January 2018 Special Topic Descriptions

Comparative Literature & Language – CLL

CLL 151 (01), CRN 10077: Vampires and Gothic Imagination
This course investigates the boundaries between sanity and madness in Western literature. Whether set in a castle, in a city, or even in cyberspace, gothic literature questions sharp divisions between reason and unreason, mind and spirit, self and other. Many writers have been intrigued by the possibilities of the genre, and creative responses range from the subtly disconcerting to the downright terrifying. In this course, we will discuss vampires and gothic literature, focusing especially on the ways in which Gothic pathologies illuminate and challenge different boundaries and ideologies. Upon completion of this course, the student should be able to understand characteristics of the genre: conventions, themes, and techniques; appreciate how historical, intellectual, sexual, racial, and cultural issues influenced the development of the gothic and how it in turned influenced literary tradition; analyze and articulate the significance of specific gothic texts from the late nineteenth century; synthesizing research (literary criticism, genre studies, cultural studies, and post-colonialism, etc.) and response gothic literary texts.

Criminology - CRM

CRM 187Q (DL), CRN 10034: Ethics in Policing
This course develops the ethical decision-making skills that are essential in the field of criminal justice across all three elements of the criminal justice system: the police, the courts, and corrections.

Spring 2018 Special Topic Descriptions

Comparative Literature & Language – CLL

CLL 151 (02), CRN 23494: Eros & Love in Literature
We have all read books, seen films, or read manga that retell familiar stories. Sometimes it’s “story” in the generic sense (a mystery, a love story, a quest), but it is often a new retelling of a specific work by an earlier writer. In the tellings (and retellings) we also learn about the specific cultures in which the new stories arise. Focusing primarily on narrative “translations” (adaptations, in other words), this course will permit the student to learn about Japanese society and culture, and how certain literary and filmic conventions (narrative, description, and characterization) work across the genres. The course is broken into four units, (1) commingled media; (2) re-writing feudal Japan; (3) Japan at war; (4) and the aftermath of war.

CLL 151 (03), CRN 24058: Magic & Medicine in the Greco-Roman World
Cross-listed with RELI 020 (01), CRN 24431

Creative Writing - CRWR

CRWR 185E (A), CRN 24579: Fiction: Character and Conflict
Characters need or desire something. They proactively try to get it. Obstacles, both external and internal, get in the way, causing conflicts. How characters deal with these conflicts essentially defines who they are, and gives shape to the story. You can't have a strong story without strong characters, and you can't have strong characters without strong conflict.
In this advanced fiction writing workshop, students will concentrate particularly on the idea that character drives action, and that action grows out of conflict, conflict being defined as a character’s needs or desires meeting external or internal opposition.
Students will be required to complete three short stories over the course of the semester. Students will workshop their first drafts with the class, receive verbal and written notes from their peers and from the instructor, and then submit revised copies of their stories based on those notes. Only the revised drafts will be graded. Students will also be asked to read a number of published stories and excerpts, analyzing the work with an eye to how the authors set their characters up against obstacles, and how the characters’ journeys move forward primarily through the process of engaging the conflicts created by those obstacles.

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

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**CRWR 185G (01), CRN 24580: Creative Non-Fiction: The Essay**

In this advanced nonfiction writing seminar, we will focus on the many forms of the essay. Class-time will be devoted to discussion of published works as well as lightning round pitch slams and student workshop. Readings will include a host of model pieces pulled from the New Yorker anthology of profiles, The Art of the Personal Essay, and sourced from our reading of contemporary magazines, websites, and the paper version of The New York Times. We will concentrate on three forms of creative nonfiction for this class: arts & culture, the profile, and the personal essay. Students will be responsible for leading a class discussion on one of the three essay types (group presentation) and a publication of their choice (individual presentation). In the end, students will turn in a portfolio of three revised essays tailored to specific publications.

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**CRWR 185N (01), CRN 24581: Poetry Writing: Solitude to Song**

In his Nobel Prize speech, the poet Pablo Neruda said, "All paths lead to the same goal: to convey to others what we are. And we must pass through solitude and difficulty...in order to reach forth." This semester, let's come together as poets, each in our solitary journey, to share new writing, learn new techniques, read poetry by Neruda and other superb poets, and revise. Students will work toward a manuscript of poems linked by subject matter. Readings and prompts assigned by the instructor will help students experiment with poetic forms and focus in on specificity of language, compression of line and sentence, and whatever else is needed to allow each poem, regardless of subject matter, to sing its song.

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**CRWR 291S (A), CRN 24583: Adaption: Page to Stage**

“My Story Wants To Grow Up To Be An Actor!”

This is a graduate level course in playwriting that explores ways by which we capture a work from another genre and re-imagine it into a coherent dramatic form. The initial resource may be drawn from previously published work in the public domain or it may be the product of a student’s previous work of fiction. Our workshop could therefore be a cross-over course for graduate students whose primary genre is fiction and who wish to learn more of how a dramatic re-construction can illustrate previously undisclosed aspects of action, theme, character, setting, and dialogue. Students will share their own works of fiction, or the previously published work (which must be in the public domain) as a stepping off point for their emerging play-script, concluding with a work that reflects dramatic unity. It is hoped that this course will enhance our appreciation for the distinct qualities of otherwise separate literary genres, leading to an understanding of the ways by which the substance of one form can be newly minted into another.

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**CRWR 293R (A), CRN 24600: Fiction: Writing the Page Turner**

How often have we heard a friend say of a book: “I couldn’t put it down.” Or of a play: “You must see it.” Writers will bring new work or work –in- progress to this graduate hands-on writing seminar as we collaborate toward the end of keeping the audience involved. Nonfiction writers and playwrights as well as fiction writers are welcome. We will be reading Stephen King On Writing. A Memoir of the Craft and Vivian Gornick The Situation and the Story, to study the various ways in which “Story” entices the reader. Can psychology or plot or theme do the same? We will read a novel to-be-determined to see. No matter what your method, the aim will be to tighten your prose in a way that impels the reader to keep going—and for the author to keep going as well. For there is no such thing as writer’s block, in my opinion, but there is such a thing as growing bored or unsure of what you are writing. We will examine how the writer’s enthusiasm and authenticity contributes to keeping the work alive and how that can translate to the reader’s delight in turning those pages.

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**CRWR 293S (A), CRN 24601: Poetry of Witness**

In the dark times, will there also be singing?

Yes, there will be singing.

About the dark times.
In this workshop course we will study “poetry of witness,” a genre of poetry described by Carolyn Forche in her anthology Against Forgetting: Twentieth Century Poetry of Witness written by “significant poets who endured conditions of historical and social extremity during the twentieth century—through exile, state censorship, political persecution, house arrest, torture, imprisonment, military occupation, warfare and assassination.” Poems that “bear the trace of extremity within them, and [that] are, as such, evidence of what occurred.” We will also broaden Forche’s definition of poetry of witness and examine how poets bear witness to their lives and the world in general in poems about disability, racism, health issues, domestic violence, sexual abuse, etc.

 Wars and battles closer to home.

In addition to writing a new poem every week, each student will give an oral presentation on a poetry collection chosen from a recommended reading list, which includes poets Natasha Trethewey, Bruce Weigel, Tom Sleigh, Brian Turner and Joy Harjo. Required reading includes Against Forgetting: Twentieth-Century Poetry of Witness, edited by Carolyn Forche; The New American Poetry of Engagement: A 21st Century Anthology, edited by Ann Keniston & Jeffrey Gray; Beauty is a Verb: The New Poetry of Disability, edited by Jennifer Bartlett, Sheila Black & Michael Northen; Citizen: An American Lyric by Claudia Rankine; Dien Cai Dau by Yusef Komunyakaa; A Wreath for Emmett Till by Marilyn Nelson; Off Duty by Katie Donovan; Little Witness by Connie Roberts.

CRWR 293T (A), CRN 24602: Craft: Poetry and Visual Arts
This course is designed to discover the transformation of the brush stroke into the written word and the new image that reappears as a new work of art. This encounter between poet and painter opens new doors of research into the intrinsic relation between the arts. It is not on a mere whim that so many poets have felt themselves attracted to works of visual art, and at the same time have expressed their interior selves through the contemplation of paintings. This exploration has caused them to work their way into the canvas itself, and to reside inside the brilliant house of color. After the explorations and readings of other poets in relation to visual arts, students will write personal poems about paintings and photographs or sculptures. The student will have the freedom to choose the work of art to write the poem.

Education Administration – EADM

EADM 280K, CRN TBA: The Community College
This course will explore in detail the mission, history, evolution, and the current status of community colleges in both national and international settings. The organizational structures of community colleges will be examined as well as the governance structures. The evolving missions of community colleges, including workforce development, transfer, and community service, will be discussed in the context of societal changes. The three “A”s of access, affordability, and accountability will be topics included in the course as well as the funding of community colleges.

EADM 280N, CRN TBA: Student Leadership in Higher Education
This course will examine the role and importance of student leadership in higher education. Topics covered will include student leadership within institutions of higher education (such as student government, leadership in other student organizations, and the student role in institutional governance) and higher education student leadership in external organizations (such as student advocacy groups, lobbying groups, political campaigns, and leadership in social movements). The impact of higher education student leadership on organizational change will be considered. Student leadership theories will be explored, as will the educational and student development outcomes of leadership experience.

English – ENGL

ENGL 008J (01), CRN 24715: Making a Literary Anthology
In this one-credit seminar, we will interrogate the art and business of making a literary anthology. We will use the anthology “This Must Be the Place: Women Writers on Home” (Seal Press, Nov 17) as our primary text and the class will attend the Great Writers, Great Readings Series event with contributors to the anthology. Multiple genres (fiction, poetry, and creative non-fiction), mediums (books and digital), and publishing factors (cost and curation) will also be considered and explored.
ENGL 190X (01), CRN 24593: Digital Publishing
Digital technology has changed the face of the publishing industry, bringing with it new processes, practices, issues, and opportunities. This course provides an examination of content acquisition and development, archiving and asset management, digital formats (e-books, digital downloads, digital audiobooks, etc.), the importance of search engines, the content aggregator landscape, sales trends and how to analyze the digital market, and the challenges to traditional business models. Students will be evaluated based on attendance, class participation, weekly news and reading assignments, a midterm, and a final examination.

ENGL 192A (A), CRN 23523: Publishing Studies Practicum
Students will produce and publish one print and multiple digital editions of the literary magazine Windmill: The Hofstra Journal of Literature and Art. Readings, case studies, and special industry guests will complement the practical work of building a literary magazine including pitching, writing, and critiquing literary content; assisting in selecting and editing creative work; and creating branding and publicity strategies. Students will explore artistic continuity, product development and project management skills across both print and digital platforms within the larger context of discussions exploring publishing as a cultural forum. The course is designed as a capstone experience for Publishing Studies majors and minors (and others at instructor’s approval); students without working knowledge of Adobe InDesign, Photoshop, or WordPress may wish to first take ENG 008G—Making A Literary Magazine.

ENGL 291H (A), CRN 24594: History of the Novel
The novel as a literary form was an invention of the 18th century—generated by new technologies in printing and a larger reading public in Europe. Among the authors we will read are: Swift, Defoe, Delacroix, Austen, Eliot, Hardy, Joyce, Waugh, and Rushdie. We will discuss types of novels, the tradition of satire, structure, point of view, writing style, and experimentation in the novel. We will also discuss how the novel was influenced by historical events and social conditions at the time. We will also examine the conflicts between tradition and experimentation in the novel.

ENGL 2691J (A), CRN 24654: Narrative Textures
Narrative Textures explores the transformations of a single narrative sequence in different hands with different visions. The class will focus on three such narratives from the late middle ages, the stories of Constantia, Dorigen, Griselda and the story of Troilus and Criseyde, comparing the treatments of these tales in their (translated) sources with the better-known treatments of Chaucer and Shakespeare.
Class assessments will consist of two short analytical papers, two “homages” (original treatments of required readings) and a final examination.

Health Professions – HPR

HPR 179C (01), CRN 24857: Data Informatics
Data is needed to assess health. In the digital age, there is a plethora of data collected in the delivery of healthcare. This course will cover data in health and the devices used to record this data by consumers and clinicians. Over $40 billion has been invested in the health care for digital systems; clinicians rely on data to provide care to the patient. Data allows you to analyze and improve the delivery of care and identify opportunities to innovate. The Internet of Things, devices like Fitbits, etc. will transform the assessment of health and delivery of healthcare. This course will cover data in health; data in healthcare; data across systems; and data in action.

History – HIST

HIST 178C (01), CRN 24406: Medieval Spain: Conflict and Co-existence
“Medieval Spain’s enterprising, devout, imaginative, ambitious, and adventurous men and women…almost built the peaceful common society that we must learn to build, one historian has written, “How we in the West got ourselves to where we are today, for good and for ill, is a question that inevitably leads to medieval Spain.” This course will examine the worlds of cloisters and warriors, of cosmopolitan cities like Toledo, Córdoba, and Barcelona, and of shepherd communities in the mountains of the Pyrenees. We will enter imaginatively into the palace of the Alhambra, the alcazar of Seville, and the Gothic cathedrals of León, Burgos, and Santiago de Compostela. Above
all, we will trace the complex interactions—sometimes violent, often constructive—between Christians, Jews, and Muslims, in the territories that now comprise Spain.

Honor College Seminars – HUHC

HUHC 020A H1, CRN 24805: Science & Society: Clashes and Collaborations
Professor Sabrina Sobel, Chemistry
MWF 9:05-10:00AM
Throughout history, the pursuit of knowledge has been influenced by the prevailing culture. In this seminar, we will explore how the development of math, physics and chemistry have been shaped by culture by reading and discussing select science history books.

HUHC 020B H1, CRN 20400: Physics & Poetry
Professor Charles Anderson, Writing Studies, Composition and Rhetoric
TR 2:20-3:45PM
Is there a common denominator between physics and poetry? Physics basically asks the questions, "Why are we here? What is the meaning of life? What is the nature of reality?" The history of physics has been linked to the literature of its time, and poets have been asking the same question for centuries. We like to think that life has a purpose. Einstein said, "God does not play dice."
There are parallels between science and literature: the creation myths and cosmology, pre-Socratic philosophy and elementary particles; the metaphysical poets such as John Donne and Renaissance physics; Locke, Pope, Blake and Newtonian physics; Kierkegaard and Bohrs' theory of the atom; Einstein as scientist and humanist; relativity, quantum physics, and modern art; and thermodynamics, entropy, and ecology. In their efforts to describe the natural world, poets and physicists alike depend on metaphors and other literary devices, even if they use different kinds of tropes. In "A Brief History of Time," Stephen Hawking talks about "the arrow of time" and "black holes" in the universe. Readings will range from Einstein to T.S. Eliot.

HUHC 020C (H1), CRN 21163: Monsters, Politics, and Rockets: A Century of Italian Comic Books
Professor Simone Castaldi, Romance Languages and Literatures
MW 4:30-5:55PM
This course follows the development of the comic book medium in Italy from its inception at the beginning of the 20th century to the present. In addition to familiarizing themselves with the major trends and movements in Italian comics -- including the early experimentations with modernism, the colonialist adventure epics of the fascist period, the literate narratives for mature readers of the '70s, and the postmodern sci-fi dystopian visions of the '80s -- students will learn about Italian society, history, and politics while gaining an understanding of the present-day political situation. Furthermore, as we examine the richly intertextual works that are the subject of the course, the students will be presented with narratological tools in order to appreciate the structural complexity of the comic-book medium and to examine the deceptive divide between works of so-called high culture and those of the popular media.
“All works are read and discussed in English.”.

HUHC 020D (H1), CRN 24832: Who Gets to Speak? The First Amendment in the 21st Century
Professor Akilah Folami, Law School
MW 9:05-10:30AM
This course will explore the actual Freedom of Speech and Freedom of the Press clauses in the Constitution and take a deep dive into juridical interpretations of each as found in most of the major Supreme Court decisions. Topics explored will include, hate speech on college campuses and beyond, speech that incites, defames, is deemed obscene, offensive or profane, and conduct that may also express messages, such as clicking the “Like” button on Facebook and advertising to sell a product, etc. The course will begin with a solid introduction of the philosophical theories that undergrid the concept of freedom of expression in the U.S. given the intensely diverse and interpersonal world in which we live, both on a national and global level. At the completion of this course, you will have been exposed to key elements of First Amendment jurisprudence and will have applied such to varying historical and contemporary contexts.
Drama dates from the 5th century B.C.E. in Greece, opera started in 1597 in Florence, Italy, and ballet started at Italian banquets in the late 15th Century, evolving into story ballet at the French court by the late 16th Century. Both opera and ballet as story forms can be traced back to ancient Greek tragedy and, in fact, opera sought to recreate the combination of music, story and dance that was typical of the ancient form. Shakespeare, in the early 17th Century had to compete with Masques presented at court, so he included song and dance in many of his later plays. Molière was obliged to work at the French court with both opera/ballet composers and choreographers, and adjusted his plays accordingly. In turn the dramas of Shakespeare, Molière, Beaumarchais, Sheridan, Goethe, Schiller, Victor Hugo and numerous other poets and playwrights provided the subject matter and story lines for both ballet and opera into the 21st Century. Even in modern dance, Martha Graham was regularly inspired to create modern dances based on ancient Greek stories and myths, including those dramatic ones involving Clytemnestra, Oedipus, and Medea.

As much as we may see these forms as different, drama, opera and dance have much in common as, for the most part, they are all grounded in character depiction and story telling. Each form has also explored abstraction and has taken different directions in some of its work, but by and large these three forms of performing art share more than they differ. This seminar will explore the commonalities among these three forms from the 16th through the early part of the 21st Century. Because these are aural and visual forms, many examples from all three art forms will be seen and heard in class. Readings in the history of drama, ballet and opera, and readings of a number of plays will assist in connecting the dots among and between these three “differing worlds.”
* HUHC 021’s are non-Liberal Arts Courses.

**Journalism – JRNL**

**JRNL 290H (A), CRN 24806: Feature Documentary Production for Radio & Podcast**
The radio feature documentary as a form is represented by subtle and complex works in a variety of styles, examining an astonishing array of topics, from personal profiles, to contemporary trends in culture and technology, from investigative reports on local and national issues, to groundbreaking global events. At its best, radio combines the power of immediacy of great news documentary with the intimate prose of a *New Yorker*-style magazine feature, all the while maintaining an accessibility unique to the characteristics of the spoken word. This course focuses on applications of theories and practices of long-form radio feature reporting and documentary production for both traditional broadcast radio and contemporary podcasts.

Though the application of the process involved in radio feature reporting and production, students are taught to produce layered radio features appropriate to a variety of formats heard on public and community radio, and on both commercial and non-commercial audio podcasts, blogs and websites. Students gain competency in pre-production planning and researching, field production, interviewing, and post-production, including writing and editing scripts, fact-checking, and recording narration. Technical emphasis will be placed on digital editing, mixing, and post-production, multi-track mixing, remote field recording, and on-line development.

Projects include the researching and conceptualization, the reporting and writing, and the final production of long-form feature stories, mini-documentaries, and traditional audio essays for radio and podcasts, along with the development of accompanying web-based media applications for individual features (websites, blogs and social media). Projects may be broadcast on WRHU 88.7FM *Radio Hofstra University* in its morning drive program, *Morning Wake Up Call*, and/or the recently established web-based radio station of the Lawrence Herbert School of Communication, [requiredradio.com](http://requiredradio.com).

Lectures, listening sessions, guest presentations, and production labs are designed to get students to think comprehensively about radio reporting, writing and audio production, to understand that technical proficiency, creative problem-solving, and critical thinking are required to develop strong features and/or documentaries, and to recognize the importance of one’s target audience.

**Linguistics – LING**

**LING 181 (01), CRN 23699: Introduction to Corpus Linguistics**
Corpora—large electronic compilations of systematically-collected texts—are very valuable resources for researching linguistic questions about language variation and change. In this course, we will first explore the ways in which corpora are compiled, annotated, and analyzed and gain a working knowledge of a variety of corpus analysis tools and existing corpora. Second, we will compile, annotate, and analyze our own corpus to answer questions related to statistical frequency, coherence, and collocation. No prior computational or statistical training is necessary.

**Prerequisite:** LING 101 or permission from instructor.

**LING 181 (02), CRN 23901: Diachronic Linguistics – Gothic**
With the exception of a few runic inscriptions, Gothic is, for all intents and purposes, the oldest attested Germanic language. A knowledge of Gothic is absolutely vital, not only for those interested in historical linguistics, but also for those who want to have a better understanding of Gothic’s importance with respect to Indo-European. Furthermore, for those specializing in German, English, or any other Germanic language, a knowledge of Gothic helps better realize the etymological connection with the other Germanic languages, thus facilitating language learning.
**Literature – LIT**

**LIT 096 (01), CRN 23499: (LT) Topics in Japanese Literature**

We have all read books, seen films, or read manga that retell familiar stories. Sometimes it’s “story” in the generic sense (a mystery, a love story, a quest), but it is often a new retelling of a specific work by an earlier writer. In the tellings (and retellings) we also learn about the specific cultures in which the new stories arise. Focusing primarily on narrative “translations” (adaptations, in other words), this course will permit the student to learn about Japanese society and culture, and how certain literary and filmic conventions (narrative, description, and characterization) work across the genres. The course is broken into four units, (1) commingled media; (2) re-writing feudal Japan; (3) Japan at war; (4) and the aftermath of war.

**Mass Communications – MASS**

**MASS 180P (01), CRN TBA: War, Peace and the Media**

This course examines the many roles of the mass media during times of war and in periods leading up to armed conflict. Military conflicts and mediated representations of those armed conflicts have evolved considerably over the past several decades, particularly since the end of the Cold War. With the advent and accessibility of new communication technologies now in the hands of those who make, those who oppose, and those who cover war, it is more important than ever to understand how these messages about war and peace are shaped, filtered and disseminated to a variety of publics, and to what potential effect. Particular attention is devoted to the clashing relationships between media, government, the Armed Forces, NGOs and peace organizations during periods of war; the use of government and non-state propaganda and deliberate misinformation in the build up to armed conflicts; and how social media is used by both armed groups and peace/anti-war social movement activists to promote their strategic goals and objectives. Students will also be introduced to a variety of contemporary citizen’s media projects that have served as an alternative to major news media in promoting a culture of peace, non-violent resistance to war, and reconciliation.

The class will have a combination lecture and seminar format, with students expected to participate actively in discussions of readings, extensive video/film presentations, guest lectures, public (on-campus) events, as well as unfolding issues making news around the world.

**Radio, Television, and Film Studies – RTVF**

**RTVF 061G (01), CRN 24729: Intro to Multi-Track Studio Recording: Production and Theory**

The first half of this course will focus primarily on recording music, the operation of our 36 track Soundcraft production board, and ProTools recording software. Microphones, acoustics, and other recording hardware will be covered in theory and practice.

The second half of the semester will concentrate on post production, mixing, e.g., compression, etc.

Students are responsible for selecting an artist to record and are required to be available for production and laboratory time beyond scheduled class time.

**RTVF 065P (01), CRN 24766: Sound Design for Television**

This course concentrates on sound design and sound production as related to television content. Students will learn the creative use of studio and field audio production equipment, proper recording techniques in various production scenarios, and develop an understanding of microphone usage, audio processing equipment, and aesthetic development of aural soundscapes as applied to current and emerging "television" content for broadcast and web. Students are required to be available beyond class meetings.

**Spanish Literature – SPLT**

**SPLT 050D (A), CRN 24609: (LT) Soccer as One of the Fine Arts**

Soccer is a game, a professional sport, a multi-million dollars industry, a space for global utopias and a sinister ideology-reinforcing machine. It’s a fabric in which race, gender and power intersect and a factory of dispensable heroes and myths; in Argentina it’s even a religion. Rainer Maria Rilke defined beauty as the level of monstrosity
that we can bear, a definition that could fit well with the sport that enchants and disappoints the largest amount of people in the world. In Soccer as One of the Fine Arts we will review the cultural production that surrounds the sport in the Hispanic Orb—a true soccer powerhouse. We will read fiction and non-fiction, learn about popular music and review art and film related to the sport from philological, political, historical and anthropological points of view.

**Women’s Studies – WST**

WST 150T (WI), CRN 24507: Intersectionality  
This course will examine the history, theory, and practice of intersectionality. Readings will focus primarily on gender, race and class, but will also consider sexuality, religion and disability.

**Writing Studies and Composition – WSC**

WSC 002 offers continued instruction in expository writing, and an introduction to writing in the disciplines of the humanities, social sciences, and natural sciences. Reading and writing assignments are organized around a central theme. You will find a description of central themes for the Spring 2018 semester below.  
Prerequisites (/)/Course Notes: WSC 001. May not be taken on a Pass/D+/D/Fail basis. The Writing Proficiency Exam is given as part of the course. (Formerly ENGL 2.)  
If you have questions, please contact the Writing Studies and Composition Department at 463-5467. The department office is located in Mason Hall room 124.

**Our Individual and Collective Journey**

002-01 CRN 21176 MWF 9:05-10:00  
002-04 CRN 21173 MWF 10:10-11:05  
Professor DeCarlo  
Life is a journey, often leaving us wondering: Who are we? Where are we? And where are we going? These perennial questions can be conceptually approached via a variety of academic and intellectual frameworks. For our purposes, we will approach them through three related and yet divergent lenses, including the biological, historical, and linguistic. As we will examine, each discipline asks different questions, collects different types of data, and writes about their results in a relatively unique fashion. In sum, we will consider and evaluate similarities and differences of their conclusions regarding our mysterious and complex journey.

**Trauma**

002-02 CRN 21174 MWF 10:10-11:05  
Professor Rich  
In the 21st century, we are inundated with representations of the traumatic; so much so, that the meaning of the word has become almost indistinguishable from other kinds of suffering. What is trauma? And how is it different from other forms of mental and physical pain? In this class, we will consider the experience of trauma from a variety of disciplinary vantage points. We will consider creative representations of trauma, historical experiences of trauma, the psychological effects of trauma and the science of trauma. We will also work to concretize writing skills such as thesis development, effective syntax and essay organization. The final exam of this class will be the Writing Proficiency Exam.

**Forgiveness: Issues and Perspectives**

002-05 CRN 22468 TR 11:10-12:35  
Professor Teller  
Should we always forgive those who have hurt us? What is empathy? How do our childhood dramas live on in adulthood generating empathy and/or enemies? Can we forgive our own insensitivities and betrayals? What enables us to reopen our hearts? What are the biological, psychological, and social effects of prolonged anger? How is forgiving others a mirror image of forgiving oneself? How can groups divided by prejudice and hatred come to live
together in peace? Aside from imprisonment, how can criminals be rehabilitated? How can parents, spouses, teachers, business leaders nurture empathy and social intelligence?

**Sleep and Dreams: An Inter-disciplinary Investigation**
002-06 CRN 21194 MWF 10:10-11:05
Professor Jarvis
Sleep. All living things require it in some form or other. By rough estimate, human beings spend 1/3 of their lives doing it. Next to love, but more than money, we crave it most. You'd probably rather be doing it now than reading this, yes? So, to meet you half way, this semester our course theme is “Sleep and Dreams: An Inter-disciplinary Investigation.” Readings for our course will consist of texts in the Natural Sciences (Biology, Neurology), Social Sciences (Anthropology, Psychology) and Humanities (Literature). We will engage with these texts through reading response, class discussion, and composition. The composition portion of our course will focus on students’ continued practice in developing thesis and argument, through each stage of the composition process; discovery, organization, drafting and revision. All major assignments are designed to give students a proper grounding in the kinds of academic writing with which they will be engage during their Hofstra careers.

**Parameters of the Mind**
002-08 CRN 22724 TR 11:10-12:35
002-18 CRN 21193 TR 9:35-11:00
Professor Bengels
This is first and foremost a writing course which will explore people’s need to know the unknowable through the areas of fantasy, psychic phenomena, and scientific extrapolation. We will be reading learned essays by scientists such as astronomers and psychiatrists, social scientists such as anthropologists, psychologists, and sociologists, as well as some articles from magazines and newspapers. Some works of fiction and art will also help us explore how people have responded to what is real and what isn’t. We will explore through the literature why a recent essay in NEWSWEEK suggested that high schools need to include in their science courses the analytic ability to discern “good” science from “Bad” science (referred to in the article as “BS.”) It is important for every member of our society to be able to differentiate between what we’d like to believe in and what is actually possible if we are to make wise choices and be wise citizens. Too much is at stake if we don’t.

**Pop Culture**
002-09 CRN 21183 MWF 1:55-2:50
002-13 CRN 21749 MF 11:15-12:40
Professor Prinz
The goal of this course is to critically assess aspects of pop culture over the past 50 years or so. We will focus on lifestyles, technology, music, film, TV, art and the like, ending with a comment on the direction pop culture is or will be taking. There will be 5 short essays on various trends, moments, people, elements of pop culture over the years.

**Sex, Drugs and Rock and Roll: The Woodstock Nation**
002-10 CRN 21191 MW 2:55-4:20
002-A CRN 21198 MW 4:30-5:55
Professor Marinelli
The 60’s: the decade that shaped a generation and a nation (and do I dare say, the world?) will be our theme for the semester. Hippies, Flower Children, Freaks, Flower Power, Free Love, The Summer of Love, Make Love Not War, Turn on, Tune in, and Drop out: all terms you’ve heard before. But “If you want to be experienced” as Jimi Hendrix once asked, burn your bras and draft cards and board our Magical Mystery Tour Bus for the “Trip” of your life. In this section, we will study the 60’s counter-culture revolution by reading Tom Wolfe’s novel, *The Electric Kool-Aid Acid Test* and Abby Hoffman’s book, *Woodstock Nation* plus over twenty articles. We will also watch the films *Woodstock*, and *Alice’s Restaurant*, and consider the 1960s as it relates to the Humanities, Social Sciences, and Natural Sciences disciplines.
Professor Miller
To write engagingly and dynamically about the natural sciences, the social sciences, and the humanities requires very particular skills (and more than a little talent). This class will examine the transformation of what might be considered difficult subjects into “popular” essays and books. The writers we will read have considered what audiences need in order to care about “dry” subjects; this often calls for blending disciplines and a good story-telling voice. We will read Oliver Sacks on neurological disorders and humanity, Candice Millard on presidential assassinations and medicine, Simon Schama on arts and culture, and Art Spiegelman on illustration and memory. We will also consider the more traditional sources that inform these texts, and we will practice writing that “borrows” some of the more successful techniques we’ve seen.

America and the Politics of Power: The U.S at War at Home and Abroad
002-12 CRN 21181 MW 2:55-4:20
002-46 CRN 22851 MW 4:30-5:55
Professor Friedkin
The U.S. is perceived by many as a land of freedom, justice, and equality for all. While this perception may be accurate in many respects, we will consider some of the more troublesome ways power operates in our country. Through books, films, videos, cartoons, and songs, we will take a critical look at some of the ways power in the U.S. is amassed, distributed, and exercised at home and abroad, with a specific focus on issues of wealth distribution, race, and global relations

Reality and Illusion
002-14 CRN 21189 TR 12:45-2:10
Professor Friedlander
This course offers continued instruction in expository writing, and an introduction to writing in the disciplines of the humanities, social sciences and natural sciences. Reading and writing assignments are organized around a central theme.
In our case, the theme is “Reality and Illusion.” We’re going to explore what’s real, how we create reality, and how we determine what’s not. To that end, we’ll be discussing works by Plato, Shakespeare, and others; exploring the ways in which the fine arts create or shape reality; reading essays about perception and the ways the mind determines what’s real; and looking at how our reality can be shaped and determined by others. We will not be making in depth study. This is a writing course; we’re going to focus on analysis and argumentation. So this will be an overview of the topic that will allow us to explore the issues of reality and illusion and allow you to write about them.

Social Justice and Diversity
002-15 CRN 21186 TR 8:00-9:25 a.m.
Professor Montemurro
Multicultural perspective on advocacy for social justice and an affinity to identify the appreciative value of diversity are still imbued within marginalized ethnic, racial, and gender differences. This course examines how written discourse in the Social Sciences, Natural Sciences, and Humanities has contributed morally, legally, financially, politically, and scientifically either to exacerbate or to preclude bias, and it explores how individuals can empower themselves as conduits of civility, civil liberty, and civil rights.

Writing from Both Sides of the Brain
002-16 CRN 21179 TR 9:35-11:00
002-28 CRN 21768 TR 11:10-12:35
Professor Navarra
This composition class will examine the role of creative thinking in a robust society. Stanislavsky’s “Method” parallels Freud; Meisner’s work mirrors Autism research. The Arts tap into our collective unconscious. The Arts can reflect our society’s unfolding narrative, help us metabolize rapid changes, restore community, and help us decide what it all means. Readings will include Carl Jung’s “Man and His Symbols”, Joshua Foer’s “Moonwalking with Einstein”, and Kim Addonizio’s “Ordinary Genius”.

Exploring the Southwest
002-17 CRN 21187 TR 9:35-11:00
002-34 CRN 21192 TR 12:45-2:10
002-45 CRN 22820 TR 11:10-12:35
Professor Vestigo
Edward Abbey’s 1956 comment about what was then Arches National Monument, Utah, is simple: “This is the most beautiful place on earth.” In 1971, Arches became one of the 59 national parks out of 417 sites the US National Parks Service maintains throughout the United States. This semester, we will take a look at some of the parks found in Utah, Arizona, New Mexico, and Colorado. We’ll explore these delicate lands, noting the history and causes to constantly changing geologic formations. We’ll discuss the sociological influences that led people to build dwellings into the red sandstone canyon walls and to make the desert their home. These Western locations are culturally alive, literature rich, and backdrop murals to many artists, photographers, and filmmakers. So this semester, let’s take a trip out west learn and to discover.

The Truth About Hip Hop--Not Rap
002-19 CRN 21188 TR 9:35-11:00
002-41 CRN 21201 TR 12:45-2:10
Professor Wilson-Carter
Unlike any other subculture in American history, the Hip Hop culture has transcended ethnic boundaries. We will examine the social conditions under which Hip Hop--not rap--emerged as a cultural force in American society. We will probe social issues and political controversies evoked by Hip Hop culture. During our discussions students will examine the economic, social and political ramifications. Students will also examine the shift in societal attitudes regarding these issues. The course will focus on using Hip Hop as a lens to understand social justice issues, and ultimately--sociology as a lens to understand Hip Hop.

Identity, Memory and Molecules
002-20 CRN 21430 TR 9:35-11:00
002-26 CRN 21195 TR 11:10-12:35
Professor Stein
This course asks the question: How do our memories contribute to the construction of our persona, our “self”? One way we will pursue the answer to that question is through an examination of a graphic memoir, the best-selling work Fun Home by Alison Bechdel. We will use Bechdel’s memoir to ask other questions: What can memoir tell us about the role of narrative in our daily lives? What is society’s influence on our memories? And what does actually happen, on a molecular level in our brains, when we remember something? In addition to Bechdel’s work, we will read and discuss texts by scientists and scholars who are working to understand human memory.
We will explore the theme of memory and personal identity while continuing to practice a variety of academic writing designed to improve students’ writing skills while at Hofstra and in their future careers.

The Urban Millennium: Writing the Cities of the Past, Present, and Future
002-21 CRN 21200 TR 11:10-12:35
002-29 CRN 21182 TR 2:20-3:45
Professor Cole
For the first time in human history, more than half of the people on earth live in cities, a phenomenon that’s come to be called the Urban Millennium. Most of this growth is taking place in Asia and Africa, where cities are absorbing one million new people a week. Such massive influxes both testify to the unique place cities hold in human imagination and experience, and also represent the challenges cities are facing for the future. This section of WSC 2 will use an exploration of the various ways that cities have been imagined, studied, and constructed as a touchstone for examining the conventions of writing and argumentation in the humanities, social sciences, and natural sciences.

Revising the Natural World
002-22 CRN 21818 MWF 10:10-11:05
002-24 CRN 21190 MF 11:15-12:40
002-32 CRN 21178 MWF 12:50-1:45
Professor Gaughan
You may recall The Lorax, a children’s book written by Theodor Seuss Geisel (a.k.a. Dr. Seuss). In this cautionary tale, the protagonist “speaks for the trees, for the trees have no tongues.” From the date of original publication
(1971) until this day, *The Lorax* remains controversial. This is not surprising—Issues of resource management, conservation, and preservation are often hotly debated—so much so that opposing parties have trouble even hearing one another’s positions. We will examine key debates about conservation in the US, ranging from moments of first contact between colonists and Native Americans to present day legal cases about the ethics of land use. Drawing on ecological, historical, and literary texts we will aim to revise our understanding of the natural world, and our place within it.

**Fear & Loathing in Composition**  
002-25  CRN 21196  MW  2:55-4:20  
Professor McDonough  
Through varied written assignments, our course will explore how texts exploit the oldest and strongest human emotion, fear, through well-known tropes of terror; haunted houses, monsters, ghosts, ghouls, madmen, madwomen, specters, vampires, werewolves, and a wide variety of other creepy, mysterious, and dark things that will fill our semester’s assignments. Our study will include but will not be limited to various forms of film, literature, and non-fiction. Terror and fear will be examined in an interdisciplinary way examining how different writers and directors have explored the genre.

**The Business of Sports**  
002-38  CRN 21184  MWF  12:50-1:45  
002-B  CRN 21750  MWF  9:05-10:00  
Professor Heiss  
The influence that sports has on the world is the strongest it has ever been. Over the last 100 years, the world of sports has transformed from simple athletic competitions to a multi-billion-dollar industry. From the clothes and shoes children wear to the boardrooms of Fortune 500 companies, the sports industry impacts people personally and globally. *The Business of Sports* will examine how athletes have gone from the semi-professional individual to purveyors of a global brand, and how industries have been created or modified to accommodate this new business world. Behind every sports hero, every winner, and every loser, is an army of people wrestling over dollars and television coverage. This section of WSC 2 will study the evolution of the sports world through interdisciplinary texts, multiple forms of media, and discussion of the industries that thrive behind the veneer of the sports world.

**Writing, Design, and Information**  
002-40  CRN 21197  MF  11:15-12:40  
002-59  CRN 24566  MWF  10:10-11:05  
J. Bartolotta  
What does it mean to write for a digital world? Are we still writing for each other? Or, are new sorts of audiences we once never imagined coming into play? This course explores the way writing changes with technology, placing a specific emphasis on our present digital age. In this class, we will discuss the ways design and information intersects in emerging genres (such as memes, apps, infographics, and video). We will also examine how data farming and algorithms change the way writers conceptualize “audience” from the commercial (sites like Amazon) to personal (online dating websites). This course will invite students to compose multimodal projects and ponder the ways our writing practices are changing as technology evolves.

**Decisions! Decisions! Decisions!**  
002-42  CRN 22430  TR  11:10-12:35  
Professor Schaffer  
The interactions and decisions of adolescents are often influenced by a combination of human nature, social interaction, and the physical environment. In this course, we will examine the complexities of human nature and how personal experiences and human interaction coupled with inborn characteristics often influence adolescents in the difficult task of making moral and ethical decisions. Using readings and writings in the humanities, social sciences, and natural sciences, we will concentrate on this central theme and focus on critical reading, thinking, and writing. Through written essays, creative projects, and research, we will explore the intricacies of the adolescent mind.
**Love, Marriage, and Friendship**

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**Professor Dresner**

Love, marriage, and friendship: which of these ideals is most important to us as human beings? Can love for one’s partner be compatible with deep friendship with one’s friends? Does marriage require love? What historical, scientific, philosophical, and cultural factors might determine our thinking about these ideals? To answer these questions (and many more), our course takes an interdisciplinary approach towards examining the varied intersections and tensions among love, marriage, and friendship.

Texts considered will include the following works:

- Elizabeth Jakob, Adam Porter, Jeffrey Podos, Barry Braun, Norman Johnson, and Stephen Vessey, “How to Fail in Grant Writing”
- Stephanie Coontz, *Marriage, A History: From Obedience to Intimacy, Or How Love Conquered Marriage* (selections)
- Plato, *The Symposium*
- William Shakespeare, *The Merchant of Venice*
- *Fast Times at Ridgemont High* (Amy Heckerling, 1982)

**Cultural Myths and Realities: An Exploration in Personal and Social Identity**

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**Professor Briscoe**

What is identity? What directs who you are and the choices you make? Is our environment or our internal “make-up” what directs us to make the choices we do? In this course we will look at the historical, scientific, philosophical, and cultural factors that might determine our thinking about who we are and what develops our ideology. We will examine the cultural myths and realities that shape these decisions and question whether some of these factors are our decisions at all. We will also investigate how social stereotyping can often lead to the misuse and abuse of power, how beliefs about culture, language, race, gender, and genetics play into our personal and social identities, and how historical and current political environments impact our ideas on who we are. To answer these questions (and many more), our readings for the course will consist of interdisciplinary texts examining the varied intersections culturally and physically that define who we are and what choices we make in our lives through reading responses, class discussion, and composition. The composition portion of the course will focus on students’ continued practice in developing thesis and argument through each stage of the composition process—discovery, organization, drafting, and revision. All major assignment assignments are designed to give students the proper grounding in academic writing, critical analysis, and argumentation.

**The Art of Interpretation**

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**Professor Gordon**

Have you ever been moved by a film, story, painting, poem, song, dance or play? What happens when we are confronted by artistic achievement that deepens our humanity? This course examines how the experience, interpretation, discussion and de-coding of art changes us. The four graded essays will be drawn from readings in the Natural Sciences (Biology, Chemistry), Social Sciences (Psychology, Anthropology) and Humanities (Literature, Aesthetics) as well as encounters with many genres of transformational art.

"Silence: A Deafening Sound."

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**Professor Marx**

*Les Misérables*, a work of art that has transcended the disciplines and forms, reminds us of an important power that silence has: "When the beating of your heart?/Echoes the beating of the drums,?/"There is a life about to start?/When tomorrow comes!" The first is a sound that remains largely unheard unless we seek it, and the second is a sound that is difficult to ignore. However, "Do You Hear The People Sing?" places the same amount of weight on both of them. Silence, in both its implied and literal forms, is a concept with the power to inspire and transform
Hacking the Climate: Geoengineering and the Coming Climate Crisis
002-60 CRN 24567 MW 6:30-7:55
Professor Barbarello
With carbon emissions continuing unabated, even after repeated efforts to reach global consensus on reducing them, scientists, economists, business leaders, environmentalists, and others are taking a hard look at methods of intervening in natural processes on a global scale to avert what many see as an impending ecological disaster. Call it hacking the planet, playing God, tuning the weather, fixing the sky, or simply madness, the debate over its viability has begun. This course weighs the legal, ethical, economic, political, and scientific arguments being made for and against geoengineering for their implicit assumptions, values, and rhetorical methods. Although the course addresses the scientific bases for various geoengineering proposals, its focus is on scrutinizing the logic and rhetoric of the arguments for and against geoengineering and on writing in response to these arguments.

The Individual and Society
002-C CRN 21199 MW 4:30-5:55
002-D CRN 21557 MW 6:30-7:55
Professor Gullen
The purpose of this course is to improve essay writing skills by close-reading and analysis of texts reflecting the course theme of The Individual And Society, from the points of view of Society, the Humanities, and Science.

Additional course descriptions will be added as they become available.