

## ***COURSE DESCRIPTIONS ENGLISH DEPARTMENT: Fall 2021***

NOTE: If you have any questions about how a course ‘counts’ in the major, please see your English Major Faculty Advisor. If you do not have a Faculty Advisor, please contact Acting Chair, Prof. Seamus O’Malley [seamusomalley@gmail.com](mailto:seamusomalley@gmail.com)

**Media Exit Project:** Enroll in English 4002 with the name of your Track Co-ordinator: Mintz, Brown, or Gewirtz and contact that person to get the directions and deadlines.

**CW Portfolio:** You complete this requirement in ENGLISH 1900 if you have not done so already. If you are graduating this spring or next fall and have not done the exit project, you should enroll in this course this term to complete it.

**Internships:** *Must be approved for academic credit before being started.* Fill out the form <https://www.yu.edu/registrar/forms> and give description of the internship duties to your faculty advisor or your media advisor.

### ***MEDIA AND CREATIVE WRITING COURSES***

#### **ENGL 1503: Columns and Editorials**

**Tues. 5:30-8:00**

**Prof. Laura Adkins**

In this advanced writing seminar, students will learn how to write and structure a standard 800-word opinion piece in the digital age and deepen their understanding of how this writing style fits into the modern journalistic landscape. Together, we will study opinion pieces, news coverage, magazine columns, and selected books and essays on the craft of writing. We will utilize the Socratic method and ample practice writing assignments to challenge our underlying assumptions about how opinions are formed, argued and changed. By the end of this course, students will be able to confidently pitch, write and publish an opinion piece in a traditional media outlet.

Recommended Elective for Journalism track; Elective for other Media tracks and for Creative Writing; counts towards Writing minor. Pre-requisite: English 1100 or 1200H or FYWR 1020.

#### **ENGL: 1600/ MAR: 3323 Advertising Copywriting/ Creative Advertising**

**Tues. 5:30-8:00pm**

**Prof. Erik Mintz**

Good advertising doesn’t have to be an oxymoron. In this course we’ll examine what it takes to make an ad that’s persuasive-- one that entertains or makes us laugh, cry, think, or change our minds-- while simultaneously accomplishing the goal of selling a product, service or just getting us to nod our heads in agreement. By studying the masters who’ve done and still do exceptional advertising we’ll begin to understand how to create advertising that people actually want to see and watch and share. Through weekly course assignments and teacher and student critique we’ll develop the skills to write effective print, TV, radio, and digital/new media advertising. We’ll also undertake an appreciation of design, layout, and type treatments and apply those skills and techniques to the work.

Required for Advertising track and an elective for other Media Studies tracks. Prerequisite: English 1100 or 1200H or FYWR 1020..

**ENGL 1650: Public Relations**

**Mon. 5:00-7:30pm**

**Deb Brown Schlueter**

Are you interested in the exciting and dynamic world of public relations? In this practical course, you will learn the basics of public relations and will be able to apply those skills to an internship or entry-level position upon graduation. This course is practical (no exams) and involves guest speakers, several papers and a final team project. For the final project, you and your team will develop and present a public relations plan for a real company or nonprofit organization. The company/nonprofit may even execute your ideas! Your final project will become a portfolio piece that you can use on interviews.

Required for PR Track, elective for other media studies tracks. Pre-requisite: English 1100 or 1200H or FYWR 1020. In Banner teacher is listed as Deborah Schleuter.

**ENGL 1728: Media Revolutions: From Scroll to Screen**

**T/Th 12-1:15pm**

**Dr. Jeffrey Freedman**

This course will survey the history of media from the ancient world to the present. Taking ‘media’ in the broadest sense to encompass the full range of communications technologies, we will begin with the papyri scrolls of ancient Greece and move from there through the manuscript codex of the Middle Ages, the printed book of the age of Gutenberg, newspapers in the 18<sup>th</sup> and 19<sup>th</sup> centuries, radio and film in the 20<sup>th</sup> century, and the internet and social media of our own digital age. Several recurrent questions will frame our survey of media landscapes: How, to what ends, and in what institutional settings are particular media used? How do they affect modes of thinking? And what are the relations of different media to the various historical forms of religious, political, and economic power?

Elective for Media Tracks. Pre-Requisite: English 1100 or 1200H or FYWR 1020. Crosslisted with History 2909.

**ENGL 1800: Introduction to Creative Writing**

**T/TH 10:30-11:45**

**Prof. Ann Peters**

This course offers an introduction to creative writing. We begin with a unit on poetic language and then focus on two genres—fiction and literary nonfiction. For each unit, you’ll read several examples in the form, and then try your hand at your own creative piece. You’ll participate weekly in peer-workshops, and by the end of the semester, hand in a portfolio that includes at least one poem, one revised short story and a short creative nonfiction piece. The goal of the course is to give you an opportunity to expand as a creative writer. In the process, you’ll read some excellent examples in the different forms and learn to talk more confidently and constructively about your own and others’ writing.

IMPORTANT NOTE: This course *does not* fill the Interpreting Literature and the Arts, General Education requirement. It will count towards the Writing Minor. Required for Creative Writing track. Pre-requisite: English 1100 or 1200H or FYWR 1020.

### ***LITERATURE COURSES, INTRODUCTORY***

**ENGL 2000 Ways of Reading, Required for all English majors and minors**

**M/W 1:45-3:00pm**

**Prof. Nora Nachumi**

Who decides what texts mean? Are some interpretations better than others? Does the author's intention matter? How does language work? In this foundational course, we will study texts of the culture around us, as well as literature, and will consider the major debates about meaning and interpretive practices that have emerged throughout the 20<sup>th</sup> and 21<sup>st</sup> centuries.

This course is more about *how* we read than what we read. The goal is to show how meaning is created through critical reading and to help you learn to read and interpret works contextually and closely. To this end, our course has several objectives: students should leave this course with a clear sense of the variety of theoretical approaches available to them as readers of texts, have a sense of why these approaches matter in apprehending all different kinds of texts, and be able to manifest their ability to read texts in different ways through verbal and written modes of communication.

You may find that the issues and texts—and the language in some of the readings—difficult at first. But the course is also fun and will help you gain some of the skills you'll need to read and write critically about all kinds of texts, not just literary ones. We will read poems and novels but we will also be reading films, advertisements, rooms, and other kinds of texts you encounter every day. Each section of the course takes up a number of major issues of concern in literary and cultural studies, issues like authorship, language, reading, subjectivity, ideology, history, and difference. The requirements are three essays, short responses, and a final exam. Class participation will be a large percentage of the final grade.

Required for English majors and minors. Students are encouraged to take it as early as possible in their time at SCW. This is an introductory-level "Language, Texts and Interpretation" course in English designed to pose questions: Why read? Why write? It fulfills Interpreting Literature and the Arts. Pre-Requisite: English 1100 or 1200 or FYWR 1020. This course is capped at 18.

### **CATEGORY II (Survey)**

**ENGL 2510 American Literature & Culture: The Gilded Age, II C Intro.**

**T/Th 12:00-1:15pm**

**Prof. Ann Peters**

In the years after the Civil War up to the turn of the twentieth century, tremendous changes in all areas of life – technological, economic, social, political, intellectual, and cultural – converged to forge the United States into a modern nation. America saw the rise of industrialization and technological change, of urbanization and immigration, of mass consumer culture, and of social and economic inequality. The "Gilded Age," as Mark Twain dubbed it, was a period marked

both by great affluence and extreme poverty, by excessive displays of wealth and by urgent calls for social reform. In this course, we'll read a wide range of literary works, from gritty urban novels to tales set in the close-knit communities of rural New England and the Deep South. In our reading, we'll gain a focused understanding of the cultural changes occurring in these years and will study the literary movements (realism, naturalism, regionalism) adopted by American writers at the time. In *A Hazard of New Fortunes* (1890) by William Dean Howells, for example, we read about labor disputes and self-made millionaires, about the rise of the new magazine culture and the growth of urban America. Along with *A Hazard of New Fortunes*, our readings include Edith Wharton's novel *House of Mirth* (1905) and shorter works by Abraham Cahan, Charles Chesnutt, Zitkala-Sa, Mary Wilkins Freeman, Stephen Crane, Sui Sin Far, Charlotte Perkins Gilman, Henry James, Hamlin Garland, and Kate Chopin. We end the course reading a more contemporary novel about the period, E.L. Doctorow's *Ragtime* (1975).

This course is a "Traditions" course in English designed to pose questions about how texts, interpretive communities and reading practices generate histories. It is an Introductory-level course. It fulfills a II C requirement for the English major. It fulfills Interpreting Literature and the Arts. It counts for Minor in Am. Literature. Pre-requisite: English 1100 or 1200H or FYWR 1020

**ENGL 2600: Topics: Late Victorian to Modern Literature, II B Intro.**

**M/W 1:25-2:40pm**

**Prof. Seamus O'Malley**

This course will take a narrow survey of the transition from late Victorian—that is, late nineteenth-century—literature into the modernist era of the early twentieth century. This is a time when writers were pushing boundaries in terms of what a reading public would allow. Writers questioned established ideas about politics, religion, childhood, gender, and sexuality. But they also questioned *how* writers should write—should a writer produce work for the masses, or for the few? Should the goal of a writer be to entertain, to instruct, or to satisfy their own need for self-expression? This period witnessed unprecedented experimentation as novelists and poets explored new styles and methods of storytelling and verse. Writers will include Christina Rossetti, Thomas Hardy, Henry James, Oscar Wilde, Ford Madox Ford, May Sinclair, Virginia Woolf, T.S. Eliot, and James Joyce.

Course requirements: class discussion, 3 close-reading essays, 1 thesis-driven essay, midterm, final exam.

This course is a "Traditions" course in English designed to pose questions about how texts, interpretive communities and reading practices generate histories. It is an Introductory-level course. It fulfills a II B requirement for the English major. It fulfills Interpreting Literature and the Arts. Pre-requisite: English 1100 or 1200H or FYWR 1020.

***CATEGORY III (Topics)***

**ENGL 2800: Literature and Culture of New York City III B Intro.**

**M 4:40-5:55pm/W 5:00-6:15pm**

**Prof. Matt Miller**

This course focuses on the literature and culture of New York City from its emergence as America's cultural center until the present time. Beginning with America's first internationally recognized literary figure, Washington Irving, we will explore work by New Yorkers including Herman Melville, Walt Whitman, Edith Wharton, James Baldwin, Anzia Yeziarska, J.D. Salinger, Grace Paley, John Ashbery, Joan Didion, and Don DeLillo. We will consider New York and its citizens in the context of many mediums, including novels, poetry, musical and spoken word recordings, and film. Students will also embark on one or more "field trips" to New York landmarks pivotal to the era, and we will have guest readings by current New York writers.

This is a "Forms, Identities, Reading Practices" course in English, designed to pose questions about who writes and reads for whom, in what ways, and why does it matter? It fulfills a III C Intro. requirement for the English Major. It fulfills Interpreting Literature and the Arts. Prerequisite: English 1100 or 1200H or FYWR 1020. This course counts toward the American Studies Minor.

**ENGL 2923: Topics: Parisian Views Literature & the Visual Arts**  
**M/W 11:55am-1:10pm**

**Prof. Rachel Mesch**

This course explores the ways that nineteenth-century Paris inspired artistic creation through its cultivation of a variety of new ways of *seeing*, which led in turn to new forms of entertainment. The artistic products of this rich and imaginative time were in many ways responsible for contemporary mass culture and our lingering fascination with the real. Thus, as we consider the wide variety of new desires, seductions and fascinations for which Paris itself seemed wholly responsible, we will also not fail to notice the deep and lasting impact of those practices on our current modes of entertainment and pleasure... from cinema to celebrity culture to reality TV.

We explore this fascinating history to our own cultural tastes through novels (Balzac, Zola, Colette) and poetry (Baudelaire) but also through the impressionist and modernist paintings (Manet, Monet, Renoir, Caillebotte, Toulouse-Lautrec) that vividly documented urban change. In addition, we consider the overlapping ways through which innovations in photography, early cinema, architecture and various kinds of public exhibits (from the wax museum to the Paris morgue) addressed and channeled the feelings of excitement and anxiety around the new points of contact that the modern French city offered. Juxtaposing poems with paintings, novels with maps and photographs, we compare the different idioms through which these forms of expression attempted to respond to a shared set of questions about how to interpret the rapidly changing urban landscape. In the process, students come to understand their own city in a new way, with assignments that ask them to explore New York itself as an urban spectacle which offers, as did nineteenth-century Paris, a daily feast for the eyes.

This is a "Forms, Identities, Reading Practices" course in English, designed to pose questions about who writes and reads for whom, in what ways, and why does it matter? It fulfills a III C Intro. requirement for the English Major. It fulfills Interpreting Literature and the Arts. Prerequisite: English 1100 or 1200H or FYWR 1020.

**ENGL 2924H: Myth and Magic in American Literature (honors)**

**M 3:10-4:25pm / W 3:35-4:50pm**

**Prof. Matt Miller**

This honors course explores the liminal spaces between the accepted world of our ordinary lives and alternative realities: the world of gods and monsters, spirits and ghosts, magical occurrences, supernatural intuitions, and mystical dangers. It proposes there is much to be learned from work where rational explanations break down and other orders of reality reflect the everyday world in fresh and provocative ways. The machinations of Grendel, the monster of *Beowulf*, may teach us about the monstrous impulses inside us—what it means to be an outsider or to feel as natural what others consider taboo. A Native American Chippewa woman can transform into an avatar for ancient traditions assaulted by the modern world. Audiences familiar with Judy Garland’s role as Dorothy will be surprised by an entirely different heroine in the original novel first published over a century ago, which reveals an even stranger story than the 1939 film or its many successors. The course will proceed chronologically, beginning with America’s first major literary figure, Washington Irving. It will cover the stories just described—John Gardner’s *Grendel*, Louise Erdrich’s *Tracks*, and L. Frank Baum’s *The Wonderful Wizard of Oz*—as well as others by authors including Edgar Allan Poe, Isaac Bashevis Singer, and F. Scott Fitzgerald, who all composed short stories rooted in myth or magic, as well as the poets Anne Sexton and Joy Harjo, among others. The course is divided into four modules focusing on the following aspects of myth and magic: folklore and tales of dread, magical transformations, fairy tales and monsters, and Native American magic.

This is a “Forms, Identities, Reading Practices” honors course in English, designed to pose questions about who writes and reads for whom, in what ways, and why does it matter? It fulfills a III C Intro. requirement for the English Major. It fulfills Interpreting Literature and the Arts. Pre-requisite: English 1100 or 1200H or FYWR 1020 and 3.5 GPA.

**ENGL 2926: Myth and Folklore: Relations to Literature**  
**M/W 10:25-11:40pm**

**Prof. Seamus O’Malley**

This course will start at the very beginning of Western literature, with Homer and the Greeks. Besides inventing logic, democracy, and the alphabet, the Greeks also produced literature that has endured the entire span of human history. In the first half of the course, we will read parts of Homer’s epic poems *The Iliad* and *The Odyssey*, as well as several Greek tragedies and other texts engaged with the myths of ancient Greece. We will get to know some of the gods and heroes of Mount Olympus, like Zeus, Aphrodite, Athena, and Hercules.

The second half will trace the influence of these texts and concepts on English literature, as such myths appeared in poetry, novels, and folklore. We will read writers like William Shakespeare, John Milton, Percy Shelley, and Virginia Woolf. Finally, we will turn to modern adaptations of Greek myth, including the recent novel *Circe* by Madeline Miller, and the film *Chi-Raq* by Spike Lee.

Course requirements: class discussion, 3 close-reading essays, 1 thesis-driven essay, midterm, final exam.

This is a “Forms, Identities, Reading Practices” course in English, designed to pose questions about who writes and reads for whom, in what ways, and why does it matter? It fulfills a III C Intro. requirement for the English Major. It fulfills Interpreting Literature and the Arts. Pre-requisite: English 1100 or 1200H or FYWR 1020.

***Category III (Topics) ADVANCED COURSE***

(Pre-Requisite for either is an Introductory Literature Course or full A in 1200H or 1100 or FYWR1020 to be shown to teacher on transcript)

**ENGL 3731: The Development of the British Novel (I)**

**T/Th 10:30-11:45**

**Prof. Nora Nachumi**

What, exactly, is a novel? Although this literary genre is quite well-established today, it came into being as an upstart contender, a new or “novel” mode of writing that lacked established conventions, critical respect, and even a name. However, by the end of the eighteenth century in Britain the novel was an exceedingly popular literary form, one which created and dramatized new ways of thinking about human nature and identity.

Our primary goal this semester is to figure out what critics mean when they talk about the “rise” of the novel. We will attempt this by reading works like Daniel Defoe’s *Moll Flanders*, Samuel Richardson’s *Pamela*, Henry Fielding’s *Joseph Andrews*, Frances Burney’s *Evelina*, and Jane Austen’s *Northanger Abbey* as well as shorter pieces by a few of their contemporaries. In addition, we will look at sentimentalism, the Gothic novel, the romance, and literary criticism from both the eighteenth century and the twentieth. In doing so, we hope to accomplish two specific objectives: the first is to understand the emergence, development, power and popularity of this new literary form in Britain; the second is to communicate this knowledge through in-class discussions and in our writing. Requirements: a semester-length research project with a creative component, a presentation, and two essays.

This course is a “Forms, Identities, Reading Practices” course designed to pose questions about who writes and reads for whom, in what ways, and why it matters. It fulfills a III B Advanced requirement for the English Major. It fulfills "Interpreting Literature and the Arts." It counts towards Am. Studies Minor. Pre-requisites: an introductory-level literature course or a straight “A” in ENGL 1100 or 1200H or FYWR 1020 on transcript that you show to the instructor.