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

This booklet contains descriptions of the undergraduate courses offered by the English Department. This information, in conjunction with the Hofstra University Bulletin, will enable you to make 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 Department Chair, and the Dean. Students interested in pursuing internships for Hofstra credit should see Prof. Kelly McMasters.

As these pages reveal, the English Department offers a wide and stimulating variety of courses in literature, creative writing, publishing, and language studies.

Come and explore...
# Table of Contents

## COURSES FOR JANUARY 2023

### Three-Week Session, January 3 – 24

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 198Z (DL, LT)</td>
<td>Murder Most Foul</td>
<td>5</td>
</tr>
<tr>
<td>CRWR 133 (DL, CP)</td>
<td>General Creative Writing</td>
<td>5</td>
</tr>
</tbody>
</table>

## COURSES FOR SPRING 2023

### Literature Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 010 (LT)</td>
<td>Introduction to Literary Study</td>
<td>6</td>
</tr>
<tr>
<td>ENGL 020 (WI)</td>
<td>Ways of Reading Literature</td>
<td>6</td>
</tr>
<tr>
<td>ENGL 060 (LT)</td>
<td>Constructing British Literature</td>
<td>7</td>
</tr>
<tr>
<td>ENGL 070 (LT)</td>
<td>Constructing American Literature</td>
<td>7</td>
</tr>
<tr>
<td>ENGL 102</td>
<td>Grammar for Writers</td>
<td>8</td>
</tr>
<tr>
<td>ENGL 114</td>
<td>Fairy Tales in English &amp; American Literature</td>
<td>8</td>
</tr>
<tr>
<td>ENGL 115 (LT)</td>
<td>Shakespeare: Early Plays</td>
<td>8</td>
</tr>
<tr>
<td>ENGL 121 (LT)</td>
<td>The Novel Before 1900</td>
<td>8</td>
</tr>
<tr>
<td>ENGL 129 (LT)</td>
<td>The Eighteenth Century</td>
<td>9</td>
</tr>
<tr>
<td>ENGL 145A (LT)</td>
<td>American Fiction 1900-1950</td>
<td>9</td>
</tr>
<tr>
<td>ENGL 150 (CC)</td>
<td>Native American Literature</td>
<td>9</td>
</tr>
<tr>
<td>ENGL 152</td>
<td>Literary Perspectives on Children’s &amp; YA Literature</td>
<td>9</td>
</tr>
<tr>
<td>ENGL 160 (WI)</td>
<td>Contemporary Literatures</td>
<td>10</td>
</tr>
<tr>
<td>ENGL 181 (LT)</td>
<td>The Graphic Novel</td>
<td>10</td>
</tr>
<tr>
<td>ENGL 187 (LT)</td>
<td>Modern British Literature</td>
<td>11</td>
</tr>
<tr>
<td>ENGL 191A (LT)</td>
<td>Science Fiction</td>
<td>11</td>
</tr>
<tr>
<td>ENGL 194A (WI)</td>
<td>Junior/Senior Seminar: The Imaginary Museum</td>
<td>11</td>
</tr>
<tr>
<td>ENGL 196D (LT)</td>
<td>Disability in Literature &amp; Culture</td>
<td>12</td>
</tr>
</tbody>
</table>

### Publishing Studies Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 172</td>
<td>Editing Fundamentals</td>
<td>13</td>
</tr>
<tr>
<td>PUBL 170</td>
<td>Introduction to Publishing Studies</td>
<td>13</td>
</tr>
</tbody>
</table>

### Creative Writing Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>CRWR 133 (CP)</td>
<td>General Creative Writing Workshop</td>
<td>14</td>
</tr>
<tr>
<td>CRWR 134</td>
<td>Poetry Writing</td>
<td>14</td>
</tr>
<tr>
<td>CRWR 135</td>
<td>Prose Writing</td>
<td>14</td>
</tr>
<tr>
<td>CRWR 137 (CP)</td>
<td>Introductory Playwriting</td>
<td>15</td>
</tr>
<tr>
<td>CRWR 185E</td>
<td>Fiction: Character &amp; Conflict</td>
<td>15</td>
</tr>
<tr>
<td>CRWR 188O</td>
<td>Advanced Playwriting</td>
<td>15</td>
</tr>
<tr>
<td>CRWR 190D</td>
<td>Poetry: Imitation &amp; Discovery</td>
<td>15</td>
</tr>
</tbody>
</table>

### INTERNSHIPS

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 191</td>
<td>Internships</td>
<td>17</td>
</tr>
</tbody>
</table>

### DEPARTMENTAL HONORS

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>19</td>
</tr>
</tbody>
</table>
ENGL 199  Honors Essay  19
CRWR 199  Honors Project  19

MAJOR AND MINOR CHECKLISTS  20
Courses for January 2023

Three-Week Session, Jan. 3 – 24

Both January session courses are distance learning courses that meet asynchronously.

**ENGL 198Z (DL, LT)  Murder Most Foul**

Section DL  Prof. M. Cipriani

A bloody crime scene. A blood-curdling scream. A lifeless corpse. Who is a murderer? Who is murdered? Who is the audience that is enjoying an irresistible story of a "good murder"? Long before the detective story became a genre, stories of murder have been popular. Why is this? What makes a murder story “good”? How can an old story be reimagined and become relevant in a new genre, historical era, and cultural context? These are some of the issues we will address as we delve into the theme of murder and how it has been used to entertain audiences in novels, plays, and movies.

**CRWR 133 (DL, CP)  General Creative Writing**

Section DL  Prof. K. McMasters

CRWR 133 is a general introductory course in creative writing. Throughout the semester, students will gain an understanding of technique in three essential genres: poetry, short fiction and playwriting. Some of the elements we will explore include character, setting and plot in fiction and playwriting and rhythm, imagery, density, line and sound in poetry. Students’ work is read aloud and the techniques employed in celebrated works of literature are studied and analyzed.
Courses for Fall 2022

Literature Courses

Successful completion of WSC 001 is a prerequisite for the following classes.

**English 010 (LT) Introduction to Literary Study**

Section 01  MW 11:20-12:45 PM  Prof. L. Zimmerman

The course will focus on what it means to “read” or “interpret” a literary text. It does this not by reviewing the wide range of ways this question has been approached but, rather, by pursuing a smaller number of more particular ways. Though the focus will be primarily on “close reading,” we will examine how such reading is always informed by what kind of question it is that prompts the close reading in the first place. In our case, one of our main guiding questions will be this: how can literary study help us think about the existential crisis represented by anthropogenic climate change—about the genesis of that crisis? We’ll do this partly by close readings of some literary texts both of British Romanticism, written in response to that “business as usual” as it emerged, and of some later texts by which that initial response is elaborated.

As an “introduction to literary study,” the course will supplement the focus on close reading with a focus on what it means to write a literary analysis. As we develop close readings, that is, we’ll also devote class time to the process of elaborating those readings as written arguments. In terms of genre, the first half of the course will focus mostly on poetry, both short lyrics and somewhat longer pieces, while in the second half we’ll build on that experience of the close reading of poems to explore how such reading can inform an approach to fiction, where questions of narrative per se become more prominent.

Section A  TR 6:00-7:25 PM  Prof. P. Smith

This course will introduce students to literary studies, that is, what literature is, how it functions, and why it matters. We will examine the three major genres of literature: poetry, fiction, and drama. We will also study the vocabulary of literary analysis. One of the aims of this course is to increase students’ reading comprehension and skills in analyzing the written word, which will better prepare students for work in virtually every field of study. There will be three shorter papers, a midterm, and a final exam. Active attendance and participation in class discussions are also required.

**English 020 (WI) Ways of Reading Literature**

Section WI  TR 11:20-12:45 PM  Prof. J. Fichtelberg

How do writers and readers create meaning? How do different readers find varied meanings in the same texts? What are the literary elements that help to make meaning, and how can we tell when a reading is successful? In this course, we will practice the art of close reading, the basic skill for literary criticism. We will examine four texts illustrative of different centuries and genres: William Shakespeare’s *Othello*, William Blake’s *Songs of Innocence and of Experience*, James Joyce’s *Dubliners*, and Maxine Hong Kingston’s *The Woman Warrior*. In addition, we will survey a wide range of critical approaches to
the works, and practice writing our own criticism. Written work includes four 3-4-page papers and a final exam. This course will be conducted as a seminar.

Section WI2       MW 2:40-4:05 PM       Prof. I. Fizer

A seminar designed to introduce students to the many different ways to read literature and to the many issues that need to be addressed when reading and interpreting literary works. Students develop skills needed to analyze literature at an advanced level, and, through writing, class discussion, and oral presentation, become familiar with the theoretical and philosophical questions that are involved in the act of interpretation.

**English 060 (LT) Constructing British Literature**

Section 01       TR 11:20-12:45 PM       Prof. A. Sills

This course introduces students to the history of British literature from roughly the Middle Ages to the seventeenth century, paying particular attention to the origins and development of a variety of literary modes and genres both within and across a broad range of historical contexts and periods. The course takes the word “constructing” as its central metaphor in order to suggest that British literary history is not a static, pre-determined sequence of canonical texts whose meaning and value, aesthetic or otherwise, are assumed. Rather, to “construct” British literary history is to participate in an active and creative process by which different texts from and representative of different periods speak to, against, and through one another. To that end, we will focus on the formal, generic, and thematic elements that link these texts together, as well as attend to the intertextual relationships and paths of influence that constitute and shape our particular construction of British literary history this semester.

**English 070 (LT) Constructing American Literature**

Section 01       TR 9:40-11:05 AM       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 the limits of freedom and the stark shadow of slavery in American life—examined in works by Walt Whitman, Emily Dickinson, Herman Melville, and Harriet Jacobs. Written work will include two essays, a midterm, and a final exam.
**English 102  Grammar for Writers**

Section 01  MW 2:40-4:05 PM  Prof. L. Dresner

This course gives students a thorough overview of English grammar that should prove useful to them in several different contexts—in fine-tuning their own writing as scholars and as creative writers, in producing professional prose for the business world, in teaching others the intricacies of English, and in developing a broad conceptual understanding of the larger structure of both English and any other languages they may know. Course requirements will include daily homework exercises and quizzes, a short textual analysis assignment, and a final exam.

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

Section 01  TR 9:40-11:05 AM  Prof. P. Uruburu

In this course we will study classic fairy tales—Snow White, Cinderella, Hansel and Gretel, Little Red Riding Hood, Rapunzel, The Little Mermaid—in terms of narrative structure, archetypes, themes and motifs. We will “go into the woods” to confront the established tradition of the genre and investigate how such tales are conditioned by oral tradition and reinterpreted or reimagined through a range of storytelling techniques over time. We will ask what fairy tales mean, consider Freudian and Jungian interpretations, and follow case studies. We will consider the “Disneyfication” of well-known texts in both animated and live-action films, charges of sexism, racism, and political conservatism frequently aimed at the genre, and examine modern and post-modern “meta” interpretations by writers and artists including Margaret Atwood, Angela Carter, Neil Gaiman, and Emily Carroll. The ultimate goal is to interrogate and understand the genre’s cultural history as viewed through an interdisciplinary lens.

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

Section 01  TR 11:20-12:45 PM  Prof. M. McFeely

English 115 examines the first half of Shakespeare’s career (c.1590- c.1600) as he hone his voice as poet and playwright. Through close readings, written observations, blocking scenes and watching film clips we will focus on learning to “speak the language” of both the written and performance text, so that we can analyze and appreciate what makes a play Shakespearean. In addition to three tragedies (Titus Andronicus, Julius Caesar, and Hamlet), two histories (Richard II and Henry IV, Part 1) and two comedies (The Taming of the Shrew and Twelfth Night), we will read some sonnets.

**English 121 (LT)  The Novel Before 1900**

Satisfies pre-1900 requirement for majors.

Section 01  TR 1:00-2:25 PM  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 Walpole, Voltaire, Austen, Hardy, Eliot, and James.

**English 129 (LT) The Eighteenth Century**

Section 01 TR 9:40-11:05 PM Prof. A. Sills

This course covers a period of history stretching roughly from the restoration of the Stuart monarchy in 1660 to the unification of Ireland and Great Britain around the turn of the nineteenth century. It is a period that witnesses a number of significant trends and events that will come to shape the modern world as we know it: the transformation of England from a kingdom to an empire, the rise of the laboring and middle classes, the decline of the nobility’s power and influence, the growth of the slave trade throughout the Atlantic world, the emergence of agrarian and industrial forms of capitalism, the outbreak of political and social revolutions in both France and America, and the advancement of scientific and philosophical rationalism by so-called “Enlightenment” thinkers, such as Sir Isaac Newton, Robert Hooke, Thomas Hobbes, John Locke, David Hume, Adam Smith, and Edmund Burke. For our purposes, we will read a select body of literature that emerges against this historical backdrop and examine the ways in which the literary text, whether it is a poem, play, or a novel, responds to and shapes that history. We will also touch on the literary history of the period and examine the major genres and literary forms that were in circulation at that time.

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

Section 01 TR 1:00-2:25 PM Prof. I. Alter

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

**English 150 (CC) Native American Literature**

Section 01 TR 2:40-4:05 PM Prof. K. Valerius

In this class on Native American literature we’ll read fiction, nonfiction and poetry by indigenous writers. The readings will 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.

**English 152 Literary Perspectives on Children’s & YA Literature**

Section A MW 4:20-5:45 PM Prof. I. Fizer

This course examines children’s literature by bringing to bear theories and approaches to narrative and genre that illuminate issues of class, gender, ethnicity, colonialism, disability, and other topics of concern
to both children and adults. The class pays special attention to the concepts, values, and assumptions about childhood and adolescence held by authors, audiences, publishers, and critics and to how these conceptions influence the aesthetic qualities, ethical concerns, and narrative techniques evident in this important body of work.

**English 160 (WI) Contemporary Literatures**

Section WI MW 4:20-5:45 PM Prof. L. Zimmerman

In his most famous speech, Martin Luther King warned that “it would be fatal for the nation to overlook the urgency of the moment,” the “fierce urgency of Now.” Over 50 years later, to overlook the fierce urgency of our own “Now” would be “fatal” not only for a nation but for the planetary climate system that makes nations—and the human and other creatures that inhabit them—possible in the first place. How can “contemporary literatures” attend to that fierce urgency? How do imaginative works from within and beyond the nation address the ecocidal stupor of our global business as usual? How do they represent the possibility of alternative “Nows”? Drawing on a range of contemporary texts, in this course we’ll both grapple with such questions and consider how those texts might in turn invite us to refigure the questions themselves. Readings will be drawn from works like Jenny Erpenbeck’s *Go, Went, Gone*, Mohsin Hamid’s *Exit West*, Jenny Offill’s *Weather*, Cormac McCarthy’s *The Road*, Han Kang’s *Human Acts*, Teju Cole’s *Open City*, W.G. Sebald’s *The Rings of Saturn*, Peter Dimock’s *Daybook from Sheep Meadow*, and perhaps a film, like Benh Zeitlin’s *Beasts of the Southern Wild* (we won’t do all of those).

**English 181 (LT) The Graphic Novel**

Section 01 TR 2:40-4:05 PM Prof. A. 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 words and 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 Spiegelman’s *Maus: A Survivor’s Tale*, Joe Sacco’s *Safe Area Goražde*, Alan Moore’s *Watchmen*, Chris Ware’s *Jimmy Corrigan: The Smartest Kid on Earth*, Alison Bechdel’s *Fun Home*, and Marjane Satrapi’s *Persepolis*. 
English 187 (LT) Modern British Literature

Section A TR 4:20-5:45 PM Prof. P. Smith

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

English 191A (LT) Science Fiction

Section A MW 6:00-7:25 PM Prof. K. Dallas

English 191A considers the literary genre of science fiction and its diverse themes and purposes. Class discussions will consider a variety of topics like how science fiction speculates on the impact technological advances will have on culture, society, and human behavior and how stories set in the future are actually commentaries on the present. Assigned texts include works by H.G. Wells, Arthur C. Clarke, Isaac Asimov, Phillip K. Dick, Nancy Kress, Octavia Butler, and William Gibson.

English 194A (WI) Junior/Senior Seminar: The Imaginary Museum: Art in Literature

Section WI MW 11:20-12:45 PM Prof. I. Fizer

Ekphrasis is the evocative Greek term for “a detailed description of a work of visual art” in a literary text. In this course, “The Imaginary Museum: Art in Literature,” artworks make their appearance in works of literature in both expected and unexpected ways—namely, inside the galleries of real museums as well as in the galleries of wholly imaginary museums, whose collections of art are conjured up through the feverish dreams, projections, and musings of writers, artists, and other visionaries. Our course readings will also take us into grand museums located in the art capitals of the world—the Metropolitan Museum of Art and the American Museum of Natural History in New York City, the National Gallery in London, and the Louvre in Paris—as well as off the beaten path to micro-museums consisting of a single artwork or of a solitary cabinet of curiosity filled with an eclectic array of art and artifacts. With W.H. Auden’s poem “Musee des Beaux-Arts” serving as a point of departure, we will read a series of novels and novellas that cover a sweeping span of time, from the late nineteenth century up through the present day, and then further into an imagined, post-apocalyptic future, including: Oscar Wilde’s Portrait of Dorian Gray; Vera Caspary’s Laura; Daphne du Maurier’s Rebecca; Rachel Pastan’s Alena; Jessie Burton’s The Miniaturist; Brian Selznick’s Wonderstruck; Margaret Atwood’s Cat’s Eye; E.L. Konigsburg’s From the Mixed-Up Files of Mrs. Basil E. Frankweiler; Tracy Chevalier’s Girl with A Pearl Earring; and Emily St. John Mandel’s Station Eleven.
This course explores the meanings that literature and other forms of cultural expression assign to bodily and mental difference and impairment. What is the relationship between disability and impairment? How does disability intersect and interact with race and gender? How have the concepts “normal” and “abnormal” developed and how have they been defined and deployed? How do disabled figures function within narratives and images? What relationships do texts imply between individuals’ mental and physical capacities and their moral or psychological states? Texts may include: Richard III, “The Yellow Wallpaper,” To Kill a Mockingbird,” “Harrison Bergeron,” “Bartleby the Scrivener,” and a feature film. In particular, we will explore a series of texts that address blindness: Oedipus the King, H. G. Wells’s short story “The Country of the Blind,” and Brian Friel’s play Molly Sweeney.
Publishing Studies Courses

**English 172  Editing Fundamentals**

Section A  TR 6:00-7:25 PM  Prof. B. Heinssen

The course is a hands-on workshop to develop editing skills in fiction and nonfiction, including manuscript editing and creating an original book idea. A real-world manuscript will be critiqued, shaped, and edited (involving both mechanical and substantive editing). The course covers the basics of copyediting and proofreading and the use of computers in editing. The goal is to impart a working understanding of the editor’s role in publishing. It is strongly recommended students complete ENGL 102, Grammar, before taking ENGL 172.

**PUBL 170  Introduction to Publishing Studies**

Section 01  MW 11:20-12:45 PM  Prof. R. Romanello

This course examines the full process of publishing from submission of a manuscript to its publication including the various phases of editing and production. We will create projects that help us illustrate the publication stages. Professionals from the publishing field address the various subjects we discuss; authors, editors, agents and others will share their vast experience with the class.
Creative Writing Courses

Prerequisites for Creative Writing courses numbered CRWR 185 and above include CRWR 133 and either CRWR 134 (poetry), CRWR 135 (prose), or CRWR 137 (drama). Prerequisites may occasionally be waived with permission of the instructor of the advanced class.

CRWR 133 (CP) General Creative Writing Workshop

Prerequisite: WSC 001.

Section 02 TR 1:00-2:25 PM Prof. J. Chilman
Section 03 TR 2:40-4:05 PM Prof. J. Chilman
Section 05 MW 9:40-11:05 PM Prof. B. Ain
Section A TR 6:00-7:25 PM Prof. M.C. Roberts
Section B MW 4:20-5:45 PM Prof. D. Troisi

CRWR 133 is a general introductory course in creative writing. Throughout the semester, students will gain an understanding of technique in four essential genres: poetry, fiction, creative nonfiction, and playwriting. Some of the elements we will explore include character, setting, and plot in fiction and playwriting and rhythm, imagery, density, line, and sound in poetry. Students’ work is read aloud, and the techniques employed in celebrated works of literature are studied and analyzed.

CRWR 134 Poetry Writing

Prerequisite: WSC 001 and CRWR 133 or permission of instructor.

Section A TR 4:20-5:45 PM Prof. M.C. Roberts

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 language choice, image-making, pacing, tone and rhetoric, and to explore a variety of line-broken forms, such as the sonnet, villanelle, and ghazal, as well as prose forms. Readings and poetry writing assignments are weekly, and very short essay responses will be assigned from time to time.

CRWR 135 Fiction Writing

Prerequisite: WSC 001 and CRWR 133 or permission of instructor.

Section 01 MW 2:40-4:05 PM Prof. P. Zimmerman

This workshop will help developing fiction writers sharpen their powers of expression. We will consider what gives a short story its resonance, and how can we develop this quality in our own writing, as we examine both published stories and, especially, student work. The course will emphasize issues of craft including structure, characterization, point of view, setting, tone, and dialogue. The question of what constitutes vivid, engaging prose will remain at the forefront of our discussions.
CRWR 137 (CP)  Introductory Playwriting

Section 01  TR 11:20-12:45 PM  Prof. R. Coppenger

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 related reading assignments during the semester. There are no examinations or term papers. There will be guided 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.

CRWR 185E  Fiction: Character & Conflict

Section 01  MW 11:20-12:45 PM  Prof. P. Zimmerman

Prerequisite: CRWR 133 or permission of instructor; CRWR 135 recommended.

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 though the process of engaging the conflicts created by those obstacles.

CRWR 1880  Advanced Playwriting

Section 01  TBD  Prof. E. Brogger

An independent study in advanced playwriting for students who have completed CRWR 137: Introductory Playwriting. Interested students should email Prof. Brogger for permission to register.

CRWR 190D  Poetry: Imitation & Discovery

Section A  W 6:00-8:50 PM  Prof. P. Levin

Prerequisite: CRWR 133 or permission of instructor; CRWR 134 recommended.
Imitation, conscious imitation, is one of the great methods, perhaps THE method of learning to write. The final triumph is what the language does, not what the poet can do, or display.

- THEODORE ROETHKE

In this poetry workshop we focus on the process of discovering one’s own lyric voice through imitating the patterns we hear, see, and intuit in the work of other poets. Class time is devoted, in part, to the reading and critique of poems you compose in response to work by contemporary poets who serve as powerful models for imitation and discovery. Over the course of the semester, we will discuss a wide range of published poems engaging us in dialogue with essential elements of a poet’s craft. Each of you will be encouraged to explore strategies that spur the development of an individual style: to experiment with syntax, diction, tone, and rhetorical structure; to project different personae; and to play with possibilities of the line as a measure of breath, rhythm, and thought.
**Internships**

English majors and minors who would like to earn English credit for an internship should contact Prof. Kelly McMasters (Kelly.McMasters@hofstra.edu).

**ENGL 191 Internship**

*Semester hours 1-6*

English majors and minors are encouraged to find internships in either for-profit or non-profit organizations and groups, in which they will apply skills learned in their English major or minor to work outside the academic setting.

*Prerequisite(s) Course Notes:*

To be eligible for participation in internship courses, students must have completed WSC 001 and have an overall GPA of at least 3.0. A preliminary interview with the student and the department advisor must be held to establish the nature of the academic work associated with the on-site work of the internship no later than **October 1** (for a January or spring internship) or **March 1** (for a summer or fall internship).

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 determined by the faculty instructor in conjunction with student.

There will be a minimum of three meetings between the student and faculty supervisor (one at the beginning of the internship, one around mid-term, and one at the end of the work experience). The final grade is based on both academic and on-site performance. An on-site evaluation of “poor” will result in a final grade no higher than C.

ENGL 191 may be repeated for up to 3 s.h.; only 3 s.h. may be applied toward the minor in Engl; 6 s.h. may be applied toward the major in English. ENGL 191 may not be taken on Pass/D+/D/Fail basis.

For more information about undertaking internships, call the English Department at 516-463-5454 to schedule an appointment with an English Department advisor.

**Internship Procedures**

1. **Meet with English Department Advisor**

   Student should meet with the English Department advisor, Kelly McMasters (Kelly.McMasters@hofstra.edu), regarding their interest in an internship. The advisor researches student’s eligibility: class status, GPA, does the internship fit with student’s program of study.

2. **Apply for Internship**

   Student should apply for internship. For those who need help getting started Career Placement has resources. The English Department also sends out notices of internship opportunities as we receive them.
When internship placement is confirmed, the student asks the company to forward an on-site supervisor letter to Suzanne.E.Viggiano@hofstra.edu

The letter should state the following:
- Start and end dates of internship
- Tentative work schedule
- Description of the company
- Description of job responsibilities and overall internship
- Contact information of immediate on-site supervisor.

3. **Discuss Academic Component**

Student should arrange to work with a faculty member to supervise the academic component of the internship. Student and faculty member should discuss the academic work the student will complete for the internship course. This might include a daily journal and learning report about the onsite placement and a research paper or creative project. A general guideline is 7-10 pages of written work per semester hour of academic credit.

4. **Register**

After student secures internship and faculty supervisor, they should email the English Department advisor, Kelly McMasters with their first and last name, 700 number, # of ssh for internship, the name of the company, on-site supervisor name and contact information, job description, and faculty supervisor’s name. Copy the faculty supervisor on this email.

English Department advisor will forward email to Suzanne stating the student is eligible for internship and the on-site letter is pending.

Once all information is received Suzanne will give the course a letter, ie. ENGL 191(*), set up the course and contact student when student can register.
Departmental Honors

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

- Trauma and Gender Instability in *The Sun Also Rises* and *Middlesex*
- Articulations of Female Desire in *Pride and Prejudice*
- 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, playwriting, and science fiction.

Talk to your professors about developing your intellectual or creative interests into an honors project, so that you can graduate with departmental honors. Students with a cumulative GPA of at least 3.4 and an English department GPA of at least 3.5 are eligible.

**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.)
Major and Minor Checklists

Concentration in Literatures in English

The concentration in Literatures in English consists of 39 credits hours in the following courses:

I. Literary Analysis (6 credits)
☐ ENGL 010 (LT) – Introduction to Literary Study
☐ ENGL 020 – Ways of Reading Literature

II. Constructing Literature (9 credits)
☐ ENGL 060 (LT) – Constructing British Literature
☐ ENGL 070 (LT) – Constructing American Literature
☐ ENGL 080 (LT) – Constructing Global Anglophone Literature

III. Junior-Senior Seminar (3 credits)
☐ ENGL 194 A-Z – Junior Senior Seminar

IV. Pre-1800 Electives (6 credits)
Classes fulfilling this requirement are ENGL 105, 107, 110, 112, 115-120, 127, 129, 130, 131, 137, and 169.
☐ ENGL ______
☐ ENGL ______

V. Pre-1900 Electives (3 credits)
Classes fulfilling this requirement are any of the Pre-1800 Electives and ENGL 121, 132, 142, 149, 153, 154, 157, and 158.
☐ ENGL ______

VI. General Electives (12 credits)
Classes fulfilling this requirement are any 100-level ENGL course and PUBL 170, 178, and 178 A-C.

6 credits (two courses) from this category may be fulfilled by CRWR 050-199 or the following courses outside the English Department: AMST 145A-Z, AMST 146, CLL 191, CLL 195, CLL 199, and DRAM 173-176.
☐ ______
☐ ______
☐ ______
☐ ______
Concentration in Creative Writing and Literature

The concentration in Creative Writing and Literature consists of 39 credits hours in the following courses, as listed in the 2022-2023 Hofstra Bulletin:

I. Basic Workshops (6 credits)
☐ CRWR 133 (CP) – General Creative Writing Workshop
☐ CRWR 134 – Poetry Writing
☐ CRWR 135 – Prose Writing
☐ CRWR 136 – Creative Nonfiction Writing
☐ CRWR 137 (CP) – Introductory Playwriting

II. Advanced Workshops (6 credits)
Classes fulfilling this requirement are CRWR 185 – 199.
☐ CRWR _______
☐ CRWR _______

III. Literary Analysis (3 credits)
☐ 3 credits chosen from ENGL 10 (LT), ENGL 14F, or ENGL 14S

IV. Literary Foundations (3 credits)
☐ 3 credits chosen from ENGL 60, ENGL 70, or ENGL 80

V. Pre-1900 Literature (3 credits)
Classes fulfilling this requirement ENGL 105-169.
☐ ENGL _______

VI. Advanced Literature Electives (9 credits)
Classes fulfilling this requirement are any 100-level ENGL course, except ENGL 170-179A and ENGL 191.
☐ ENGL _______
☐ ENGL _______
☐ ENGL _______

VII. Major Electives (9 credits)
Classes fulfilling this requirement are any 100-level ENGL course, CRWR 184-192, PUBL 170-179A, DRAM 173-176.
☐ _________
☐ _________

NOTE: Certain literature and linguistics courses outside of the department, chosen under departmental advisement, may be taken for electives credit.
Concentration in Creative Writing and Literature

The concentration in Creative Writing and Literature consists of 39 credits hours in the following courses, as listed in the 2021-2022 Hofstra Bulletin:

I. Basic Workshops (6 credits)

☐ CRWR 133 (CP) – General Creative Writing Workshop
☐ CRWR 134 – Poetry Writing
☐ CRWR 135 – Prose Writing
☐ CRWR 136 – Creative Nonfiction Writing
☐ CRWR 137 (CP) – Introductory Playwriting

II. Advanced Workshops (6 credits)

Classes fulfilling this requirement are CRWR 185 – 199

☐ CRWR ________
☐ CRWR ________

III. Foundations (6 credits)

☐ 3 credits chosen from ENGL 081 or ENGL 083
☐ 3 credits chosen from ENGL 60, ENGL 61, ENGL 70, ENGL 71, ENGL 80, ENGL 81, ENGL 82 or ENGL 83

IV. Major Author (3 credits)

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

☐ ENGL ________

V. Pre-1900 Literature (3 credits)

Classes fulfilling this requirement ENGL 105-169.

☐ ENGL ________

VI. Literature Electives (9 credits)

Classes fulfilling this requirement are any 100-level ENGL course, except ENGL 170-179A and ENGL 191.

☐ ENGL ________
☐ ENGL ________
☐ ENGL ________

VII. Electives (6 credits)

Classes fulfilling this requirement are any 100-level ENGL course, CRWR 184-192, PUBL 170-179A, DRAM 173-176.

☐ __________
☐ __________
NOTE: Certain literature and linguistics courses outside of the department, chosen under departmental advisement, may be taken for electives credit.
Concentration in Publishing Studies and Literature

The concentration in Publishing Studies and Literature consists of 39 credits hours in the following courses:

I. Literary Analysis (3 credits)
   □ ENGL 020 – Ways of Reading Literature

II. Literary Foundations (minimum of 3 credits)
   □ ENGL 060 – Constructing British Literature
   □ ENGL 070 – Constructing American Literature
   □ ENGL 080 – Constructing Global Anglophone Literature

III. Publishing Fundamentals (12 credits)
   □ ENGL 102 – Grammar for Writers
   □ ENGL 170 – Introduction to Publishing Studies
   □ ENGL 171 – The History of the Book
   □ ENGL 172 – Editing Fundamentals

IV. Publishing Skills (minimum of 3 credits)
   □ ENGL 174 – Book Promotion
   □ ENGL 178D – Digital Publishing
   □ ENGL 179A – Book Design and Production

V. Publishing Fields (minimum of 3 credits)
   □ ENGL 175 – Children’s and Young Adult Book Publishing
   □ ENGL 177A – Textbook Publishing
   □ ENGL 178A – Literary Publishing

VI. Practicum (3 credits)
   □ PUBL 178 – Windmill: Publishing Practicum

VII. 100-level Literature Electives (6 credits)

   Classes satisfying this requirement are ENGL 104-169 and ENGL 180-198A-Z
   □ ENGL _____
   □ ENGL _____

VIII. Major Electives (6 credits)

   Classes satisfying this requirement are ENGL 104-198A-Z; or any CRWR or PUBL course
   □ ENGL _____ or CRWR _____ or PUBL_____
   □ ENGL _____ or CRWR _____ or PUBL_____

24
IX. Recommended Courses outside the Major

☐ JRNL 054 – Magazine Production
☐ MASS 104 – Media and the Law
☐ MASS 130 – Social Media, Technologies and
## Concentration in Children’s and Young Adult Literature

The concentration in Children’s and Young Adult Literature consists of 39 credits hours in the following courses:

### I. Literary Analysis (6 credits)
- [ ] ENGL 010 (LT) – Introduction to Literary Study
- [ ] ENGL 020 – Ways of Reading Literature

### II. Constructing Literature (3 credits)
- [ ] ENGL 060 – Constructing British Literature
- [ ] ENGL 070 – Constructing American Literature
- [ ] ENGL 080 – Constructing Global Anglophone Literature

### III. Creative Writing (3 credits)
- [ ] CRWR 133 (CP) – General Creative Writing
- [ ] CRWR 134 – Poetry Writing (3-4 credits)
- [ ] CRWR 135 – Prose Writing (3-4 credits)
- [ ] CRWR 136B – Children’s Fiction Writing

### IV. Publishing Studies (3 credits)
- [ ] ENGL 175 – Editing Children’s Books

### V. Literature, Childhood, and Adolescence (6 credits)
- [ ] ENGL 152 – Literary Perspectives on Children’s and Young Adult Literature

   And one of the following courses:
   - [ ] ENGL 155 (LT) – Childhood and Adolescence in Literature
   - [ ] ENGL 114 – Fairy Tales in English and American Literature

### VI. Psychological and Educational Context (3 credits)
- [ ] SED 102 – Adolescent Development and Learning
- [ ] CT 102 – Development and Learning in Childhood Adolescence
- [ ] CMHP 113 – Educational Psychology
- [ ] PSY 153 – Child Development

### VII. Electives (15 credits)

15 credits chosen from CRWR, ENGL, or PUBL under advisement.

- [ ] ENGL _____ or CRWR _____ or PUBL_______
- [ ] ENGL _____ or CRWR _____ or PUBL_______
- [ ] ENGL _____ or CRWR _____ or PUBL_______
☐ ENGL _____ or CRWR _____ or PUBL______
☐ ENGL _____ or CRWR _____ or PUBL______

3 credits from the following classes outside the English Department may be used to satisfy elective credits:

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

NOTE: PSY 001 or 001A are prerequisites for PSY 153 and CMHP 113.
Minor in English (Literatures)

The minor in English consists of 18 credits in English courses, under advisement, with at least 6 semester hours in residence.

I. English Courses (9 credits)

Courses satisfying this requirement are ENGL 20, ENGL 104-169, ENGL 180-198A-Z.

☐ ENGL ______
☐ ENGL ______
☐ ENGL ______

II. English/Creative Writing Courses (3 credits)

Courses satisfying this requirement are ENGL 10-198A-Z or CRWR 132-199.

☐ ENGL______ or CRWR _______

III. English Courses (6 credits)

Courses satisfying this requirement are ENGL 60-83 or any of the following courses outside of the department:

American Studies: ☐ AMST 145A-Z ☐ AMST 146
Comp. Literature: ☐ CLL 191 ☐ CLL 195 ☐ CLL 199
Drama: ☐ DRAM 173 ☐ DRAM 174 ☐ DRAM 175 ☐ DRAM 176
HUHC C&E: ☐ HUHC 13 ☐ HUHC 14
Journalism: ☐ JRNL 050
Minor in Creative Writing

The minor in Creative Writing consists of 18 credits in CRWR and ENGL courses.

I. General Creative Writing Workshop (3 credits)
□ CRWR 133 - (CP) General Creative Writing Workshop

II. Medium-specific Workshops (3 credits)
At least three credits chosen from:
□ CRWR 134 - Poetry Writing
□ CRWR 135 - Prose Writing
□ CRWR 136 - Creative Nonfiction Writing
□ CRWR 137 (CP) - Introductory Playwriting

III. Advanced Workshops (6 credits)
Classes fulfilling this requirement are numbered CRWR 185-192.

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

□ CRWR ______
□ CRWR ______ or other ________ _______

IV. Literature Courses (3 credits)
Classes fulfilling this requirement are ENGL Literature courses, except ENGL 101-103 and 170-179A.

□ ENGL ______

NOTE: CRWR 133 is a prerequisite for every other CRWR course. It is recommended – not required – that students complete the medium-specific workshop (II) before enrolling in an advanced workshop (III).
The minor in Publishing Studies consists of 18 credits in publishing courses, under advisement, with at least 6 semester hours in residence.

I. Foundations (9 credits)
☐ ENGL 170 – Theory and Practice of Publishing
☐ ENGL 171 – History of the Book
☐ ENGL 172 – Book Editing I

II. Skills and Fields (9 credits)
Select 3 courses from the following list:
☐ ENGL 102 – Grammar for Writers
☐ ENGL 174 – Book Promotion
☐ ENGL 175 – Children’s and Young Adult Book Publishing
☐ ENGL 177A – Textbook Publishing
☐ ENGL 178A – Literary Publishing
☐ ENGL 178D – Digital Publishing
☐ JRNL 054 – Magazine Production
☐ PUBL 179A – Book Design and Production

NOTE: The Minor in Publishing Studies is not available to ENGL or CRWR majors.