

**2013**



*Herman Melville's Billy Budd in text and film*

## **A NOTE TO THE STUDENT**

**This book has been designed by our department to help you choose English courses. If you are an English major and do not yet have an adviser, please 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  
or HUHC 13, 14

### —Ways of Reading Literature (3 credits) —————

English 100

### —Major Author (3 credits) —————

English 107, 115, 116, or 119

### Pre-1800 100-Level Electives

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

### General 100-Level 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:

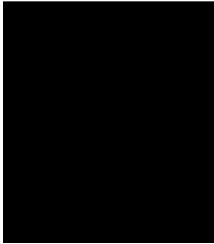
AMST 145, 146;

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

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## Foundations (6 credits)

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6 credits in one of the following pairs of courses:

English 40 and 41; or English 43 and 44; or HUHC 13, 14

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## Publishing Fundamentals (15 credits)

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English 102

English 172

English 173

English 174

English 179A

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## History, Theory, and Practice (6 credits)

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English 170 and 171

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## Literature Electives (9 credits)

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qualifying courses in this category are

limited to 100-level English or American

literature courses

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## General Electives (3 credits)

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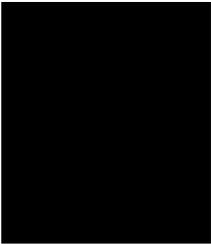
any 100-level English or American literature course

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## History (3 credits)

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3 credits of British or American history chosen under advisement



# Hofstra University Bachelor of Arts in Creative Writing and Literature

## — Basic Workshops (6 credits) —————

6 credits chosen from CRWR 133 (required), 134, 135, 137

## — Advanced Workshops (6 credits) prerequisite: Basic Workshops

qualifying courses include all Creative Writing courses,  
CRWR 180 through CRWR 199

## — Foundations (6 credits) —————

3 credits chosen from English 40, 41, or 43; or HUHC 13

3 credits chosen from English 40, 41, 42, 43, 44, 51 or 143; or HUHC 14

## — Major Author (3 credits) —————

English 107, 115, 116, or 119

## — General Electives (18 credits) —————

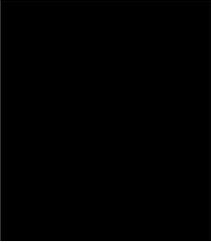
qualifying courses include all 100-level English courses

12 credits in literature, 3 credits 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 173, 174, 175, 176

## — History (3 credits) —————

3 credits of British or American history chosen under advisement



# Hofstra University

## Minor in English

Total of 18 Credits Needed in English

— At least 6 credits from 100-level English (ENGL) or Creative Writing (CRWR) courses

— 12 more credits that may include:

100-level English (ENGL) or Creative Writing (CRWR) courses (at least 6 credits)

No more than 6 credits from 40-50-level ENGL

No more than 6 credits chosen from the following:

- DRAM 173, 174, 175, 176
- CLL 191, 195, 199
- AMST 145, 146

**Note:** 40- and 50-level English courses and courses in AMST, CLL, and DRAM are not required for the minor; all 18 semester hours may be filled by 100-level English or Creative Writing courses.



Hofstra University

Minor in Creative Writing

Total of 18 Credits Needed in English & Creative Writing

— 12 credits chosen from the following:

CRWR 133

CRWR 134

CRWR 135

CRWR 137

CRWR Special Topics or advanced courses

— 6 credits in 100-level literature electives



Hofstra University

## Minor in Publishing Studies

Total of 18 Credits in the following courses:

- ENGL 170: Theory and Practice of Publishing
- ENGL 171: History of Publishing
- ENGL 172: Book Editing I
- ENGL 173: Book Editing II
- ENGL 174: Book Promotion
- ENGL 179A: Desktop Publishing

# Hofstra University Department of English

## Course Offerings for January and Spring 2013

### Introduction

This booklet contains descriptions of the undergraduate courses offered by the English Department for the January session and Spring 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 seniors may undertake honors projects, in the subjects of their choice, with a supervising faculty member and the permission of the chair. Advanced undergraduates with outstanding records may also take a graduate course, with the permission of the instructor and the chair.

If you are interested in the January program in London, please contact the program director, Dr. John DiGaetani (463-5466).

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.

### 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.

#### **Early Literature ("pre-1800") Requirement**

The following courses may be used to satisfy the pre-1800 requirement of the English and American Literature concentration: 105, 107, 110, 115, 116, 129, 130. Note: English 107, 115, and 116 may be used to satisfy either requirement #3 or requirement #4 of the English and American literature concentration as described in the Hofstra University Bulletin. They may not be used to satisfy both requirements.

### **100-level Elective Courses**

You will be able to use the 100-level literature courses in the English Department to satisfy the Additional Major Requirements category in the Creative Writing and Literature requirements. You should register for any 100-level literature course you wish. If necessary, your adviser can fill out forms making it possible for you to count the course in this category.

# 2013

## English 127 Shakespeare's Comedy

Satisfies pre-1800 requirement for English & American literature concentration

Satisfies pre-1900 requirement for Creative Writing & literature concentration

MTWRF

12:50-4:35

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 social conflicts are resolved 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” including *A Comedy of Errors*, *As You Like It*, *A Midsummer Night’s Dream*, and *Twelfth Night*....Oh, and they’re really funny!

## English 161DL How the Simpsons Saved American Literature

(This is a Distance Learning class)

Prof. 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*

## Hofstra in New York City

Hofstra in New York courses provide a unique opportunity for students to immerse themselves in the cultural opportunities of New York City. Each 3-week course will mix in-class discussion with visits to New York attractions, from museums and archives to theaters and restaurants.

### **English 184E Latino Culture in New York**

MTWR

11:50-3:00

Prof. Kozol

New York City has been formed and informed by people from all over Latin America who have settled here or come to share their artistic work. In this class, we will study Hispanic literature and other art forms—music, dance, visual arts, cinema, and cuisine—based in and around New York City. We will discuss how these literary and cultural forms represent the experience of being Latino/a in American society, and how New York becomes a site where immigrant and mainstream cultures meet, mix, merge, and transform one another. Students will discuss and write about the major debates in these works, including concerns about race, immigration, class, gender, bi-cultural challenges, nationalism, assimilation, and diaspora. We will also interrogate our own activities, asking ourselves, “What are the implications of reading culture through the lens of ethnic/national identity?” This class contains both an analytical and a creative component. In addition to standard college essays, students will be responsible in groups for their own original Latin-influenced artistic collaboration as well as a Latin meal. In addition, we will go on five trips in the city to see and taste different aesthetic creations of Hispanic New York.

## English 184U *Diamonds and Limelight*

MTWR

11:50-3:00

Prof. Pioreck

"...[W]e were all entertainers. And my job was to give the fans something to talk about each game."—Willie Mays

Broadcast and cable television, and professional league sports are major American economic and cultural forces. Baseball and vaudeville are the forerunners of these two industries. Baseball and vaudeville were born during the boom decade following the Civil War. Initially these leisure time entertainments competed for the time and money of men. Each benefitted from the railroad in its early establishing of nationwide appeal. The National League was founded in 1876. Wine rooms, the forerunners of vaudeville houses, existed in New York and Philadelphia by 1875.

Between 1880 and 1930 vaudeville dominated live entertainment. What baseball and vaudeville have in common is that they established twentieth-century popular culture among the melting pot of immigrants who were creating the urban America of the industrial age. In today's television, the offspring of baseball and vaudeville, the two forms are so joined as to be indistinguishable from one another.

Historian Jacques Barzun observed, "Whoever would understand the heart and mind of America had better learn baseball." *Diamonds and Limelight* explores the weave of baseball and vaudeville's ubiquitous presence in American life, from its influence on language and expression to its connection with the American persona and identity. Vaudeville, that uniquely American stage show consisting of mixed specialty acts, including songs, dances, comic skits, acrobatic performances, etc., stands as a metaphor for the blending of cultures that became American popular culture.

"Pizzazz, that's a show business word" – Gene Kelly

# London Program

**English 184G Contemporary British Theatre**

**English 250H Contemporary British Theatre** (graduate course)

Prof. DiGaetani

Students in this course read, study, discuss, and write about contemporary British theatre – that is British drama since World War II. Among the playwrights to be studied are Samuel Beckett, John Osborne, Tom Stoppard, Harold Pinter, David Hare, Alan Ayckbourn, Peter Shaffer, Michael Frayn, and Christopher Hampton. Since the course will be taught in London, classwork will be supplemented with performances of contemporary plays, along with the classics of world theatre (depending on what is being staged in London at the time). Classwork will be augmented with performances at the Royal National Theatre, the Royal Shakespeare Company, the West End and/or fringe performances and a backstage tour of the Royal National Theatre. The course will include four theatre performances. Optional theatre performances are available as well. The course will introduce students to the city of London as the literary and dramatic capital of the English-speaking world. The British Library will be used as a major resource for literary research.

# 2013

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

**DSST 002    Disability in Literature & Culture**

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

This is a course about disability. It is not about disabled people as a distinct population but about *disability* as a cultural category. We will consider bodies in terms of their *form* and *function*; in particular, we will focus on bodies that represent extremes, rather than norms, of development.

We will be concerned with what sorts of bodies are taken for “normal,” with how such norms are constructed, and with how and why “abnormal” or disabled bodies have traditionally been represented in literary texts. The overriding concerns of the course will be with how the body's shape and capacities have been assumed to determine character and fate and how physical and mental impairments have been used in literature to signify moral and psychological states. With more recent texts, we will be concerned with how representation may challenge conventional conceptions of “normality” and “disability.” The goal of the course, then, will be to explore disability as a cultural construct like race and gender.

The course will not attempt an exhaustive chronological survey, but to provide a sense of perspective on contemporary American culture, readings will be selected from various periods. We will also supplement literary texts with some nonliterary texts and documentary films about disabled people.

**English 040    Source Studies**

Satisfies Humanities Division Literature (LT) distribution requirement

Section 02                      MW    2:55-4:20                      Prof. S. Zimmerman

In this course, we shall study ancient Hebrew and Greek literatures in translation—literatures that have for centuries marked, shaped, and informed Western culture as well as the very canons of English and American literatures. From the Hebrew Bible (or Old Testament), we will read such works as Genesis, Exodus, and Judges; and from Greek literature, we will explore, in particular, the poetic forms of epic and tragedy. Our approach to these ancient Hebrew and Greek materials will be varied (historical, feminist, and literary), and our discussion will be widely ranging, but we shall focus especially on the literary treatments of national, racial, and cultural identity; the status and role of women (both familiar and foreign); the position of the outsider or wanderer; the common practice of dissembling; and the relationship between the human and the divine. In addition, we shall consider some of the problems and possibilities

attending translation and transmission; and, if we have world enough and time, we shall explore a modern or early modern poem that draws on and engages with some of the Greek and Hebrew materials our class will have studied. Class sessions will be organized around lecture and discussion, and participation will be strongly encouraged. Requirements include two papers and two exams.

**English 041                      English Literature I**

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

MWF 10:10-11:05

Prof. Russell

English 41 is the first half of Hofstra's one-year examination of the important works of British literature. The course begins with an extended look at the earliest English writing and focuses on the writings of the Middle Ages and the Renaissance, a period from roughly 1000-1600, or *Beowulf* to Shakespeare.

Woody Allen once advised that you should "never take a class where they make you read *Beowulf*," but what does he know? The historian Barbara Tuchman calls this period the "distant mirror," a strange and wonderful age in which we will see ourselves reflected.

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.

The class is required for English majors and designed for motivated students in any major.

Section A

MW 4:30-5:55

Prof. Sills

This course is intended to introduce students to the study of British literature from roughly the Middle Ages through the eighteenth century. 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 to 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. 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 important, how literary form itself impacts and influences the development of English society.

**English 042                      English Literature II**

Satisfies Humanities Division Literature (LT) distribution requirement

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

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 wide range of literary works from the eighteenth, nineteenth, and twentieth centuries to think through the cultural implications both of institutionalizing a required reading list and of revising it. Course texts will include poems by William Blake, William Wordsworth, and Percy Shelley, which have long defined the canon of English Romanticism, as well as works by their contemporaries, Charlotte Smith and Anna Barbauld, which have only recently been accorded a cultural stature; Mary Shelley's *Frankenstein*; selected poems by Christina Rossetti and Tennyson; fiction and essays by George Orwell; and short fiction by Katherine Mansfield and Jean Rhys. Course requirements: weekly reading responses, class participation, a paper, and two exams.

Section 02                      TR      4:30-5:55                      Prof. Sawhney

Educating Ourselves: Why Should We Bother?

In this course we will examine the literary, socio-political, and cultural writings which deal with education in the long nineteenth century. Questions related to educational concerns such as "Who should be entitled to an education? What sort of education do we want for the students? What must a well-educated person know?" occupied center-stage in the Victorian imagination. Education was perceived as a coping mechanism to deal with the anxieties of the age brought about by industrialization and colonialism. The rise of the middle class, the expansion of the reading public, and the need to present an image of superiority in the colonies were some of the motivating factors which made education a particularly significant issue for the age. Reading novels by Charles Dickens and Mary Shelley and essays by Matthew Arnold, Aldous Huxley, and John Cardinal Newman, we will consider the manner in which that period defined and valued a "liberal" education.

### **English 043    Western Literature I**

Satisfies Humanities Division Literature (LT) distribution requirement

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

English 43, 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. The 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.

**English 044 Western Literature II**

Satisfies Humanities Division Literature (LT) distribution requirement

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

In this course we will read, discuss, and analyze significant literary texts written between the 18th century and the present day. We will focus particularly on human consciousness and motivation within the historical and cultural contexts from which these works originate. Authors read may include (among others) Voltaire, Jane Austen, Thomas Hardy, Oscar Wilde, Henry James, T. S. Eliot, and Toni Morrison.

**English 051 The American Literary Identity**

Satisfies Humanities Division Literature (LT) distribution requirement

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

As American historian E. Brooks Holifield has noted, “Most of the people of seventeenth-century America who left traces of their thought for historians to interpret seem to have spent a considerable amount of mental energy in efforts at persuasion” (*Era of Persuasion* 13). Drawing on the evolution-based social sciences, we will examine a number of the persuasive strategies at work in early American authors—from John Smith to Benjamin Franklin—in order to understand important elements of our nation’s history and culture. We will use the insights gleaned from this rhetorical examination in order to explore the social and psychological dimensions of works by writers of the American Renaissance, in particular Hawthorne, Melville, Dickinson, and Poe. Weekly reader responses and two critical papers are required. Required text: *American Literature*, Pearson Custom Library. This custom text is available only through the bookstore and must be purchased in order to take this course.

**English 052 The American Experience in Context**

Satisfies Humanities Division Literature (LT) distribution requirement

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

This course will tackle works of American Literature produced from 1865 to the present in various genres—fiction, drama, and poetry. We will explore how skeptical brooding about the meaning of human experience intermingles with the quest of central characters for freedom and self-realization in novels and plays by Edith Wharton, Theodore Dreiser, Kate Chopin, F. Scott Fitzgerald, Ernest Hemingway, Zora Neale Hurston, Ralph Ellison, Henry Roth, Arthur Miller, and Tennessee Williams. We will also engage the poetry of Robert Frost and Wallace Stevens, modernists trying to make sense of a world without meaning. Course requirements include two essays, a final exam, and class participation.

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

Close reading and analysis of American literature from the end of the Civil War to the present. Authors may include Mark Twain, Stephen Crane, Edith Wharton, and Toni Morrison. Students will write three, one-page focus essays with one possible rewrite. Thorough reading and complete comprehension of all of the literature is mandatory for adequate performance on the midterm and final exam.

**English 100                      Ways of Reading Literature**

A required course for English & American literature majors

Section 01                      MF            11:15-12:40                      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                      TR            11:10-12:35                      Prof. Fizer

Taking Virginia Woolf's revision of English literary history, *A Room of One's Own* (1929), as a starting point, we will read selected literary texts in relation to works of criticism, to consider how shifting constructs of gender have informed, shaped, and redefined practices of reading and interpretation within the discipline of English. Course requirements: weekly reading responses, active class participation, two papers, and two exams.

**English 102                      Grammar**

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

Section 02                      MW            4:30-5:55                      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 105                      The Middle Ages in England**

Satisfies pre-1800 or major author requirement for English & American lit. concentration  
Satisfies pre-1900 requirement for Creative Writing & literature concentration

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

This is a class devoted to the rich connotations of the word “love” in the 12th through the 14th centuries in England. Readings include Plato’s *Symposium*, Aelred of Rievaulx’ *Spiritual Friendship*, *Sir Gawain and the Green Knight*, *Pearl*, and Chaucer’s *Troilus and Criseyde*, and other brief works on earthly and heavenly loves.

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

This class is designed for motivated students in any major.

**English 115                      Shakespeare: Early Plays**

Satisfies Humanities Division Literature (LT) distribution requirement  
Satisfies pre-1800 or major author requirement for English & American lit. concentration  
Satisfies pre-1900 requirement for Creative Writing & literature concentration  
Approved for a Permanent Honors Option

Section 01                      TR      12:45-2:10                      Prof. Pasupathi  
Section A                      TR      4:30-5:55                      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. 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**

Satisfies pre-1800 or major author requirement for English & American lit. concentration  
Satisfies pre-1900 requirement for Creative Writing & literature concentration  
Approved for a Permanent Honors Option

Section 01

MW 4:30-5:55

Prof. Alter

We all know or think we know William Shakespeare—who hasn't been moved by the deaths of Romeo and Juliet or laughed at the transformation of Bottom as he assumes the ass's head or started with recognition at the contemporaneity of the politics of Henry V? Shakespeare is no longer just an early modern English playwright whose work has somehow withstood the considerable test of time. He has become an iconic figure, someone whose work not only holds “a mirror up to nature,” but also helps to know ourselves and the culture we inhabit. Since the emergence of film as both art and entertainment, Shakespeare's plays have moved from the stage to the screen, where they have been a part of movie-making since its early history. In this course we will explore not only the texts of such plays as *Romeo and Juliet*, *The Taming of the Shrew*, *Richard III*, and *Henry V*, among others, and discuss Shakespeare's stagecraft (after all, it was he who observed that “All the world's a stage”), but also examine the transformation of play to screenplay.

**English 119 Milton**

Satisfies pre-1800 or major author requirement for English & American lit. concentration  
Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01

M 4:30-7:15

Prof. S. Zimmerman

John Milton (1608-74) lived and wrote during a period in English history that witnessed the overturning and restoration of monarchy; fierce and bloody debates about liberty; vigorous (though hardly seamless) support of republicanism; growing separation of church and state. In this course, which considers a wide range of Milton's writings—texts that are both representative of, and at odds with, his own time—we study selections from his early poetry, several of his polemical tracts, and his major poetic achievements (*Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*). Discussion will range widely, moving as Milton moves, but we shall focus especially on his treatment of kingship, power, and revolution as well as gender, marriage, and divorce; his sense of England as chosen (as well as failing) nation modeled on, and distinguished

from, Old Testament Israel; his over-determined view of the acquisition of knowledge and the exploration of new worlds; the careful representation of his own vocation and calling; and his always creative engagement with—even radical recasting of—biblical and classical precedent and established poetic form. Throughout the semester, moreover, we shall consider questions regarding the canonical status of “Milton” as well as the ever-shifting reception of his writing (informed, only most recently for example, by studies in gender, post-colonialism, and early modern nationalism); and we shall be mindful of the fact that “Milton” has been read, reread, and misread as proto-feminist *and* as misogynist, as anti-imperialist *and* as poet of empire, as radical revolutionary on the side of resistance and toleration *and* as conservative writer for whom liberty was reserved for an elite, Protestant, and gender-specific few. This—and more—will be on the table for our discussion, a discussion informed throughout by questions Milton’s texts raise and stage about the play of interpretation and the very construction of meaning itself.

**English 120                      English Drama, 1660-1789**

Satisfies pre-1800 or major author requirement for English & American lit. concentration  
Satisfies pre-1900 requirement for Creative Writing & literature concentration

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

In 1642, a Puritan-dominated Parliament passed an edict that effectively closed every theater in London in the belief that plays and play-going promoted morally decadent and corrupt behavior amongst the citizenry. However, with the restoration of Charles II to the throne in 1660, the London stage finally re-emerged after its long hiatus, and the population’s fervent desire to attend the theater was soon rekindled. The Restoration period witnesses a veritable explosion of new plays that explored current social issues, politics, urban life, religious conflict, gender relations, and class warfare. The topical and sometimes outrageous nature of the Restoration stage often pushed the limits of good taste in ways that provoked both censure from critics and praise from London audiences. Authors were not only inventive in terms of the subject matter they were willing to tackle; they also took advantage of innovations in theatrical architecture, set design, scenery, lighting, music, and sound in order to transform their plays into spectacular events. As we move into the eighteenth century, the theater only continues to reflect and to influence the changing tastes and moods of London audiences and the nation at large. In our examination of the many shifts and transformations in British drama from the Restoration through the eighteenth century, we will discuss plays by authors such as William Wycherley, George Ethredge, Aphra Behn, William Congreve, John Gay, Oliver Goldsmith, and Richard Sheridan, among others.

**English 121                      Studies in the Novel I**

Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01                      MW    6:30-7:55                      Prof. 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.

**English 123                    20<sup>th</sup>-Century Anglo-Irish Drama**

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

This course is a historical survey of the development of British and Irish dramatic literature from the beginning of the twentieth century to the present day, and will look at the various plays we read within the context of the sweeping political and social changes in British (and Irish) culture during that period. Playwrights studied will include George Bernard Shaw, Noel Coward, Sean O’Casey, John Synge, Terence Rattigan, Harold Pinter, Tom Stoppard, Joe Orton, Carol Churchill, and others. Class attendance and participation are mandatory, and class activities may include a certain amount of “readers’ theatre.”

**English 126                    The American Short Story**

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

The short story has been one of the most successful literary genres from the earliest years of the American experiment; indeed, writer and critic Frank O’Connor called the short story “America’s national art form.” Beginning with the tales of Washington Irving, American writers have regarded the short story as a uniquely effective instrument with which to express the sharp intensity of their visions of self, society, and the world, whose close narrative scrutiny “can reveal the pixels behind the illusory picture.” The nineteenth-century short story achieved particular authority in the works of Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville—the latter two better known perhaps for their longer fictions—although most of the significant writers of the last two centuries and more responded to the demands of such a challenging format.

In this course we will attempt to define the short story as a particular genre, examine its structural claims, and explore the formal and narrative changes that are part of its development even in the present literary moment. Among the writers we will be reading are Stephen Crane, Edith Wharton, Willa Cather, F. Scott Fitzgerald, Ernest Hemingway, Alice Walker, Ann Beattie, Susan Sontag, and Sherman Alexie. Students will be expected to write three essays and a final examination.

**English 129**                      **18<sup>th</sup> Century Literature**

Satisfies Humanities Division Literature (LT) distribution requirement.

Satisfies pre-1800 or major author requirement for English &amp; American lit. concentration

Satisfies pre-1900 requirement for Creative Writing &amp; literature concentration

Section 01	TR	4:30-5:55	Prof. Fizer
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Eighteenth-century British literature reflects a radical shift: as writers unleashed themselves from the restrictive dictates of the church and the state, they began to write for money, to enthrall their readers, and to satisfy their own creative impulses. As a consequence, they turned their attention toward private realms and the underworlds of contemporary London. As we read poems, plays, short fiction, and novels, published between 1700 and 1815, we will consider the innovative and provocative qualities of these eighteenth-century English literary texts, which seek to penetrate into otherwise unseen interiors, to track the intimate lives of women and men, and to unravel the intricate layers of the psyche. Course texts may include John Gay’s smash-hit play, *The Beggar’s Opera*, about London’s criminal underworld; Alexander Pope’s *The Rape of the Lock*; Anne Finch’s lyrical poems about the night; Daniel Defoe’s searing novel, *The Journal of the Plague Year*, about the city of London beset by mass death; Eliza Haywood’s “Fantomina, or Love in a Maze,” an elaborate seduction tale played out across three cities; and Jane Austen’s *Sense and Sensibility*, a novel that juxtaposes intense desire with strict repression, and the descent into madness with the consolation of reason. Course requirements: active class participation, weekly reading responses, a paper, and two exams.

**CRWR 133**                      **Workshop: General Creative Writing**

Section 01	MF	11:15-12:40	Pioreck
Section 02	M W	2:55-4:20	Pioreck
Section 03	MWF	10:10-11:05	Pioreck
Section 03	TR	11:10-12:35	Dolin
Section A	MW	6:30-7:55pm	Plath
Section B	MW	8:05-9:30pm	Plath
Section C	TR	4:30-5:55	McGee
Section D	TR	8:05-9:30pm	McGee

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.

*Prerequisite: WSC 1.*

**CRWR 134**                      **Poetry Writing**

Section 01	TR	12:45-2:10	Prof. Dolin
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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 submission of manuscript.*

**CRWR 135                      Prose Writing**

Section 01                      TR      4:30-5:55                      Prof. 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. *Prerequisites: WSC 1 & CRWR 133 or submission of manuscript.*

**CRWR 137                      Introduction to Playwriting**

Section A                      TR      2:20-3:45                      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 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.*

**English 141                      African American Literature II**

Satisfies Humanities Division Literature (LT) distribution requirement

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

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  
Satisfies pre-1900 requirement for Creative Writing & literature concentration  
Credit is given for this course or English 51, not both.

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

American Literature I traces the development of our literary tradition from the Colonial period through the Civil War. It focuses on autobiography, the most distinctive and dramatic story that Americans have to tell, about their desire to define themselves as individuals. As Henry David Thoreau writes: “I, on my side, require of every writer, first or last, a simple and sincere account of his own life, and not merely what he has heard of other men’s lives.” Autobiography remains today one of our most popular and important literary forms because we admire and wish to imitate those who rely on their own efforts and follow their own dreams. Readings will include works by Bradstreet, Franklin, Douglass, Hawthorne, Poe, Whitman, and Dickinson. The requirements are two essay examinations (a midterm and final, based on class discussion, a short autobiographical narrative, concerning the student’s efforts to become an individual, and a term paper, comparing three works in terms of a common theme. Short homework essays on the reading and participation in class are important.

**English 145A                      American Fiction, 1900-1950**

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01                      MW    2:55-4:20                      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 19<sup>th</sup>-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 widespread cultural and political denial of the extreme climate crisis that threatens our future, 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*.

Section 02

TR 9:35-11:00

Prof. Henton

In this course, students will study important and characteristic American novels and short fiction from the first half of the century, both as artistic constructions and as responses to historical circumstances. The broad themes in this course will be the impacts of economic and technological change; urbanization and immigration; race as a continuing crisis in American society; changes in gender roles and views of sexuality; and the uses of new aesthetic models and techniques. This was a time of enormous social change. It saw two world wars; an economic boom and the great depression; intense turmoil in class, gender, and race relations; and the growth of the United States as an economic, military—and literary—power. American writers addressed this changing world often with horror and anger, and with extraordinary insight, skill, and imagination.

Section 03

TR 12:45-2:10

Prof. Stambuk

This course examines the often radical and formally 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.

### **English 147A American Fiction 1950-Present**

Section A

MW 4:30-5:55

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

Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01

MW 2:55-4:20

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                      Age of Dickens**

Satisfies Humanities Division Literature (LT) distribution requirement

Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01

TR 2:20-3:45

Prof. Sawhney

In this course we will examine the literary, socio-political, and cultural writings which deal with education in the Victorian period. Questions related to educational concerns—such as “Who should be entitled to an education? What sort of education do we want for the students? What must a well-educated person know?”—occupied center-stage in the Victorian imagination. Education was perceived as a coping mechanism to deal with the anxieties of the age brought about by industrialization and colonialism. The rise of the middle class, the expansion of the

reading public, and the need to present an image of superiority in the colonies were some of the motivating factors which made education a particularly significant issue for the age. We shall also be focusing on the similarities and differences between the way educational issues were considered in nineteenth-century England and the way they are dealt with in late twentieth-century United States.

**English 164**

**James Joyce**

Satisfies major author requirement for English & American lit. concentration

Section 01

TR 2:20-3:45

Prof. Lorsch

In this course we will be reading the literature of the greatest British/Irish novelist of the twentieth century and, arguably, the most influential novelist of modern times. Our emphasis will be on the texts themselves: *Dubliners*, *A Portrait of the Artist as a Young Man*, and—especially—*Ulysses*. We will focus our discussions on close readings of these texts and support those readings with some biographical, political, and literary critical contexts. Writing will include short essays and a longer paper on some aspect of *Ulysses*.

**English 165**

**20<sup>th</sup>-Century British Novel**

Section 01

TR 4:30-5:55

Prof. DiGaetani

Students in this course will study and discuss the modern British novel. The course will include the following authors and texts: Conrad's *Victory*, Forster's *Howard's End*, Joyce's *A Portrait of the Artist as a Young Man*, Waugh's *A Handful of Dust*, Lessing's *The Grass is Singing*, Murdoch's *A Severed Head*, and Rushdie's *The Satanic Verses*. We will look at how these authors were influenced by the historical events of their time as well as the philosophical and political conflicts of their respective periods. Our theme in this course will be “Money: Lure, Lore, and Literature,” which will enable us to investigate financial concerns in these novels. The course will require essay-quizzes, a paper, a midterm exam, and a final exam. Another major concern in this course will be a search for modernism and what makes modern authors different from their predecessors.

**English 170**

**Theory and Practice of Publishing**

Section 01

TR 11:10-12:35

Prof. Gannon

This course will study the full process of publishing from submission of a manuscript through publication and marketing. All phases of publishing—editorial, marketing, production, service, and finance—will be covered. A work project is used to illustrate publication stages. A book idea is developed and carried through publication and all phases of marketing. [No liberal arts credit will be given for this course.]

**English 173**

**Book Editing II**

Section A

W 6:30-9:20 pm

Prof. Heinessen

A continuation of ENG 172 (Book Editing I), which is given each Fall and in which students are asked to take first in preparation for this second half of the hands-on editing workshop. A real-world manuscript will be critiqued, shaped, and edited (involving developmental and substantive editing)—with the focus during the second semester on fiction. Continuing the lessons of the first semester, students will complete 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. Further exercises will be given in effective sentence structure and style; modern usage and vocabulary; and spelling, grammar, and punctuation. The workshops are held in a seminar room (if available), and students are asked to actively participate in discussions. Prerequisite: WSC 1. Strongly recommended: English102 (Grammar & Usage) and English 172.

### **English 174                      Book Promotion**

Section A

M 6:30-9:20 p.m.

Prof. Ramos

This course will study various activities whereby a publisher promotes a book: producing catalogs, news releases, displays, and media promotions; generating publicity, and marketing campaigns; writing catalog copy, jacket copy, and news releases; and preparing advertising materials. [No liberal arts credit will be given for this course.]

### **English 192V                      Poe and Melville**

Section A

MW 4:30-5:55

Prof. Bryant

No two writers in American literature can claim to be more compelling than Edgar Allan Poe and Herman Melville. What draws us to them? What makes them so alluring especially in our digital age? How do we adapt their works to our modern times?

In this course we compare two writing careers and how both writers wrote before (and, in Melville’s case, after) the Civil War. We will look closely at the weirdness of Poe’s gothic tales (such as “Ligeia” and “The Fall of the House of Usher”) and his struggle against transcendental thinking in such poems as “Israfel” and “The Raven.” With Melville, we will give ourselves ample time for *Moby-Dick* (you’ll love it/hate it), his anti-Wall Street tale “Bartleby,” selected war poems, and his final work *Billy Budd*. How do issues of democracy, disability, race, and gender identity work their ways into Melville’s fluid texts? Using innovative digital tools developed here at Hofstra, we will also look at how Melville revised *Billy Budd* from a poem into a novella. And we will consider, along the way, how both Poe and Melville have been revised in the popular culture.

### **English 196D                      Disability Studies II**

(Cross-listed with DSST 2)

Section 01

TR 11:10-12:35

Prof. Horvath

This is a course about disability. It is not about disabled people as a distinct population but about *disability* as a cultural category. We will consider bodies in terms of their *form* and *function*; in particular, we will focus on bodies that represent extremes, rather than norms, of development.

We will be concerned with what sorts of bodies are taken for “normal,” with how such norms are constructed, and with how and why “abnormal” or disabled bodies have traditionally been represented in literary texts. The overriding concerns of the course will be with how the body's shape and capacities have been assumed to determine character and fate and how physical and mental impairments have been used in literature to signify moral and psychological states. With more recent texts, we will be concerned with how representation may challenge conventional conceptions of “normality” and “disability.” The goal of the course, then, will be to explore disability as a cultural construct like race and gender.

The course will not attempt an exhaustive chronological survey, but to provide a sense of perspective on contemporary American culture, readings will be selected from various periods. We will also supplement literary texts with some nonliterary texts and documentary films about disabled people.

## **English 1980**

## **American Gothic**

Section 01

TR 2:20-3:45

Prof. Harshbarger

This class will explore the long tradition of American writing inspired by the supernatural and the bizarre. We will begin with Cotton Mather's *Memorable Providences relating to Witchcrafts and Possessions* and then proceed to 18<sup>th</sup>-, 19<sup>th</sup>-, and 20<sup>th</sup>-century stories that draw on the weird and uncanny in order to explore the far reaches of social and psychological experience. We will consider how the paranoid style of American politics intersects with belief in evil forces of various sorts, and how authors exploit psychological dispositions in order to plumb the self, expose social tensions, and tell terrifyingly good stories.

In addition to Mather, we will read stories by Edgar Allan Poe, Nathaniel Hawthorne, Charlotte Perkins Gilman, Shirley Jackson, Anne Rice, Henry James, Herman Melville, Don DeLillo, Paul Bowles, Joyce Carol Oates, Stephen King, and several others.



## **CRWR 191K    Narrative Voice**

Section 01

T

4:30-7:15

Prof. Markus

One could argue that in terms of a writer's subject matter, there is nothing new under the sun. What distinguishes good writing is the point of view one brings to subject matter. Point of view is a technical matter first of all. We will begin the seminar with a series of short writing assignments geared toward reviewing and discussing how different points of view—first person, third person—affect the subject matter under consideration. While this is a technical issue that can be hewn through practice and experience, voice itself extends beyond it. On a higher level technical point of view is transformed into the unique and authentic voice of the individual writer and is related to how that writer experiences and communicates his or her vision to an audience through a sustained narrative. Longer prose pieces will be written and discussed with this in mind as each writer is encouraged to develop his or her own vision in a voice that unifies the narrative and makes the story more than the sum of its parts. Narrative voice could be called the song of the soul—if one is so inclined.

In accordance with our attempts to develop authentic voice, we will look to see how other writers have done the same. Each student will choose a master work in consultation with the professor and will present a discussion of that author's voice to the workshop, bringing in passages from the work for us to examine.

Voice is as important to non-fiction as it is to fiction—either or both can be written during the semester.

As this advanced seminar meets once a week, attendance is vital and compulsory. Missing more than one session will be reflected in grade; and missing two or more will lead to failing the course. Please sign on only if you plan to be at every meeting.

This advanced course presupposes you have completed CRWR 135.