

Hofstra University English Department



Course Description Booklet Summer and Fall 2023

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...

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Courses for Summer 2023

Session I, Four-Week, May 24 – June 22

ENGL 198Z (LT) Murder Most Foul

Section DL

TBA

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 184G (CP) Finding Your Voice

Section DL

TBA

Prof. M. McPhee

In fiction, it is said, there are only two plots—someone arrives and someone leaves. What this means therefore is that voice is what makes a story unique. The voice of the writer. Your voice. Finding your voice is the most important element in writing fiction. It is what makes the story yours. In this class, we will be exploring different ways to help you find your voice: through reading, writing (of course), borrowing from writers, by trying on different personas and different perspectives, trusting yourself enough to be brutally honest on the page.

Attention will be focused on critical reading and response to both published works and your own. Craft questions concerning narrative, style, character and other aspects of fiction will live alongside more expansive questions concerning the boundaries and responsibilities of truth, the flexibility of form within (and beyond) genre, and what it means to be a writer in the world. Students will be required to read and discuss each other's works, as well as write and revise all assignments and complete one story. Each student is expected to produce a final portfolio.

Session II, Four-Week, June 29 – July 27

ENGL 072 (LT) American Experience in Context

Section DL

TBA

Prof. D. Rodriguez

This survey will focus on alienation and the relationship between minor literature and major culture in US American society. We will read novels and short stories by writers from the Civil War to the present, studying both the changes in style and form and the experiences of writers and readers. This is an asynchronous online class with required daily participation, weekly short essays, and two longer essays.

ENGL 203**Approaches to English Grammar**

Section DL

TBA

Prof. H. Wahba

The course covers various social, political, and professional issues that revolve around grammar. In this course, students will explore theories and principles behind various approaches while using grammar to improve writing. Students will reflect on the early studies that support a constructivist model for teaching grammar in a context. The course covers important strategies to effectively use with English language learners to improve their grammar usage, broaden their vocabulary, learn citation styles, and improve their academic writing skills. Students will also encounter and review the basic forms and functions of the grammar of Standard American English. In this course, students will lead a discussion and learn how to incorporate effective grammar instruction into their classrooms.

Session II, Five-Week, June 29 – August 3**CRWR 133 (CP)****General Creative Writing**

Section DL

TBA

Prof. P. Zimmerman

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 2023

Literature Courses

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

ENGL 010 (LT) Introduction to Literary Study

Section A

TR 4:20-5:45 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.

ENGL 020 (WI) Ways of Reading Literature

Section WI2

MW 2:40-4:05 PM

Prof. I. Fizer

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

Section WI3

TR 1:00-2:25 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 two 4-5-page papers, a midterm, and a final exam. This course will be conducted as a seminar.

ENGL 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.

ENGL 072 (LT) American Experience in Context

Section DL

TBA

Prof. D. Rodriguez

This survey will focus on alienation and the relationship between minor literature and major culture in US American society. We will read novels and short stories by writers from the Civil War to the present, studying both the changes in style and form and the experiences of writers and readers. This is an asynchronous online class with required daily participation, weekly short essays, and two longer essays.

ENGL 073 (LT) American Killers, American Saints

Section 01

TR 11:20-12:45 AM

Prof. J. Fichtelberg

Much like a common language or heritage, violence is essential to social order. Governments enforce laws by threatening punishment; nations impose their will by preparing for war. Yet violence, anthropologists tell us, can also serve sacred ends, promote faith, or draw believers closer to God. Americans have long understood this paradox. Our culture has used violence to unify and inspire, even as violent acts have scarred and harmed. This course will explore the social uses of violence—its beauty and terror, its senselessness and serious purpose—by examining great American texts. We will range widely from the seventeenth to the twentieth centuries. Beginning with an Indian captivity narrative by Mary Rowlandson, we will consider the turbulent period ending in civil war, reflected in the life writing of Frederick Douglass, the poetry of Walt Whitman, the narrative of the Native American healer Black Elk, and Stephen Crane's great novel, *The Red Badge of Courage*. Texts in the twentieth century include Ernest Hemingway's *In Our Time* and Truman Capote's *In Cold Blood*. We will also view Martin Scorsese's *Gangs of New York*. Throughout the course, we will explore the mysterious process that renders even the greatest villains reflections of our collective hopes and fears. Written requirements include two response papers and two longer essays.

ENGL 080 (LT, CC) Constructing Global Anglophone Literature

Section A

MW 4:20-5:45 PM

Prof. I. Fizer

This course focuses on works of fiction and creative non-fiction, written in English by authors from around the globe, who give voice to issues of cultural diversity and intersections of ethnicity, gender,

race, and class that emerged prior to, during, and after the dissolution of British Empire in the twentieth century. We will consider how these authors situate themselves and their literary texts in relation to shifting concepts of ethnic origin, cultural belonging, and cultural exclusion, and thereby how they cast new light on the forces that shaped, and continue to shape, our contemporary globalized world. By placing novels, novellas, and short stories in dialogue with selected works of creative non-fiction, we will also reflect on the ways in which these authors place socially marginalized characters, and people whose lived experiences were left out of official historical records, at the center of their respective narratives. Our course readings will encompass literary works from Australia (Nugi Garimara's *Follow the Rabbit-Proof Fence* and Joan Lindsay's *Picnic at Hanging Rock*); from Canada (Yann Martel's *Life of Pi*); from Dominica (Jean Rhys' "The Day They Burned the Books" and "Let Them Call it Jazz"); from Trinidad and Tobago (Sam Selvon's *The Housing Lark*); from Ireland (Jonathan Swift's *A Modest Proposal*); and from the United Kingdom (Afua Hirsch's *Brit(ish): On Race, Identity and Belonging*; Caleb Azumah Nelson's *Open Water*; Amelia Opie's *The Black Man's Lament, or How to Make Sugar*; George Orwell's "Shooting an Elephant"; and Mary Prince's *History of Mary Prince*).

ENGL 102 Grammar for Writers

Section 01

MW 11:20-12:45 PM

Prof. L. Dresner

English has an incredible story, one full of conflicting vocabularies and peace-making phonetic changes. In this course, we will be considering both the outer and inner history of English and each part's impact on the way the language has developed and continues to change. We will start at the very earliest evidence of English carved in ivory or stone and written in manuscripts and continue until we consider English used in spoken, written, and digital exchanges.

ENGL 115 (LT) Shakespeare: Early Plays

Section 01

MW 11:20-12:45 PM

Prof. V. Pasupathi

As the bulletin copy indicates, "Shakespeare, The Early Plays and Sonnets" covers works from Shakespeare's early his career as a poet and dramatist in Elizabethan England. In addition to formal and stylistic elements of these works, this course will examine the political and social problems that Shakespeare explored by way of the commercial stage. Our discussions of the historical and cultural contexts in which these works were composed, performed, and printed will shed light on the intersections of gender, religion, race, and other facets of social hierarchy in English politics and culture in the late sixteenth- and early seventeenth- centuries. Your written assignments, in line with requirements for all courses offered for Literature (LT) Distribution credit, will afford opportunities to develop and employ the habits and practices of early modern readers as well as to learn about the conventions of the early modern print trade. In addition to examining Shakespeare-related holdings in Hofstra's own Special Collections Library, we'll attend a performance of *The Merry Wives of Windsor* by the Department of Drama and Dance.

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

Section 01

MW 2:40-4:05 PM

Prof. L. Zimmerman

Global warming threatens to collapse the climate system that has enabled the development and maintenance of what we like to call "civilization." The science so often identified with that "civilization" tells us

that, unless we take urgent and adequate measures, we're very likely to pass a point of no return. We've known this for some years. Yet, as time runs out, we continue on in an ecocidal stupor, defined by an economic, cultural, and ideological businesses as usual that is perpetrating an unthinking atrocity—an act of unimaginable violence on the future. As Albert Einstein said of the advent of nuclear weapons, everything has changed “except our way of thinking, and thus we drift toward unparalleled catastrophe.”

In this course, we'll explore how American novels since 1950 can help us think about that “way of thinking”—about how we've arrived at a present so seemingly disengaged from the reality of this existential threat. First, we'll consider works that represent the dominant cultural structures of denial that have developed in the U.S. over these decades (works like Don DeLillo's *White Noise*, Thomas Pynchon's *The Crying of Lot 49*, and Vladimir Nabokov's *Lolita*, though we won't do all of these and may do some others). Then we'll consider works that grapple with the difficulties of trying to represent the historical and current traumas of what those cultural structures both obscure and remain haunted by (these will include works like Art Spiegelman's *Maus*, Cormac McCarthy's *The Road*, Teju Cole's *Open City*, and Jenny Ofill's *Weather*, though, again, we won't do all of these and may do some others). Throughout, we'll try to attend to how fictions of historical trauma, and of its denial, can illuminate, and help us contend with, the traumas we're in the process of bestowing on the future.

ENGL 155 (LT) Childhood & Adolescence in Literature

Section A

TR 6:00-7:25 PM

Prof. M. Cipriani

Are children "blank slates," or are they simply evil little adults? This course considers children's and young adult (YA) literature from a historical perspective. History enhances a close reading of children's texts, like *The Adventures of Tom Sawyer* and *The Little House on the Prairie*, and YA texts, like *Push* and *The Absolutely True Diary of a Part-Time Indian*, as we attempt to answer this, and other critical questions about the children's and YA literary genres.

ENGL 157 (LT) Victorian Literature

Section 01

TR 1:00-2:25 PM

Prof. P. Smith

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

This course will examine British narrative literature over the course of the past sixty years within the historical contexts in which it was created. The course will focus on some of the most significant issues of the period: war and its aftermath; the end of empire and postcolonial immigration; the “Swinging” Sixties and the Permissive Society; Thatcherism and conservative backlash; multicultural Britain and the future. We will read works by authors such as Elizabeth Bowen, Angela Carter, Kazuo Ishiguro, Phillip Larkin, Andrea Levy, Ian McEwan, Muriel Spark, Tom Stoppard, and Fay Weldon, among others.

ENGL 181 (LT) Graphic Novel

Section 01

TR 2:40-4:05 PM

Prof. K. Dallas

“The Graphic Novel” examines the unique comic book format and its construction of narrative and thematic meaning through the juxtaposition of words and static images. Topics to be discussed include the techniques of comic book narrative, the depiction of gender, ethnicity, sexual identity, and violence within graphic novels, and the adaptability of graphic novels into other formats. The assigned texts for this semester are *Maus*, *Fun Home*, *Watchmen*, *Pride of Baghdad*, *300*, *Bitch Planet*, and *Fell*. Assignments include three papers (4-6 pages each), an oral report, and class participation.

ENGL 194M (WI) Junior/Senior Seminar: Climate Fiction

Section WI

MW 11:20-12:45 PM

Prof. L. Zimmerman

Our climate house is on fire, and as we approach the point when the house has burnt to the ground, we keep emitting more and more greenhouse gas, throwing more fuel on the flames. Indeed, the more our leaders talk about this, the worse things get. As Greta Thunberg has put it: “Build Back Better. Blah, blah, blah. Green economy. Blah blah blah. Net zero by 2050. Blah, blah, blah . . . They’ve now had 30 years of blah, blah, blah and where has that led us?”

In this course, we’ll consider the relationship of fiction to this history of blah blah blah. As such fiction gets categorized as its own subgenre, “cli-fi,” to what extent does it amount to its own kind of blah blah blah? How has fiction sought ways to speak beyond that blah blah blah? What are the difficulties inherent in that attempt? To what extent, for example, has cli-fi represented not only the spectacular consequences of the climate crisis but also its less visible roots in capitalism and colonialism? We’ll pursue these and related questions partly by looking at texts that push the boundaries of what might be categorized as “climate fiction” in the first place. Some of the texts we’ll look at include Jenny Offill’s *Weather*, Cormac McCarthy’s *The Road*, Margaret Atwood’s *Oryx and Crake*, Ilija Trojanow’s *The Lamentation’s of Zeno*, Russell Hoban’s *Riddley Walker*, Karen Tei Yamashita’s *Tropic of Orange*, Rita Indiana’s *Tentacle*, and Ali Smith’s *Companion Piece*. (We won’t read all of these, and we might read some others.)

Publishing Studies Courses

ENGL 172 Editing Fundamentals

Section A

MW 6:00-7:25 PM

Prof. B. Heinssen

This course is a hands-on workshop applying the basics of copyediting and proofreading to nonfiction and fiction manuscripts. Students will evaluate the trade market to create an original new book idea proposal. The course covers the basics of copyediting manuscripts online. Practitioners (e.g., editors, authors, marketing, and design) offer their insights, and the editor's role in the process is emphasized. It is strongly recommended students complete ENGL 102, Grammar, before taking ENGL 172.

PUBL 178 Windmill: Publishing Practicum

Section 01

TR 1:00-2:25 PM

Prof. K. McMasters

Students will produce and publish print and/or 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).

PUBL 179A Book Design & Production

Section 01

TR 2:40-4:05 PM

TBA

This course will explore the fundamentals of book design, production, and manufacturing, including aesthetic and economic considerations. Type selection, page design, materials selection, and manufacturing processes will be discussed. Includes basic hands-on instruction in the use of desktop publishing and image processing software fundamental to modern book publishing workflows. Design and production of sample materials are required as part of the course and of the final examination. There will be several short quizzes, a midterm, and a final exam. Class attendance and participation are required. The class has a liberal rewrite policy that allows you to resubmit punctual work for an improved grade. This class is designed for motivated students in any major.

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 01	MW 9:40-11:05 AM	Prof. J. Chilman
Section 02	MW 11:20-12:45 PM	Prof. J. Chilman
Section A	MW 4:20-5:45 PM	Prof. N. Anania
Section B	TR 6:00-7:25 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 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.

CRWR 134 Poetry Writing

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

Section 01	TR 2:40-4:05 PM	Prof. M.C. Roberts
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CRWR 134 is an introductory poetry workshop to help the developing poet sharpen the powers of poetic expression. Students will be encouraged to experiment with 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 Prose Writing

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

Section 01	MW 11:20-12:45 PM	Prof. P. Zimmerman
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This workshop will help developing fiction writers sharpen their powers of expression. We will consider what gives a short story its resonance, and how can we develop this quality in our own writing, as we examine both published stories and, especially, student work. The course will emphasize issues of craft including structure, characterization, point of view, setting, tone, and dialogue. The question of what constitutes vivid, engaging prose will remain at the forefront of our discussions.

CRWR 137 (CP) Introductory Playwriting

Section 01

MW 2:40-4:05 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 185R Poetry of Witness

Section A

TR 4:20-5:45 PM

Prof. M. C. Roberts

“In the dark times, will there also be singing?
Yes, there will be singing.
About the dark times.” - Bertolt Brecht

In this workshop, we will study “poetry of witness,” a genre of poetry described by Carolyn Forché 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 expand upon Forché’s definition of poetry of witness and study how poets bear witness to their own lives and the world in general in poems about racism, health issues, disability, immigration, ecological threats, domestic violence, sexual abuse, etc.

CRWR 188O Advanced Playwriting

Section 01

TBA

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 189 Writing Children’s Literature

Section 01

TR 9:40-11:05 AM

Prof. B. Ain

This writing course centers on creating story for the beginning and young reader, from preschool up to middle school. Readings, discussions, and writing assignments explore how a child can be drawn to the written word through the ear and the eye. Readings may include *Goodnight Moon*, *The Little Prince*, *The Sneetches*, *Where the Wild Things Are*, and *The Beach at Night*.

CRWR 191P Fiction: One Story

Section A

MW 4:20-5:45 PM

Prof. M. McPhee

This course will focus on creating and building One Story across the semester. Students will submit work four times, each submission an installment of the story. In this way, we will look at beginnings, middles, and endings as we construct narrative momentum, character, setting, voice, dialogue, structure, tension, and other essential aspects of fiction writing. Using student work and published work as the basis for craft discussions, we will delve into the fiction writer's toolbox to get under the hood of the process. Using the classic workshop setting of reading and critiquing student work in the classroom, we will get our hands dirty with the mechanics of constructing a story. By the end of the semester, each student will have a complete and polished story that has taught them about narrative and the art of making short fiction. Published writers we will explore include Tommy Orange, Susan Minot, Sally Rooney, Jennifer Egan, George Saunders, and others.

CRWR 193 Memoir Writing

Section 01

TR 11:20-12:45 PM

Prof. K. McMasters

Everybody has a story, but how to elevate the personal to the literary? Memoir is a strange animal, living somewhere between fiction and autobiography; in this workshop-based creative writing class, students learn strategies to mine their own life experiences while utilizing the novelist's toolbox to bring their stories to life. Variations of a personal essay, including memoirs, lyrics, and the reported, will be discussed; readings may include work by writers such as Sei Shonagon, Virginia Woolf, James Baldwin, Joan Didion, Kiese Laymon, Zadie Smith, David Sedaris, Cathy Park Hong, Elissa Washuta, and more.

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 a 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:

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 _____

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).



Minor in Publishing Studies

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.