore a variety of traditional forms, such as the sonnet, villanelle, and sestina, as well as modern experimental forms and free verse. Equal emphasis falls on the student's production of short critical essays, which logically organize and persuasively present responses to modern and contemporary poems from a close reading. In addition to working on a new poem every week or so, each student will give an oral presentation on a poetry collection by a contemporary poet writing in English. *Prerequisites: WSC 1 & CRWR 133 or permission of instructor.*

### **CRWR 135 Prose Writing**

*Prerequisite: CRWR 133 or instructor's permission*

Section 01	TR 2:20-3:45PM	Prof. P. Zimmerman
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This workshop will help developing fiction writers sharpen their powers of expression. We will consider what gives a short story its resonance, and how can we develop this quality in our own writing, as we examine both published stories and, especially, student work. The course will emphasize issues of craft including structure, characterization, point of view, setting, tone, and dialogue. The question of what constitutes vivid, engaging prose will remain at the forefront of our discussions. *Prerequisites: WSC 1 & CRWR 133 or permission of instructor.*

**CRWR 137 (CP)****Introductory Playwriting**

*Prerequisite: CRWR 133 or instructor's permission*

Section A TR 4:30-5:55PM

Prof. P. Zimmerman

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

*Prerequisites: WSC 1 & CRWR 133 or permission of instructor.*

**CRWR 185H The Poet's Toolbox**

*Prerequisite: CRWR 133 and CRWR 134 or instructor's permission*

Section 01 MW 2:55-4:20PM

Prof. P. Levin

What gives vitality and character to a line, to a stanza, to the overall shape and movement of a poem? In this course we study—and put into practice—patterns of rhythm, syntax, and meaning. Students will grow familiar with a wide range of tools in the poet's toolbox. We experiment with ways of structuring a stanza, such as the couplet, the tercet, and the quatrain; various rhyme schemes and their spectrum of effects; and an array of forms imported from other literary traditions, such as the pantoum, the sestina, the haiku, the ghazal, and the sonnet. We consider different kinds of meter intrinsic to English and discern recurrent qualities found in free verse. We deploy some of the rhetorical strategies that have empowered writers from ancient times to the present. And we discover how choosing to write a certain type of poem—whether a dream vision or a blues song, an ode or an elegy, a ballad or a verse letter, a dramatic monologue or a love lyric—elicits in each of us a new mode of expression, a new manner of speaking.

Students will develop a working knowledge of the poet's craft by directly engaging in the process of listening to / feeling / comprehending how a particular arrangement of syllables creates a singular experience. Throughout the semester, we read a selection of poems exemplifying stylistic possibilities. Most importantly, members of this workshop will compose, recite, and revise poems that make us hear what we see and see what we hear.

*Prerequisite: CRWR134 or permission from the instructor*

**CRWR 185I Boundaries of Fiction**

*Prerequisite: CRWR 133 and CRWR 135 or instructor's permission*

Section 01 MW 4:30-5:55PM

Prof. V. Luiselli

This course is aimed at exploring the craft of fiction through discussions on craft in other creative disciplines. We will be looking at material, both primary and critical, from architecture, dance, painting, film, photography, music, and conceptual art, exploring their connections with our own work

as fiction writers. While discussing the multidisciplinary material in this course we will be re-thinking and practicing elements of craft such as plot, dialogue, description and time.

A series of brief prompt-based exercises and short, informal responses will form the backbone of our workshop. Students will choose one of these to develop a final submission of approximately 15-20 pages. They will also turn in a final portfolio including all previous submissions and assignments, with a prologue reflecting on their work and progress throughout the semester.

Attendance, punctuality and active class participation are essential.

**CRWR 191F All About Character**

*Prerequisite: CRWR 133 and CRWR 135 or instructor's permission*

Section 01 MW 2:55-4:20PM

Prof. M. McPhee

“Character is destiny.” Heraclitus

A creative writing workshop focused on the creation of psychologically complex characters. Storytelling is all about characters, how they act and behave. In this class we will examine closely round and flat, major and minor characters to learn how to develop them so that they, their desires and wants, bring the stories to life. We will look at examples from literature as well as from the students' own writings to explore the ways in which the psyche is developed and revealed in fiction. English majors concentrating in literature and publishing as well as advanced students from other departments are welcome with the permission of the instructor.

“There are only two or three human stories, and they go on repeating themselves as fiercely as if they had never happened.” Willa Cather



## Internships

In recent semesters, English students have completed internships with:

Oxford University Press	STS Online Marketing	Hearst Corporation
Scholastic	Spanfeller Media Group	Penn Mutual
Penguin Group	Big Picture Media	Discovery Girls Inc.
O Magazine	Marvel Enterprises	City of Glen Cove
Esquire Magazine	Don Buchwald Associates	HERSTORY
Samuel French		

For more information about undertaking internships, contact:

- Dr Rustici in the English Department
- The Off-Campus Education Office at 516-463-5823

### **ENGL 191 Internship**

Semester Hours: 1-6

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English majors and minors are encouraged to find, in not-for-profit groups as well as in for-profit organizations, internships in which they will apply skills learned in their English major or minor to work outside the academic setting.

Prerequisite(s)/Course Notes:

WSC 001 and prior approval by the department chairperson. A minimum GPA of at least 3.0 is required for student eligibility for participation in internship courses. A preliminary interview will be held with the student and the department chairperson or the faculty internship director to establish the nature of the academic work associated with on-site work of the internship. There will be a minimum of three meetings (one at the beginning of the internship, one around mid-term, and one at the end of the work experience). A minimum of 28 hours of on-site work per semester hour is required, accompanied by a minimum of 10 hours of academic work per semester hour—for example, reading, research, and a term paper or final project, to be determined by faculty adviser in conjunction with student. Final grade will be based on both academic and on-site performance. An on-site evaluation of “poor” will result in a final grade no higher than C. May be repeated for up to 6 s.h.; only 3 s.h. of ENGL 191 may be applied toward the minor in English ; 6 s.h. may be applied toward the major in English. May not be taken on Pass/D+/D/Fail basis.

## Departmental Honors

In recent semesters, literature students have completed Honors Essays concerning topics such as:

- Trauma and Gender Instability in *The Sun Also Rises* and *Middlesex*
- A Critical History of the Wife of Bath
- Family Madness in *The Spanish Tragedy* and *Hamlet*
- Piracy in Early Modern Drama
- Historical Narratives by Karl Marx, David Graeber , and Ayn Rand
- Fairy Tales and Evolutionary Psychology

Creative Writing students have undertaken honors projects in poetry, the novel, short stories, and science fiction.

Talk to your professors about developing your intellectual or creative interests into honors projects, so that you can graduate with departmental honors.

### **ENGL 199 Honors Essay**

Semester Hours: 3

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Writing of a substantial essay in the field of English or American literature.

Prerequisite(s)/Course Notes:

Open only to senior English majors who are eligible for departmental honors and who secure, before registration, the written permission of the instructor who will supervise the essay.

### **CRWR 199 Honors Project**

Semester Hours: 3

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Consists of a substantial project in the field of creative writing.

Prerequisite(s)/Course Notes:

Open only to senior English and creative writing majors who are eligible for departmental honors and who secure, before registration, the written permission of the instructor who will supervise the essay. Open only to students who have fulfilled the Writing Proficiency Exam requirement. (Formerly ENGL 199; *Honors Essay*.)

## Major Concentrations and Minors: Checklists

# Concentration in Literatures in English

### Literary Analysis (6 credits)

- ENGL 010 - (LT) Introduction to Literary Study *and*
- ENGL 020 - Ways of Reading Literature

### Constructing Literature (9 credits)

- ENGL 060 - (LT) Constructing British Literature *and*
- ENGL 070 - (LT) Constructing American Literature *and*
- ENGL 080 - (LT) Constructing Global Anglophone Literature

### Focused 100-level Electives (9 credits)

- ENGL \_\_\_\_\_ *pre-1800 elective and*
- ENGL \_\_\_\_\_ *pre-1800 elective and*
- ENGL \_\_\_\_\_ *pre-1900 elective*

### General 100-Level Electives (12 credits)

- ENGL \_\_\_\_\_
- ENGL \_\_\_\_\_
- ENGL \_\_\_\_\_
- ENGL \_\_\_\_\_

*6 credits (two courses) from this category may be fulfilled from CLL, LING, or DRAM 173, 174, 175 or 176.*

### Junior-Senior Seminar (3 credits)

- ENGL 194 – Junior Senior Seminar

# Concentration in Creative Writing and Literature

## Basic Workshops (12 credits)

- CRWR 133 - (CP) General Creative Writing Workshop *and*
- CRWR 134 - Poetry Writing 1 *and*
- CRWR 173 – Prose Writing 2 *and*
- CRWR 137 - (CP) Introductory Playwriting

## Advanced Workshops (6 credits)

*Classes fulfilling this requirement are CRWR 180 – 199*

- CRWR \_\_\_\_\_ *and*
- CRWR \_\_\_\_\_

## Foundations (6 credits)

*3 credits chosen from*

- ENGL 60 – Constructing British Literature *or*
- ENGL 61 – English Literature *or*
- ENGL 70 – Constructing American Literature *or*
- ENGL 71 – American Literary Identity *or*
- ENGL 81 – Western Literature 1 *or*
- ENGL 82 – Western Literature 2 *or*
- ENGL 83 – Source Studies

*and 3 credits chosen from*

- ENGL 081 - Western Literature 1 *or*
- ENGL 083 – Source Studies

## Major Author (3 credits)

*Classes fulfilling this requirement are ENGL 107, 115, 116, 119, 127 and others with approval of advisor*

- ENGL \_\_\_\_\_

## Electives (18 credits)

*12 credits: classes fulfilling this requirement are ENGL classes in literature*

- ENGL \_\_\_\_\_
- ENGL \_\_\_\_\_
- ENGL \_\_\_\_\_
- ENGL \_\_\_\_\_

*6 credits: classes fulfilling this requirement are any 100-level ENGL or CRWR class, DRAM 173, 174, 175, 176; AMST 145, 146. Additionally, certain LING, LIT and CLL classes will fulfill this requirement with approval of advisor.*

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# Concentration in Publishing Studies and Literature

## Foundations (6 credits)

- ENGL 060 - (LT) Constructing British Literature *or*
- ENGL 083 - Source Studies *or*
- ENGL 193 - Classical Influences on Modern Literature

*and*

- ENGL 081 - Western Literature 1 *or*
- ENGL 082 - Western Literature 2

## Publishing Fundamentals (15 credits)

- ENGL 102 - Grammar for Writers *and*
- ENGL 172 - Book Editing 1 *and*
- ENGL 173 - Book Editing 2 *and*
- ENGL 174 - Book Promotion
- ENGL 179A - Book Design, Desktop Publishing and Production

## History, Theory and Practice (6 credits)

- ENGL 170 - Theory and Practice of Publishing *and*
- ENGL 171 - History of the Book

## 100-level Literature Electives (9 credits)

- ENGL \_\_\_\_\_ *and*
- ENGL \_\_\_\_\_ *and*
- ENGL \_\_\_\_\_

## Literature or Creative Writing Elective (3 credits)

- ENGL \_\_\_\_\_ *or*
- CRWR \_\_\_\_\_

# Concentration in Children's and Young Adult Literature

## Literary Analysis (6 credits)

- ENGL 010 - (LT) Introduction to Literary Study *and*
- ENGL 020 - Ways of Reading Literature

## Constructing Literature (3 credits)

- ENGL 060 - (LT) Constructing British Literature *or*  
ENGL 070 - (LT) Constructing American Literature *or*  
ENGL 080 - (LT) Constructing Global Anglophone Literature

## Creative Writing (3 credits)

- CRWR 133 - (CP) General Creative Writing *or*  
CRWR 134 - Poetry Writing (3-4 credits) *or*  
CRWR 135 - Prose Writing (3-4 credits) *or*  
CRWR 136B - Children's Fiction Writing

## Publishing Studies (3 credits)

- ENGL 175 - Editing Children's Books

## Literature, Childhood, and Adolescence (3 credits)

- ENGL 155 - (LT) Childhood and Adolescence in Literature *or*
- ENGL 114 - Fairy Tales in English and American Literature

## Psychological and Educational Context (6 credits)

- SED 164 - Young Adult Literature  
*and either*  
CMHP 133 - Educational Psychology *or*
- PSY 153 - Child Development  
*Note: PSY 001 or 001A are prerequisites for PSY 153 and CMHP 133*

## Electives (15 credits)

- 15 credits chosen from CRWR or ENGL taken under advisement. In particular,*
- students are strongly encouraged to take the following:*
- ENGL 081 - Western Literature, ENGL 083 - Source Studies, and/or ENGL 153 - The Romantic Age
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- One of the following courses from outside the English Department may be substituted to satisfy 3 of the 15 elective credits:*

CMHP 113 - Educational Psychology  
CT 102 - Development and Learning in Childhood and Adolescence  
LYST 101 - Literacy for Middle/High School Teachers  
PSY 153 - Child Development  
PSY 054 - Adolescent Psychology  
SEC 102 - Adolescent Development and Learning

# Minor in English

## I. At least 6 credits from 100-level English Literature (ENGL) or Creatiuvce Writing (CRWR) courses

- ENGL \_\_\_\_\_     CRWR \_\_\_\_\_  
 ENGL \_\_\_\_\_     CRWR \_\_\_\_\_

## II. 12 additional credits that may include

*100-level ENGL or CRWR courses*

- ENGL \_\_\_\_\_     CRWR \_\_\_\_\_  
 ENGL \_\_\_\_\_     CRWR \_\_\_\_\_  
 ENGL \_\_\_\_\_     CRWR \_\_\_\_\_  
 ENGL \_\_\_\_\_     CRWR \_\_\_\_\_

*no more than 6 credits from 60-80-level ENGL courses*

- ENGL \_\_\_\_\_     CRWR \_\_\_\_\_

*no more than 6 credits chosen from*

- |                                |                                   |                                   |                                   |                                   |
|--------------------------------|-----------------------------------|-----------------------------------|-----------------------------------|-----------------------------------|
| <i>Drama:</i>                  | <input type="checkbox"/> DRAM 173 | <input type="checkbox"/> DRAM 174 | <input type="checkbox"/> DRAM 175 | <input type="checkbox"/> DRAM 176 |
| <i>Comparative Literature:</i> | <input type="checkbox"/> CLL 191  | <input type="checkbox"/> CLL 195  | <input type="checkbox"/> CLL 159  |                                   |
| <i>American Studies</i>        | <input type="checkbox"/> AMST 145 | <input type="checkbox"/> AMST 146 |                                   |                                   |
| <i>Culture and Expression</i>  | <input type="checkbox"/> HUHC 13  | <input type="checkbox"/> DRAM 173 |                                   |                                   |

Note: 60-80-level ENGL courses and courses outside the English department are not requirements for the minor. The minor may be completed exclusively with 100-level ENGL and CRWR courses.

# Minor in Creative Writing

*The minor in Creative Writing consists of 18 credits in CRWR and ENGL courses. There is considerable flexibility in the program; read the requirements below carefully to understand all of your curricular options.*

## **I. The General Creative Writing Workshop (3 credits)**

- CRWR 133 - (CP) General Creative Writing Workshop

## **II. 100-level ENGL Literature (3 credits)**

*Classes fulfilling this requirement are 100-level ENGL courses except ENGL 101-103 and 170-179A.*

- ENGL \_\_\_\_\_

## **III. Medium-specific Workshops (minimum of 3 credits)**

*At least three credits chosen from*

- CRWR 134 - Poetry Writing
- CRWR 135 - Prose Writing
- CRWR 137 – (CP) Introductory Playwriting

## **IV. Advanced Workshops (minimum of 6 credits)**

*Classes fulfilling this requirement are numbered CRWR 180-199.*

*3 of these 6 credits may be satisfied by RTVF 034, Foundations of Television Writing; RTVF 110, Introduction to Screenwriting; or RTVF 118, Advanced Screenwriting.*

- CRWR \_\_\_\_\_
- CRWR \_\_\_\_\_
- \_\_\_\_\_ \_\_\_\_\_

Note on sequencing: CRWR 133 is a prerequisite for every other CRWR course. Medium-specific workshops are prerequisites for advanced workshops in that medium; *i.e.*, CRWR 134 is a prerequisite for all advanced prose workshops; CRWR 135 is a prerequisite for all advanced workshops in poetry, etc.



# Fall 2016 Courses

94275	ENGL 008E	1	DOCTOR STORIES	M	05:15 pm-06:15	35	BRESL 0111	S Zimmerman
92576	ENGL 10	2	(LT) INTRO TO LITERARY STUDY	MW	04:30 pm-05:55	37	BRESL 0012	Dallas
93371	ENGL 10	F1	(LT) INTRO TO LITERARY STUDY	TR	12:30 pm-02:30	25	MEML 0010A	Harshbarger
94581	ENGL 10	MS	(LT) INTRO TO LITERARY STUDY	MW	08:00 am-10:00	37	BRESL 0029	Fichtelberg
92874	ENGL 014F	1	(LT) BLACKNESS IN SCI FI	MW	12:50 pm-02:45	19	NETH 0015	Henton
91681	ENGL 014F	2	(LT) SHAKESPEARE MARLOWE & KYD	TR	09:35 am-11:00	19	BROWR 0104	Nass
92875	ENGL 014F	3	(LT) MANHATTAN & ART MYTH MKNG	TR	02:15 pm-04:10	19	MASON 0022	Uruburu
92873	ENGL 014F	A	(LT) POWERS OF DARKNESS	TR	04:30 pm-05:55	19	GALWG 0014	Fizer
92876	ENGL 20	A	WAYS OF READING LIT	MW	02:55 pm-04:20	15	MASON 0022	Pasupathi
92577	ENGL 60	2	(LT) CONSTRUCTING BRITISH LIT	MF	11:15 am-12:40	37	BRESL 0203	Russell
92578	ENGL 70	1	(LT) CONSTRUCTING AMERICAN LIT	MW	02:55 pm-04:20	37	BROWR 0204	Henton
94266	ENGL 72	1	(LT) AMER EXP IN CNTXT	TR	12:45 pm-02:10	37	GALWG 0242	Stambuk
93557	ENGL 73	1	(LT) AMER KILLERS, AMER SAINTS	MF	11:15 am-12:40	37	BRESL 0028	Fichtelberg
91453	ENGL 102	1	GRAMMAR FOR WRITERS	MW	12:50 pm-02:15	15	GALWG 0242	Porr
93379	ENGL 107	1	(LT) CANTERBURY TALES	MW	09:05 am-10:30	37	MEML 0010B	Russell
94267	ENGL 114	1	FAIRY TALES IN ENGL & AMER LIT	TR	11:10 am-12:35	37	GALWG 0242	Alter
90387	ENGL 115	1	(LT) SHAKSPR-EARLY PLAYS	MW	12:50 pm-02:15	37	BRESL 0203	Pasupathi
90971	ENGL 115	2	(LT) SHAKSPR-EARLY PLAYS	MW	04:30 pm-05:55	37	BRESL 0203	Pasupathi
90566	ENGL 115	F9	(LT) SHAKSPR-EARLY PLAYS	TR	11:10 am-12:35	35	RSVLT 0213	McFeely
90705	ENGL 116	1	SHAKSPR-LATER PLAYS	TR	11:10 am-12:35	35	DAVSN 0011	Nass
91239	ENGL 121	A	(LT) THE NOVEL BEFORE 1900	TR	06:30 pm-07:55	37	GALWG 0242	Smith
92878	ENGL 145A	1	(LT) AMER FICTN 1900-1950	MW	09:05 am-10:30	37	BRESL 0028	Henton
91454	ENGL 145A	2	(LT) AMER FICTN 1900-1950	TR	11:10 am-12:35	32	BRESL 0018	Stambuk
92503	ENGL 145A	A	(LT) AMER FICTN 1900-1950	MW	04:30 pm-05:55	37	BROWR 0106	L Zimmerman
94268	ENGL 150	1	(CC) NATIVE AMERICAN LIT	TR	12:45 pm-02:10	37	RSVLT 0213	Alter
94269	ENGL 153	1	(LT) THE ROMANTIC AGE	MW	02:55 pm-04:20	37	GALWG 0242	L Zimmerman
93686	ENGL 155	1	(LT) CHLDHD & ADOLSCNCE IN LIT	TR	12:45 pm-02:10	37	BROWR 0101	Fizer
93381	ENGL 163	1	(LT)CONTEMP IRSH/AM LIT & CLTR	TR	12:45 pm-02:10	20	RSVLT 0106	Navarra
93558	ENGL 171	1	HIST-PUBLISHING-AMER	TR	04:30 pm-05:55	35	BROWR 0101	Sills
90523	ENGL 172	A	BOOK EDITING 1	W	06:30 pm-09:20	15	LIBRY 0231	Heinssen
90972	ENGL 179A	A	BOOK DESIGN, DESK PUB & PRODTN	T	06:30 pm-09:20	18	MCEWN 0216	Gannon



# Fall 2016 Courses

93384	ENGL 187	1	(LT) MODERN BRITISH LIT	TR	02:20 pm-03:45	37	GALWG 0242	Smith
92879	ENGL 191A	1	(LT) SCIENCE FICTION	MW	12:50 pm-02:15	37	RSVLT 0213	Russell
94270	ENGL 194	1	JUNIOR/SENIOR SEMINAR	MW	06:30 pm-07:55	19	GALWG 0013	Sawhney
94276	ENGL 198C	1	(LT) VIRGINIA WOOLF & EM FORSTR	TR	04:30 pm-05:55	37	MONR 0213	Smith
94277	ENGL 198D	1	(LT) BRIT GOTHIC & MDRN HORROR	TR	11:10 am-12:35	37	BRESL 0029	Fizer



94262	CRWR133	1	(CP) GENERAL CREATIVE WRITING	MW	09:05 am-10:30	21	BROWR 0204	Pioreck
93555	CRWR133	2	(CP) GENERAL CREATIVE WRITING	M	11:15 am-12:40	21	GALWG 0018	Pioreck
90888	CRWR133	3	(CP) GENERAL CREATIVE WRITING	MW	02:55 pm-04:20	21	GALWG 0017	Kaplan
90889	CRWR133	4	(CP) GENERAL CREATIVE WRITING	TR	11:10 am-12:35	21	BRESL 0020	McMasters
91113	CRWR133	5	(CP) GENERAL CREATIVE WRITING	MW	12:50 pm-02:15	21	DAVSN 0104	Pioreck
94534	CRWR133	6	(CP) GENERAL CREATIVE WRITING	TR	04:30 pm-05:55	21	BRESL 0216	TBA
91680	CRWR134	1	POETRY WRITING	MW	12:50 pm-02:45	21	GALWG 0013	Kaplan
93556	CRWR135	1	PROSE WRITING	TR	02:20 pm-03:45	21	BRESL 0019	P Zimmerman
91729	CRWR137	A	(CP) INTRODUCTORY PLAYWRITING	TR	04:30 pm-05:55	21	BRESL 0019	P Zimmerman
94580	CRWR184B	LS	SPECIAL STUDIES	MWRF	04:30 pm-06:30	21	LIBRY 0303A	Chilman
94272	CRWR185H	1	THE POET'S TOOLBOX	MW	02:55 pm-04:20	18	GALWG 0013	Levin
94273	CRWR185I	1	BOUNDARIES OF FICTION	MW	04:30 pm-05:55	18	GALWG 0013	Luiselli
94533	CRWR191F	1	ADV TPC: ALL ABOUT CHARACTER	MW	02:55 pm-04:20	18	BRESL 0202	McPhee
94263	CRWR240	A	POETRY WRITING	T	04:30 pm-06:20	15	MASON 0223	Roberts
91875	CRWR241	A	FICTION WRITING	W	04:30 pm-06:20	15	MASON 0223	McPhee
94264	CRWR242	A	PLAYWRITING	T	06:30 pm-08:20	15	MASON 0223	P Zimmerman
94265	CRWR243	A	CREATIVE NON-FICTION WRITING	R	04:30 pm-06:20	15	MASON 0223	McMasters
94532	CRWR293N	1	VOICE AND VISION	M	04:30 pm-06:20	15	GALWG 0016	Levin
94278	ENGL 293P	A	20TH CENTURY BRITISH FICTION	R	06:30 pm-08:20	15	GALWG 0013	Digaetani
94279	ENGL 293Q	B	PARADISE LOST (INTO) 21ST CENT	M	06:30 pm-08:20	15	GALWG 0014	Zimmerman

