

**ENGLISH DEPARTMENT
COURSE DESCRIPTIONS
Summer/Fall 2014**



~~Lose~~ Find
yourself
reading

What's new in Fall 2014?

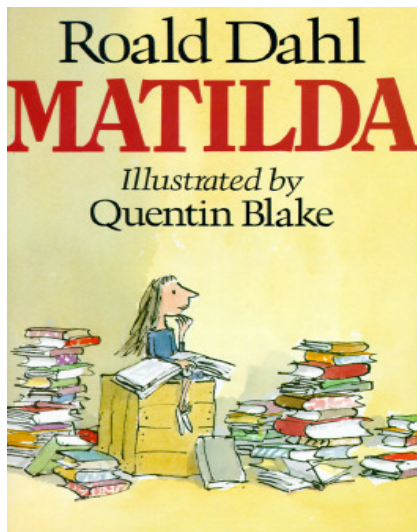
[ENGL 191A](#) [Science Fiction](#)



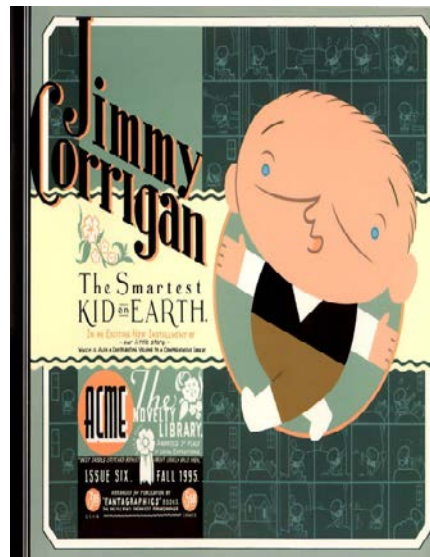
[CRWR 185A](#) [Our Animals / Ourselves](#)



[ENGL 198T](#) [Literature and Psychology:](#) [Narrative Selves](#)



[ENGL 196B](#) [The Graphic Novel](#)



The cover image, a Quentin Blake illustration from *Matilda*, can be found at:

http://www.stellabooks.com/articles/quentin_blake.php

The images on this page, book covers and an ancient Egyptian sculpture, can be found at:

<http://www.ursulaklequin.com/Index-LeftHandOfDarkness.html>

http://en.wikipedia.org/wiki/File:Egyptian_-_Statue_of_a_Seated_Cat_-_Walters_54403_-_Three_Quarter.jpg

http://blogs.slj.com/afuse8production/2012/06/04/top-100-childrens-novels-30-matilda-by-roald-dahl/#_

<http://nocontxt.tumblr.com/post/22652395333/in-sequence-jimmy-corrigan-the-smartest-kid-on>

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.

FOR STUDENTS CONCENTRATING IN ENGLISH & AMERICAN LITERATURE

In the Fall 2013 semester, the English Department instituted a new concentration in English & American literature. English majors governed by the 2013-14 academic bulletin (*i.e.*, those entering or transferring to Hofstra in 2013-14) will need to satisfy the new requirements (detailed later in this booklet). Students in other bulletin years may elect to switch to the new concentration or to take some of its courses. Please see an English Department adviser to discuss what would work best for you.

FOR STUDENTS CONCENTRATING IN CREATIVE WRITING OR PUBLISHING STUDIES

Requirements for the Creative Writing and Publishing concentrations have also changed modestly for students governed by the 2013-14 bulletin. Please see an adviser for details.



Concentration in English and American Literature (Old Concentration)

These requirements only apply to students enrolled under the Bulletin for 2012 -2013 or earlier.

Foundations Courses (9 credits)

ENGL 60: Constructing British Literature (formerly 47)

3 credits chosen from the following:

ENGL 83: Source Studies (formerly 40)

ENGL 81: Western Literature I (formerly 43)

3 credits chosen from the following:

ENGL 61: English Literature II (formerly 42);

ENGL 71: American Literary Identity (formerly 51)

ENGL 70: Constructing American Literature (formerly 143)

Ways of Reading Literature (3 credits)

ENGL 20 (formerly ENGL 100): Ways of Reading Literature

Major Author (3 credits)

ENGL 107: Canterbury Tales

ENGL 125: Shakespeare Early Plays

ENGL 116: Shakespeare Later Plays

ENGL 119: Milton

ENGL 127: Shakespeare's Comedy

Pre-1800, 100-Level Electives (6 credits)

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

ENGL _____ ENGL _____

General: 100- Level Electives (18 credits)

Qualifying courses include any 100-level English course; students may elect to replace no more than two of these courses with certain courses in Drama, American Studies, Linguistics, or literature in translation.

ENGL _____ ENGL _____ ENGL _____ _____
 ENGL _____ ENGL _____ ENGL _____ _____

History (3 credits)

Three credits of American or British history chosen under advisement.

HIST _____



Concentration in English and American Literature (New Concentration)

Literary Analysis (6 credits)

- ENGL 10: Introduction to Literary Study
- ENGL 20: Ways of Reading Literature (formerly ENGL 100)

Constructing Literature (9 credits)

- ENGL 60: Constructing British Literature (formerly ENGL 41)
- ENGL 70: Constructing American Literature (formerly ENGL 143)
- ENGL 80: Constructing Global Literature

100-Level Electives (9 credits)

- ENGL _____ Pre-1800 elective
- ENGL _____ Pre-1800 elective
- ENGL _____ Pre-1900 elective

General: 100-Level Electives (12 credits)

Up to six credits from CLL, LIT, LING, or DRAM 173m 173, 175, 176 may count in this category.

- ENGL _____
- ENGL _____
- ENGL _____
- ENGL _____

Junior-Senior Seminar (3 credits)

- ENGL 194: Junior/Senior Seminar



Concentration in Publishing Studies and Literature

Foundations (6 credits)

2 credits chosen from:

- ENGL 60: Constructing British Literature (formerly 41)
- ENGL 83: Source Studies (formerly 41R)
- ENGL 193: Classical Influences on Modern Literature: The Bible and Greek and Roman Classics

3 credits chosen from:

- ENGL 81: Western Literature 1 (formerly 43)
- ENGL 82: Western Literature 2 (formerly 44)

Publishing Fundamentals (15 credits)

- ENGL 102: Grammar
- ENGL 172: Book Editing 1
- ENGL 173: Book Editing 2
- ENGL 174: Book Promotion
- ENGL 179A: Book design, Desk Publishing and Production

History, Theory, and Practice (6 credits)

- ENGL 170: Theory and Practice of Publishing
- ENGL 171: History of the book

Literature Electives (9 credits)

Qualifying courses in this category are limited to 100-level English or American Literature courses.

- ENGL _____
- ENGL _____
- ENGL _____

General Electives (3 credits)

Qualifying courses include all 100-level English courses, Creative Writing and Publishing Studies.

- _____

History (3 credits)

British or American history chosen under advisement

- HIST _____

This requirement does not apply to students enrolled under the 2013-14 Bulletin or later.



Concentration in Creative Writing and Literature

Basic Workshops (6 credits)

- CRWR 133: General Creative Writing (required)
- CRWR 134: Poetry Writing
- CRWR 135: Prose Writing
- CRWR 137: introductory Playwriting

Advanced Workshops (6 credits); Prerequisite: Basic Works

Qualifying courses include all Creative Writing courses from CRWR 180 through CRWR 199.

- CRWR _____
- CRWR _____

Foundations (6 credits)

3 credits to be chosen from:

- ENGL 60: Constructing British Literature
- ENGL 61: English Literature II (formerly 42)
- ENGL 70: Constructing American Literature (formerly 143)
- ENGL 71: American Literary Identity (formerly 51)
- ENGL 81: Western Literature I (formerly 43)
- ENGL 82: Western Literature II (formerly 44)
- ENGL 83: Source Studies (formerly 40)

3 credits to be chosen from:

- ENGL 81: Western Literature I (formerly 43)
- ENGL 83: Source Studies (formerly 40)

Major Author (3 credits)

- ENGL 107: Canterbury Tales
- ENGL 115: Shakespeare Early Plays
- ENGL 116: Shakespeare Later Plays
- ENGL 119: Milton
- ENGL 127: Shakespeare's Comedy

General Electives (18 credits)

12 credits in literature, chosen from 100-level English or American Literature courses, one of which must be in literature written before 1900.

- ENGL _____
- ENGL _____
- ENGL _____
- ENGL _____

6 credits chosen under advisement from among 100-level courses in Creative Writing, English or American Literature, Publishing Studies, DRAM 173, 174, 175, 176, AMST 145, 146 or certain Linguistics or literature in translation courses.

- _____
- _____

History (3 credits) of British or American History chosen under advisement

This requirement does not apply to students enrolled under the Bulletin for 2013-2014 or later.

- HIST _____



Minor in English

Total of 18 Credits Required in English

At least 6 credits from 100– Level English (ENGL) or Creative Writing (CRWR) courses.

<input type="checkbox"/> ENGL _____	<input type="checkbox"/> CRWR _____
<input type="checkbox"/> ENGL _____	<input type="checkbox"/> CRWR _____

12 credits that may include:

100– Level ENGL or CRWR courses

<input type="checkbox"/> ENGL _____	<input type="checkbox"/> CRWR _____
<input type="checkbox"/> ENGL _____	<input type="checkbox"/> CRWR _____
<input type="checkbox"/> ENGL _____	<input type="checkbox"/> CRWR _____
<input type="checkbox"/> ENGL _____	<input type="checkbox"/> CRWR _____

No more than 6 credits from 60-80 level ENGL courses (formerly 40-50 level)

<input type="checkbox"/> ENGL _____	<input type="checkbox"/> ENGL _____
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No more than 6 credits chosen from:

<input type="checkbox"/> DRAM	<input type="checkbox"/> 173	<input type="checkbox"/> 174	<input type="checkbox"/> 175	<input type="checkbox"/> 176
<input type="checkbox"/> CLL	<input type="checkbox"/> 191	<input type="checkbox"/> 195	<input type="checkbox"/> 199	
<input type="checkbox"/> AMST	<input type="checkbox"/> 145	<input type="checkbox"/> 146		
<input type="checkbox"/> HUHC	<input type="checkbox"/> 13	<input type="checkbox"/> 14		

Note: 60 - 80 level ENGL courses and courses in AMST, CLL, and DRAM are not required for the minor; all 18 semester hours may be filled by 100 - level ENGL or CRWR courses.



Minor in Creative Writing

Total of 18 Credits Required in English and Creative Writing

12 credits chosen from the following:

- CRWR 133: General Creative Writing
- CRWR 134: Poetry Writing
- CRWR 135: Prose Writing
- CRWR 137: Introductory Playwriting
- CRWR Special Topics or advances courses
- CRWR _____
- CRWR _____

6 credits in 100-Level Literature Electives

- ENGL _____
- ENGL _____



Minor in Publishing Studies

Total of 18 Required in English

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 Summer/Fall 2014

Introduction

This booklet contains descriptions of the undergraduate courses offered by the English Department in the Summer 2014 sessions and Fall 2014 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 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

Old concentration in English & American 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 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: 101, 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 pre-2013 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 requirements listed under category 5 of the Literature concentration, and Additional Major Requirements for Creative Writing. You should register for any 100-level literature course you wish.

Honors College Students

Certain courses in the Honors College, including HUHC 13, 14, and some seminars, may count for English major credit. Please ask an English Department adviser to fill out a waiver form. Some courses (ENGL 115, 116, 127 and CRWR 133) have been approved for Permanent Honors Option. For other courses, students wishing to undertake an Individually Negotiated Honors Option should see the individual instructor.

Summer Sessions I and II

In Summer 2014, the university will offer two schedules for Sessions I and II—a four-week schedule, with slightly longer meeting times, and the traditional five-week schedule. This booklet will list four-week summer courses first for each session, followed by the five-week courses. Please note the different meeting times.

New concentration in English & American literature

In the Fall 2013 semester, the English Department instituted a new concentration in English & American literature. English majors governed by the 2013-14 academic bulletin (*i.e.*, those entering or transferring to Hofstra in 2013-14) will need to satisfy the new requirements. Students in other bulletin years may elect to switch to the new concentration or to take some of its courses. Please see an English Department adviser to discuss what would work best for you. Here are some of the new requirements:

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 Publishing Studies or Creative Writing majors.

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 explore key issues in literary history and culture.

SUMMER 2014

SUMMER SESSION I

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

FOUR-WEEK SESSION (May 21-June 17)

English 161 DL How the Simpsons Saved American Literature

Satisfies Humanities Division Literature (LT) distribution requirement

Section DL

Prof. R. Pioreck

This is a distance learning course offered online.

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

-Homer Simpson

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

-Matt Groening, creator of *The Simpsons*

The Simpsons is a cultural phenomenon that has explored, adapted and parodied many works of American literature. Many have been overt uses, easily recognizable, but most often the allusions have been subtle. All this points to one thing – if the references are important enough to be lampooned by the Simpsons, these works must be important cultural milestones. The following titles examine themes in American literature important to the American self-image as well as considering the observed image to which Americans are subjected. Some of the works that this class will use to gauge this phenomenon include:

Readings from *The Simpsons and Philosophy: The D’oh! Of Homer*

And chosen from the following according to the manner in which the modules are studied:

Citizen Kane - Orson Welles (**film**)

It’s A Wonderful Life – Frank Capra (**film**)

A Christmas Carol – Charles Dickens *How the Grinch Stole Christmas* – Dr. Seuss

“*The Telltale Heart*”; “*The Raven*”; “*The Fall of the House of Usher*” – Edgar Allan Poe

“*Flowers for Algernon*” – Daniel Keyes

The Adventures of Huckleberry Finn – Mark Twain

The Devil and Daniel Webster – Stephen Vincent Benet

Heart of Darkness - Joseph Conrad

Apocalypse Now – Francis Ford Coppola (**film**)

“*The Sentinel*” - Arthur C. Clarke

2001 – Arthur C. Clarke & Stanley Kubrick (**film**)

Who's Afraid of Virginia Woolf? – Edward Albee
A Streetcar Named Desire – Tennessee Williams
The Music Man -
My Fair Lady -
Evita-
Mary Poppins-
Sound of Music-
Wiseguy - Nicholas Pileggi
Goodfellas – Martin Scorsese (**film**)
The Old Man and the Sea – Ernest Hemingway
The Natural – Bernard Malamud
The Natural – Barry Levinson (**film**)
Moneyball – Michael Lewis
The Shining – Stephen King

FIVE-WEEK SESSION (May 21-June 24)

CRWR 133

GENERAL CREATIVE WRITING

Section 01

MTWR

3:45-5:55PM

Prof. P. Zimmerman

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

Prerequisites: WSC 1.

English 145A American Fiction (1900-1950)

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

MTWR

1:30-3:40PM

Prof. P. Smith

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

English 153 The Romantic Age

Satisfies Humanities Division Literature (LT) distribution requirement

Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01

MTWR

11:00-1:10PM

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.

SUMMER SESSION II

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

FOUR-WEEK SESSION (June 26-July 23)

English 123

20th Century Anglo-Irish Drama

Study Abroad

TBA

Prof. P. Navarra

This course examines the relationship between Irish Theatre and its political context(s) as this is inflected through its ideology, staging and programming. We will consider the origin of the Irish Literary Revival in the midst of Ireland’s republican revolution, with its roots in Dublin and Aran; the formation of the Field Day Company in Northern Ireland, and the tradition of Theatre Festivals in Dublin and Galway in the rise and development of one of the most powerful national dramas of the twentieth century. Yeats, Synge, and Beckett, along with the contemporary works of McDonagh and McPherson will be considered.

English 136

Beat Generation

Online

TBA

Prof. R. Plath

This course will introduce students to the culture of conformity during American postwar society and examine the rebellion made against it by the poets and novelists of the Beat Generation, such as Allen Ginsberg, Jack Kerouac, and William Burroughs. We will examine why these writers

were so discontented during such an affluent time in America, why they chose to rebel against the dominant ideas and values, and how this rebellion shaped new revolutionary forms of writing. There will be 15 short reaction papers and a longer essay, 8-10 pages.

FIVE-WEEK SESSION (June 26-July 30)

English 072 American Experience in Context

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MTWR 1:30-3:55PM Prof. A. 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.

English 115 Shakespeare: Early Plays & Sonnets

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

Section 01 MTWR 11:00-1:10PM Prof. S. Jarvis

In celebration of the 450 anniversary of William Shakespeare's birth (April 23, 1564), our class is an introductory course designed to familiarize students with a range of Shakespearean genres including poetry and plays from the first half of Shakespeare's career (roughly 1585-99). Class

discussion will provide insights and historical, social, political, and most importantly, theatrical contexts for the world that produced him and the works that he in turn produced. My aim is to enhance students' ability to read, enjoy, analyze and, as occasion permits, perform Shakespeare's plays and poetry, creating both a greater appreciation and, I hope, affection for his work.

CREATIVE WRITING WORKSHOPS (JULY 7-JULY 18)

CRWR 136A Short Fiction Writing

Section 01 MTWRF 10:00-2:00PM Prof. R. Coleman

Character and plot are inherently intertwined; it is often said that character IS plot. In this short fiction workshop, character is closely examined in order to better understand story, focusing particularly on how a character's need or desire is the driving engine of the narrative. Other key components of fiction, including structure, dialogue, style, language and theme, are also explored as we create new short stories, or revise old ones. The class is conducted in the classic workshop manner, where the writer is offered a thorough but always constructive, always supportive discussion of her or his work. Besides in-class exercises, reading and discussing illuminative published stories serves to add to the student's understanding of craft. A writer's life can be a solitary one, but by participating in a writing workshop, an author can be both fueled and grounded by helpful feedback.

CRWR 136B Children's Fiction Writing

Section 01 MTWRF 10:00-2:00PM Prof. B. Heinz

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

CRWR 136D Writing for Stage Screen & TV

Section 01 MTWRF 10:00-2:00PM Prof. P. Zimmerman

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

Course Offerings for Fall 2014

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

American Studies 001D Creating America's Culture
Satisfies Interdisciplinary (IS) distribution requirement.

Section 01 TR 9:35-11:00AM Prof. K. Valerius

This course is cross-listed with ENGL 150, sec. 1. Please see course description.

American Studies 145A Special Topics: American Fiction 1900-1950
Satisfies Humanities Division Literature (LT) distribution requirement

Section A MW 6:30-7:55PM Prof. P. Smith

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

DSST 001 Introduction to Disability Studies

Section 01 TR 2:20-3:45 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).

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

A required course for English & American literature majors
English 10 is a prerequisite for this course.

Section A MW 4:30-5:55 Prof. S. Sawhney

Literary study in the present period has had to transform itself fairly rapidly due to the introduction of critical knowledges from various unfamiliar quarters, knowledges that have called into question ways of thinking about meaning, language, reading, writing, literature, culture. Psychoanalysis, linguistics, Marxism, feminism, multiculturalism, etc., all have contributed to redrawing the boundaries of English as a discipline. Radical social, economic, cultural, and political changes in the second half of the twentieth century have required and been accompanied by new knowledges: new identities, new structures of feeling, new modes of reading. We will situate the crisis in the humanities and in literary studies within this historical frame and examine its effects in debates over the canon, representation, value, and institutional politics.

Section B MW 6:30-7:55 Prof. A. Sahay

Over the last several decades, the study of literature has been transformed with the advent of what is popularly known as “literary theory.” Central to all modes of literary theory (from deconstruction to feminism, Marxism, postcolonialism, theories of race and ethnicity, and psychoanalysis among others) is the shift from a simple aesthetic “appreciation” of meaning in cultural texts to a more complex “critical” investigation of how meaning is actually produced as well as the assumptions and presuppositions we, as readers, bring to reading as a cultural and social act. Another way of saying this is that all “analysis” (“study”) presupposes reading as the prior practice of making sense of texts--even if the “sense” is a “no(n)-sense”. This course is designed to introduce students to some of the new critical frameworks for reading the literary, the debates around them, and the forms of critical writing and argumentation associated with them. We will look at some of the central texts and concepts which have influenced contemporary literary analysis and study (from “textuality,” to “ideology”, to “subjectivity” to the “sign”), as well as their interrelations and differences, and discuss them both individually and in the context of the reading of a variety of cultural texts including poetry, short fictions, and plays. Throughout, we will examine both the “literary” and “theory” as part of the strategies of cultural knowledges, that is, as part of the ways in which meaning circulates in the social world, and will examine their consequences for the shaping of the wider cultural, political, and economic life. How do different ways of reading both emerge from as well as, in turn, shape the world in which we live?

English 60 Constructing British Literature

Satisfies Humanities Division Literature (LT) distribution requirement

Section A MW 4:30-5:55 Prof. V. Pasupathi

This course offers a historical survey of literature in English from early Anglo-Saxon writing to the end of the 18th century. As we cover this period of time chronologically, we will pay particular attention to the idea of “Englishness” as English writers conveyed it with respect to national identity as well as literary aesthetics. We will also attend to these writers’ related preoccupation with the concepts of innocence and experience; we will follow these concepts as prominent themes in works written prior to 1800, from the Old English *Judith* to Blake’s *Songs of Innocence and Experience*. Students will write three papers, take two exams, and lead one class discussion.

English 61 English Literature II (Formerly ENGL 42)

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MW 2:55-4:20 Prof. S. Sawhney

In this course we will examine the literary, socio-political, and cultural writings which deal with education in the “long nineteenth century” the period between 1789 and 1914. 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 70 Constructing American Literature

Satisfies Humanities Division Literature (LT) distribution requirement

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

Romance and Revolution in the New Republic

In their writing and their rhetoric, early Americans proclaimed a new age. Convinced that America provided a fresh start for humanity, they presented themselves as architects of a world reborn. Yet that very self-confidence created new anxieties, as writers labored to square American promise to the failures they endured and the compromises they had to make. In this course we will examine that cultural dialogue in a series of texts exploring idealism and its discontents through differences of gender. In the colonial era, John Smith and Mary Rowlandson give clashing accounts of heroism and captivity, and both Anne Bradstreet and Phillis Wheatley struggle with the meaning of faith and freedom. After the Revolutionary War, American independence raised new questions about freedom, power, and subjection, explored in Benjamin Franklin’s *Autobiography* and Hannah Webster Foster’s *The Coquette*. Those questions took on

new meaning before the Civil War, as writers wrestled with the stark shadow of slavery in American life—examined in works by Ralph Waldo Emerson, Emily Dickinson, Herman Melville, and Harriet Jacobs. In a final consideration we will read Henry James’s novella *Daisy Miller* to understand how these ideals of romance and revolution survived or faded after America’s great national tragedy. Written work will include two essays, a midterm, and a final exam.

English 71 The American Literary Identity (Formerly ENGL 51)

Satisfies Humanities Division Literature (LT) distribution requirement

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

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

English 73 American Killers, American Saints

Section 01 MWF 9:05-10:00AM 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.

English 81 Western Literature I (Formerly ENGL 43)

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 12:45-2:10 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.

English 102 Grammar

Section 06 MW 2:55-4:20 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.

English 115 Shakespeare: Early Plays

Satisfies Humanities Division Literature (LT) distribution requirement

Satisfies pre-1800 or major author requirement for old Literature concentration

Satisfies pre-1800 requirement for new Literature concentration

Satisfies pre-1900 requirement for Creative Writing and new Literature concentration

Approved for a Permanent Honors Option

Section 01 TR 9:35-11:00AM Prof. B. Nass

Section A TR 4:30-5:55 Prof. B. Nass

In this course we will examine Shakespeare's early career as a poet and playwright. We will explore historical, political, and cultural issues that inform the works from this period, and we will consider their performance history from the Elizabethan age to the present. We will focus in particular on concerns involving identity, doubling, and substitution in the rich and varied worlds of Shakespeare's sonnets, comedies, histories, and tragedies. Plays that we will discuss include *Titus Andronicus*; *Henry IV, Part 1*; *The Merchant of Venice*; *Hamlet*; and *Twelfth Night*. Requirements will include three essays, a midterm exam, and final exam.

Section F9 TR 4:20-5:45

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 *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 old Literature concentration
Satisfies pre-1800 requirement for new Literature concentration
Satisfies pre-1900 requirement for Creative Writing and new Literature concentration
Approved for a Permanent Honors Option

Section 01

TR 2:20-3:45

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.

English 121 Studies in the Novel I: The Self and the World

Satisfies pre-1900 requirement for Creative Writing and new Literature concentration

Section A MW 4:30-5:55

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.

Section 1 TR 12:45-2:10 Prof. J. DiGaetani

This course will examine two golden ages of the novel: the 18th and 19th centuries. Our central topic during this course will be “Money, Lure, Lore, and Literature.” We will see how money and material concerns appear often in the history of the novel. We will read Swift, Fielding, Delaclos, Austen, George Eliot, Hardy, and others. The course will require a paper, an oral report, quizzes, a midterm, and a final examination.

English 126 The American Short Story

Section 01 TR 2:20-3:45 Prof. P. Uruburu

This course is an intensive study of the American short story with a focus on both formal concerns and thematic issues such as national and individual identity. We will read and discuss representative works by some of the best American writers from the nineteenth and twentieth centuries (including Hawthorne, Poe, Melville, Cather, Fitzgerald, Hemingway, Faulkner, Welty, O'Connor, Oates) in an effort to determine what is characteristically American about their themes, characters, etc as well as examine general developments, structures, movements, and the aesthetics of the genre.

English 139 The African Novel

Satisfies Humanities Division Literature (LT) or Cross-Cultural (CC) distribution requirement

Section 07 TR 11:10-12:35 Prof. J. McLaren

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

English 141 African American Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

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

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

English 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 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 02 TR 11:10-12:35 Prof. A. 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.

Section 03 TR 6:30-7:55 Prof. P. Smith

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

English 147A American Fiction 1950-Present

Section A MW 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: Russell Hoban's *Riddley Walker*, which tries to speak apocalyptic nuclear destruction; Art Spiegelman's *Maus*, which tries to speak the Holocaust; and Toni Morrison's *Beloved*, which tries to speak slavery.

To examine the sort of cultural questions outlined above, especially in light of traumatic histories, is to be reminded that trauma isn't only a matter of history. We'll also keep in view

how our course texts can help us think about the future catastrophes—themselves vexing representation—portended by global warming.

English 150 Native American Literature

Satisfies Cross-Cultural (CC) distribution requirement

Section 01 TR 9:35-11:00 Prof. K. Valerius

In this class we will study literature (as well as one documentary and one dramatic film) by Native American writers. The selections we will read address the political, social, economic, and cultural consequences of U.S. conquest for indigenous communities and individuals. Topics we will consider include the relationship between oral traditions and written literature; indigenous identities in the contemporary U.S. and questions of authenticity; the tensions between competing world-views, syncretism, cultural imperialism and various forms of resistance to it; and genocide and survival. Readings will include *Fools Crow*, by James Welch; *American Indian Stories, Legends, and Other Writings*, by Zitkala-Sa; *Tracks*, by Louise Erdrich; *Ceremony*, by Leslie Marmon Silko; and *Flight*, by Sherman Alexie.

Section 02 MW 2:55-4:20 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.

English 157 Age of Dickens

Satisfies Humanities Division Literature (LT) distribution requirement

Satisfies pre-1900 requirement for Creative Writing and new Literature concentration

Section 01 TR 11:10-12:35 Prof. S. Lorsch

Contrary to the popular view today of the Victorian Age as a time of stasis, the nineteenth century in England was a time of great change—and thus of anxiety. People were reacting to upheavals in science, religion, politics; in attitudes toward sexuality and issues of class. We will be reading fiction, poetry and essays in which Victorian writers grappled with the complexity of these issues. Readings will include poetry by Tennyson and Browning, essays by Arnold and Carlyle, novels by Bronte and Trollope. We will end with Fowles' *The French Lieutenant's Woman*, a modern novel looking back on the Victorian age. Grading will be based on two papers, a midterm and a final, as well as class attendance and participation.

English 164 **James Joyce**

Section 01 TR 2:20-3:45 Prof. S. 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. While our emphasis will be on the texts themselves (especially *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and, though secondarily, perhaps some of Joyce's poetry and excerpts from *Finnegans Wake*), we will also educate ourselves in the biographical context of Joyce's work by reading Ellmann's biography of Joyce. Outside reading of the extensive body of Joyce criticism will be required so that we study Joyce's highly experimental and innovative writing, and particularly *Ulysses*--the major focus of the course--from as many critical vantage points as possible. In the case of *Ulysses*, some attention will be paid to textual bibliography and the troubled publishing history of the novel.

English 172 **Book Editing I**

Section A W 6:30-9:20PM Prof. B. Heinszen

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.

English 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.**

English 185 British Literature After 1945

Section 01 MWF 2:55-4:20 Prof. P. Smith

In a 1987 interview, then-Prime Minister Margaret Thatcher infamously claimed that there is “no such thing as society.” The narrative literature of any nation at any time in its history, however, tells us otherwise. In this course, we will examine the manner in which British fiction and drama reflect the multifarious social and cultural shifts that have occurred in the United Kingdom since the end of the Second World War. At the beginning of the twentieth century, Britain ruled the largest empire in human history; in 1945, Britain was a bankrupt nation with a shattered infrastructure, the result of years of warfare.

This course will examine British narrative literature over the course of the past sixty years within the historical contexts in which it was created. The course will focus on some of the most significant issues of the period:

- War and Its Aftermath
- The End of Empire and Postcolonial Immigration
- The “Swinging” Sixties and the Permissive Society
- Thatcherism and Conservative Backlash
- Multicultural Britain and the Future

We will read works by authors such as Elizabeth Bowen, Angela Carter, Kazuo Ishiguro, Phillip Larkin, Andrea Levy, Ian McEwan, Muriel Spark, Tom Stoppard, and Fay Weldon, among others.

English 191A Science Fiction

Section 01 MWF 9:05-10:00AM Prof. 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.

English 196B Special Topics: The Graphic Novel

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

Over the course of the last thirty years, the graphic novel has emerged as a popular and important literary genre that is distinct from its immediate forbearer, the comic book. While both are ways of telling stories through the use of images, the latter is viewed as the kind of reading material geared mainly toward children and adolescents and so reflects, more or less, the immature and somewhat naïve worldview of its audience. The graphic novel, by contrast, is defined as a more serious and elevated form of literature, one that is intended to appeal to adult readers by taking on topics and themes rarely represented or addressed in traditional comic books. That is, the graphic novel shares many of the comic book's narrative techniques and forms; however, its content is decidedly more mature in orientation and literary in aspiration. This semester, we will examine the genre of the graphic novel in greater depth, looking specifically at its history and broader impact on our understanding and definition of literature. We will begin by reading Scott McCloud's *Understanding Comics: The Invisible Art* and then turn to a variety of seminal novels within the genre, including Art Spiegelmann's *Maus: A Survivor's Tale*, Alan Moore's *Watchmen*, Chris Ware's *Jimmy Corrigan: The Smartest Kid on Earth*, Craig Thompson's *Blankets*, Alison Bechdel's *Fun Home*, and Marjane Satrapi's *Persepolis*. Prerequisite: WSC 001.

English 198T Special Topics: Literature and Psychology: Narrative Selves

Section 01 TR 11:10-12:35 Prof. S. Harshbarger

Although many of us admit to a love of -- and even addiction to -- stories, the idea that the very sense of who we are is largely constituted by and through narrative may seem farfetched, but intriguing. The stories we tell ourselves and others about ourselves, informed by the stories we absorb from our culture, provide the material, or so the theory goes, upon which we reflect and develop an "autobiographical self." Guided by the theories of current psychology and the intuitions of masters of the short story, this course will consider how the challenges typical of life's various stages -- from childhood to old-age -- are negotiated through the stories we develop about our past, present, and future. Throughout the semester we will consider how narrative artists use specific techniques to create the fictional worlds that transport, captivate, and influence readers. We will use this approach to consider important questions -- both old and new -- about how literature works. These may include: Why and how does the mind spontaneously produce and respond to narrative? Why do we care about fictional characters? How do metaphors guide thinking? Why do we enjoy fiction that shocks or horrifies us? How do our individual life-stories interact with cultural master narratives to shape our beliefs and values?

Fiction writers will include Roald Dahl, Joyce Carol Oates, Edgar Allan Poe, Alice Walker, Nicholson Baker, Stephen King. Theorists include Jerome Bruner, Dan McAdams, Paul Eakin.

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

CRWR 133 Workshop: General Creative Writing

Approved for a Permanent Honors Option

Section 01	MW	10:10-11:05	Pioreck
Section 03	MW	2:55-4:20	Kaplan
Section 04	TR	11:10-12:35	P.Zimmerman
Section 06	TR	12:45-2:10	Horvath
Section 07	TR	2:20-3:45	Horvath
Section A	MW	6:30-7:55	Plath

Note: Section 01 is a hybrid course, offered partly on campus and partly online.

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 A MW 4:30-5:55 Prof. J. Kaplan

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

Section 01	TR	12:45-2:10	Prof. P. Zimmerman
Section 02	M	11:15-12:40	Prof. Pioreck

Note: Section 02 is a hybrid course, offered partly on campus and partly online.

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 permission of instructor.*

CRWR 137 Introduction to Playwriting

Section A	TR	12:45-2:10	Prof. E. Brogger
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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 184E Playwriting: Character Development

Section A	R	4:30-7:15	Prof. E. Brogger
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This workshop challenges the skills of the developing playwright who wishes to gain experience in the exploration of character in dramatic writing. Fundamental elements of play construction - action, thought, dialogue, and setting - remain vital components in this course; however, specific concentration will be placed on character research as we explore the many ways in which dramatic conflict may spring from overt and covert human needs. We will begin with a determination of what comprises a dramatic character and how it reveals itself through choices and other actions. In our readings, prompts, and writing assignments we will examine character types - their traits and objectives - so that, by the conclusion of this course, we will have gained a deeper understanding of character development and its relationship to other components of play construction. Texts will include Aristotle's *Poetics*, as well as selected essays and full-length plays. Classes will be run on a workshop format, allowing students the opportunity to hear their

work read aloud and discussed in a constructive way. Students will produce a body of material - at least 50 pages - representing a long one-act or short full-length play. Each week, discussions will include responses to reading assignments of both plays and/or essays. Throughout the course, students will read and critique each other's developing work. They will also confer individually with the instructor to monitor progress and address questions specific to their evolving project. Advanced undergraduate - as well as graduate - students are welcome to register for this course. Prerequisite: CRWR 137 or permission of the instructor.

CRWR 185A Special Topics: Our Animals / Ourselves

Section A T 4:30-7:15 Prof. J. Markus

This is an advanced hands-on creative writing workshop open to those interested in writing adult or children's literature dealing with the relationships between animals and humans. We live in a society in which animal companionship is becoming more and more integral to our daily lives. As John Bradshaw wrote in "Dog Sense" there is a "growing obsession" to understand "animal cognition " (He has recently published "Cat Sense" which will be discussed in class as well.) The role animals play in our lives opens up a wide vista of storytelling, that can be both plot driven at the same time as it reflects character, psychology, and social values. This is not a course in the cute and the cuddly, but in the human condition as reflected in our variegated experiences with other species. One can write either fiction or non-fiction and readings from James Herriot 's *All Creatures Great and Small* will be assigned. Prerequisites: CRWR 133 and 135 or permission of the instructor, who can be contacted at jmarnet@aol.com.

CRWR 191G Engaging Plot

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

“Drama = desire = danger,” Janet Burroway

A classic fiction workshop with an emphasis on plot and the development of momentum, from the first sentence to the last of students' work. What is plot? How do we weave plot into story without having it take over? How is plot organic to character? How do we maintain a strong forward momentum without sacrificing artistry? How do we achieve the perfect balance of style and plot in the writing of our fiction? These are questions we will be addressing in this class by looking closely at students' work and at literature. Prerequisites: CRWR 133.

“I guarantee you that no modern story scheme, even plotlessness, will give a reader genuine satisfaction, unless one of those old fashioned plots is smuggled in somewhere. I don't praise plot as accurate representation of life, but as ways to keep readers reading.” Kurt Vonnegut, Jr.

CRWR 192K The Craft of Poetry

Section 1 MW 2:55-4:20 PM Prof. P. Levin

This poetry workshop emphasizes the close reading and analysis of student work, with special attention to discovering possibilities of voice and style. Students will be encouraged to explore strategies that spur their creative development: to experiment with diction, syntax, rhythm, and tone, to tap into the power of different stanza patterns and rhetorical forms. Throughout the semester we will discuss published poems that engage us in dialogue with essential elements of the poet's craft. Prerequisite: CRWR 133 and 134 or permission of the instructor, who can be contacted at phillislevin@gmail.com.

Internships

In recent semesters, English students have completed internships with:

Oxford University Press
Scholastic
Penguin Group
O Magazine
Esquire Magazine

STS Online Marketing
Spanfeller Media Group
Big Picture Media
Marvel Enterprises
Don Buchwald Associates

Hearst Corporation
Penn Mutual
Discovery Girls Inc.
City of Glen Cove
HERSTORY

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

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

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

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*.)