

COURSE DESCRIPTIONS ENGLISH DEPARTMENT: Spring 2022

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 department Associate Chair, Prof. Seamus O’Malley seamus.omalley@yu.edu

Media Exit Project: If using the OLD requirements (only available for students who declared their major prior to Fall 2021 semester), enroll in English 4002 with the name of your Track Co-ordinator: Mintz or Gewirtz and contact that person to get the directions and deadlines. Beginning with the current semester, the media exit project will be completed as part of an advanced course taken with our media studies instructors.

CW Portfolio: For the creative writing concentration, 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. Any creative writing students who have already taken a previous creative writing class is also eligible to take it, and it is strongly recommended for all writing minors.

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. Internships are required for media studies students using the old requirements, OR for new media studies students wishing to earn a concentration in journalism or advertising.

MEDIA AND CREATIVE WRITING COURSES

ENGL 1501: News Writing and Reporting

Mon. 6:00-8:30

Jason Gewirtz

In this intensive, weekly course students will learn the basics of news-writing, reporting and producing for broadcast and digital news outlets. You will be expected to learn as a student but to think and work like a journalist. The course will take the student from the ground-floor of learning about the impact and power of electronic journalism on our communities, country and the world, to the point where you will go through all of the steps and challenges necessary to produce your own stories. Students will experience what it’s like to make fast decisions and meet tight deadlines, while learning how to quickly gather information and write breaking news stories in real time.

Required 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 1610: Advanced Advertising Copywriting

Tues. 4:30-7:00pm

Erik Mintz

What does it take to get a job as a copywriter in the advertising business? A good book, for sure. The “book” means your portfolio, the spec ads that you’ll need to show to a prospective employer. This course will be an intensive workshop devoted to further exploring what it takes to get your print, TV, and digital/new media ideas whipped into shape and building upon principles learned and discussed in ENGL1600. Creative case studies will be analyzed and discussed in both oral and written form with hopes that these will inform students’ ongoing work. Note: For portfolio to be in presentation shape, student should be prepared to work on the “art” side of the ad as well, doing a semi-professional job in Photoshop (or some other graphics software), with her own hand-drawn artistic ability, or by enlisting the art talents of a fellow student.

Required for Advertising Track; elective for other media tracks; cross-list with Marketing 3323. Pre-requisite: English 1100 or 1200H or FYWR 1020.

ENGL 1722: Topics Media: Ways of Seeing; same as STUDIO ART 3968

Mon 3:10-4:25pm/Wed. 3:35-4:50pm

Traci Tullius

This course covers photography and the ways in which it informs and influences every aspect of our lives, from how we connect with others to how we understand art. Throughout the semester we will use John Berger's seminal 1972 text "Ways of Seeing" as an anchor for how to critically consider the ways we look at, engage with, and react to images in all formats. As the course progresses, we will also look at Errol Morris's 2011 "Believing Is Seeing" & Susan Sontag's 2003 "Regarding The Pain Of Others" to further examine photography's role in our culture and collective memory. In addition to lectures and discussions, students will be given regular written and creative assignments related to the ideas of the course.

This course is an elective for Media Studies tracks. Pre-requisite: English 1100 or 1200H or FYWR 1020

ENGL 1805: Reading, Writing, Blogging Poetry

Mon 3:10-4:25pm/Wed. 3:35-4:50pm

Prof. Matt Miller

Teachers cannot create poets, but we can create the conditions for poetry to emerge. Like any art form, an important part of poetry involves understanding craft, though in an art as diverse as this one, precisely where the line lies between craft and inspiration—imagination and technique—is never entirely clear. This course in reading, writing, and writing about poetry starts with the basics, emphasizing prosody (the way poets use sound in language), sharp visceral imagery, and approaches to the poetic line (or lack thereof). Working with the belief that writers must first understand conventions before they can meaningfully oppose or ignore them, students will develop more sophisticated understandings of poetry's tools, such as symbolism, metaphor, and rhyme, as well as more recent experimental techniques. We will read widely from the best and most representative poetry in the language, understanding that developments in our writing emerge from engaged reading. Because writing poetry helps you write more effectively in general, we will explore connections between poetry and other uses of language, such as tweets, blog posts, short speeches, advertising copy, and song lyrics.

In addition to writing and analyzing poetry, students will create blogs to share their work and comment on others' writing and media. The course will guide students through the process of posting and sharing work online, as well the best practices for using images, video, and audio to enhance online creations. Students will respond to other students' work via their blogs, and we will collectively establish an overall web site for Stern's creative writers to share their best work.

Goals for the class include developing a better understanding of language as an artistic medium, coming to a fuller and more "interior" understanding of literature, developing the knowledge and skills for effectively using online resources, and producing work that students can look back upon, knowing it pushed their natural human potential for creativity.

This course is an elective for Creative Writing track and for Media Studies. It counts towards the Writing Minor. It does *not* count for Literature and Arts requirement. Pre-requisite: English 1100 or 1200H.

ENGL 1811: Writing for Television

Wed. 5:00-7:30pm

Erik Mintz

Each week, mostly on that other sunnier coast, writers gather and get paid to trade jokes (on sitcoms) and introduce exciting plot twists and tension (on one-hour dramas) all in the pursuit of bringing entertainment to our TV screens. Each week, we'll try and simulate that process in class. Students will learn about the craft of

television writing through analysis of existing shows and by writing an episode of your own. As the script emerges from premise, to story beats, to a fully-realized episode, students will present the work in progress and will critique your fellow would-be TV writers in class as you learn to defend your work.

This course is an elective for Media Studies and for Creative Writing. It counts towards the Writing Minor. It does not count for Literature and Arts requirement. Pre-requisite: English 1100 or 1200H.

ENGL 1900: Advanced Creative Writing

Tues/Thurs 1:35PM-2:50PM

Prof. Ann Peters

This course is an advanced course for those who have taken introductory creative writing and want to continue to improve their skills in writing fiction, poetry, and creative nonfiction. This course is required for Creative Writing majors, and the final portfolio you hand in for the class will fulfill the exit requirement for the major.

By the end of the semester, you will gain a better sense of the unique qualities of each genre (poetry, fiction, and creative nonfiction). This course will also help you talk more confidently and constructively about your own and others' writing and develop a regular writing practice. You will keep a daily writing journal, respond to weekly writing prompts, participate in eight peer workshops, and meet regularly with the professor. Over the course of the semester, you will produce new work and revise work from previous creative writing courses with the goal of completing a thirty-page portfolio of polished work. The final portfolio can include work from any genre and counts for 35% of the grade.

Required for CW track. Pre-requisite: English 1800 or another CW or CW x-list course. It counts towards the Writing Minor. Note that English 1900 does not count for Interpreting Literature and the Arts requirement.

LITERATURE COURSES

ENGL 2000: Ways of Reading

Tues/Thurs 11:50AM-1:05PM

Required for all English majors and minors

Prof. Ann Peters

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 consider the major debates about meaning and interpretive practices that have emerged throughout the 20th and 21st 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. 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.

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 the "Interpreting Literature and the Arts" general education requirement. Pre-Requisite: English 1100 or 1200, FYWR 1020. This course is capped at 18.

LITERATURE COURSES: Category II (Survey) Courses

ENGL 2520: Literature and Culture of the Roaring 20s

Mon/Wed MW 1:25PM-2:40PM

Prof. Matt Miller

This course focuses on one of the most lively and fascinating periods in American history: the 1920s. Often referred to as "the Jazz Age" or "the Roaring Twenties," this decade saw the United States through such important events as prohibition, the ascendancy of organized crime, the country's first major revolutionary youth movement, the invention of popular radio, the so-called "lost generation," and the creation of America's first internationally respected native art form—jazz music. We will explore these phenomenon and others in the context of many mediums, including novels, poetry, film, cartoons, musical recordings, and a unique history book that has remained in print for over 80 years. Students will also be asked to relate contemporary events and media from the present to events and ideas from the 1920s.

This course is an introductory-level “traditions” course in English. It fulfills a II C requirement for the English major. It fulfills the “Interpreting Literature and the Arts” general education requirement. It counts toward the American Studies minor. Pre-requisite: English 1100 or 1200H or FYWR 1020.

ENGL 2580: American Jewish Literature
Tues/Thurs 1:35-2:50pm

Prof. Cynthia Wachtell

What does it mean to be a Jewish American writer? Why have some authors embraced this label, while other writers have adamantly rejected it? What unique obligations does the Jewish American writer bear? What type of stories and novels are "good" for the Jews, and who gets to decide?

This course traces the development of Jewish American literature from the late nineteenth century to the present. The short stories, novels, poems, plays, and humorous sketches we read offer a fascinating look at how the Jewish American experience and Jewish American identity have changed and continue to change. Among the topics we consider are: the conflict between tradition and modernity; the legacy of the Holocaust; the experiences of immigration, Americanization, secularization and suburbanization; Jewish self-identity; Jewish stereotypes; gender roles; and the bonds of the Jewish family.

We will read works by many famous Jewish American authors including: Abraham Cahan, Anzia Yezierska, Bernard Malamud, Isaac Bashevis Singer, Philip Roth, Arthur Miller, Cynthia Ozick, Saul Bellow, Grace Paley, Wendy Wasserstein, Nathan Englander, and Nicole Krauss.

This course is an introductory-level “traditions” course in English. It fulfills a II C requirement for the English major. It fulfills Interpreting Literature and the Arts. It counts toward the American Studies minor. Pre-requisite: English 1100 or 1200H or FYWR 1020.

ENGL 2600H: Topics: Modernism (III Intro)
Mon/Wed 10:25-11:40AM

Prof. Seamus O'Malley

In the early part of the twentieth century, Europe's cultural output began to undergo radical changes. Painters like Pablo Picasso portrayed fragmented images and conflicting perspectives. Musical composers like Arnold Schoenberg experimented with atonality and dissonance. Choreographers such as Vaslav Nijinsky had dancers move their bodies in ways no one had ever seen. (All this was too much for some audiences: in 1913 in Paris, viewers rioted at the performance of Igor Stravinsky's *Rite of Spring*.)

What united these efforts was the attempt to break with tradition, to, in Ezra Pound's pithy phrase, "Make it New." This course will examine how modernism functioned in literature in English. Modernist texts innovated techniques like stream of consciousness, multiple perspectives, unreliable narrators, and nonlinear plots. As readers of these texts, we must be more active than we are used to. Usual helpers, like a coherent plot or clear moral, are lacking, and instead we are challenged to rethink some of our basic assumptions regarding literature, consciousness, life itself.

But this period was also one of radical social upheaval, witnessing suffragism, socialist revolutions, the rise of fascism and the beginning of the decline of the European empires. It also saw the emergence of psychoanalysis, advertising, film, and radio. Such social contexts played a role in shaping how individual authors responded to their own times. Writers may include Virginia Woolf, James Joyce, T.S. Eliot, Ezra Pound, May Sinclair, and Ford Madox Ford.

Course requirements include two essays, an oral presentation, a final exam, and class participation.

This course is an HONORS course. It requires that the student be in the Honors program or have a 3.5 average on transcript. It fulfills a II C requirement for the English major. It fulfills the “Interpreting Literature and the Arts” general education requirement. Pre-requisite: English 1100 or 1200H or FYWR 1020

ENGL 2601 Topics in Literature: Shakespeare to Science Fiction

Mon/Wed 9:00-10:15AM

Prof. Stephen Spencer

In a lecture given at Cambridge in 1959, C.P. Snow—a novelist and chemist—lamented the split he perceived between two cultures: the arts and humanities on the one hand, and the sciences and social sciences on the other. In this course, we will investigate the origins of this disconnect, but perhaps more interestingly, we will also explore the intimate connection between literature and science throughout history. As we read works from the seventeenth- to the twenty-first centuries, we will explore numerous themes: the discovery of “new” worlds, the origins of the mad scientist character, (dis)continuities between nature and human nature, and the visionary futurism of science fiction. Literary works will include a novel (Mary Shelley’s *Frankenstein*), a play (William Shakespeare’s *The Tempest*), short stories, and poetry. We will also read a few non-fiction essays and watch *Arrival*, a contemporary science fiction film. Assignments will include two essays, discussion board participation, a short presentation, and in-class discussion.

This course is an introductory-level “traditions” course in English. It fulfills a II B requirement for the English major. It fulfills the “Interpreting Literature and the Arts” general education requirement. Pre-requisite: English 1100 or 1200H or FYWR 1020.

LITERATURE COURSES: Category III (Topics) Courses

ENGL 2834: Shakespeare's Tragedies and Romances

Tues/Thurs 10:25AM-11:40AM

Gina Grimaldi

This course covers five plays by William Shakespeare from the latter half of his career, between 1599 and 1611: Julius Caesar; Hamlet, and Macbeth, tragedies dramatizing the falls of the title heroes, and The Winter’s Tale and The Tempest, romances including fantastical elements and plots of redemption.

We will discuss the texts in depth, focusing on genre, character, structure, language, and theme, as well as Elizabethan-Jacobean theater culture and historical interpretations and adaptations. Class sessions will involve seminar-style discussions, lectures, and video viewings. Requirements will be: two formal essays, a short presentation, a final research project, and reading-check quizzes.

This is an introductory-level “topics” course in English. It fulfills a III C Intro. requirement for the English Major. It fulfills the “Interpreting Literature and the Arts” general education requirement. Pre-requisite: English 1100 or 1200H or FYWR 1020.

ENGL 2901/WMNS 1020: Intro. to Women’s Studies: Theory and Practice

T/Th 3:00-4:15PM

Prof. Nora Nachumi

This course is an introduction to Women's Studies, an interdisciplinary field that grew out of the twentieth-century women's movement. In its early years, those in the field concentrated on the "absence" of women (from literature, history, science, etc.) and worked to add them to the curriculum. Today, Women's Studies is a vast and still growing field of study that draws on many different disciplines in the humanities and the sciences in its efforts to describe, understand and – in many cases – improve women's lives.

The course is organized around diverse representations of female experience. Drawing on a variety of sources--including essays, short fiction and visual media--we will ask how different categories of identity (i.e. race, class, gender, age, ability, etc.) impact each other. We will theorize and articulate our own positions regarding the issues we discuss and engage with positions that differ from our own. Students do not have to define themselves as feminists—or even be sympathetic to feminism as they currently define it—in order to take this course. Like all good conversations, the ones in this class generally benefit from a variety of reasoned opinions.

This is an introductory-level "topics" course in English. It fulfills a III D for the English major. It fulfills a requirement in the SCW core curriculum, "Interpreting Literature and the Arts." Pre-requisites: English 1100 or 1200 H or FYWR1020. It is required for students pursuing Women's Studies Minor.

ENGL 2922: Topics: Monsters, Manners and the Nineteenth-Century British Novel

Tues/Thurs 10:25-11:40pm

Prof. Nora Nachumi

This course proposes that we can learn a great deal about nineteenth-century British literature and culture by paying attention to its monsters. Portrayed as outsiders, monsters and monstrous humans help to define specific qualities and behaviors as either ordinary and acceptable or strange and taboo. However, literary representations of monsters just as often call such distinctions into question and in doing so raise the frightening possibility that monsters and human beings are not so different after all. By examining the characteristics nineteenth-century British writers gave to their monsters, we will attempt to understand the sorts of cultural anxieties that gave rise to these literary monsters and the ways these monsters, in turn, comment on these anxieties. In addition, we will be reading contemporary non-fiction on politics, gender roles, science and economics. Texts may include *Frankenstein or, The Modern Prometheus* (1818), *Wuthering Heights* (1847), *Lady Audley's Secret* (1860) "The Strange Case of Dr. Jekyll and Mr. Hyde," and *Dracula* (1897). Requirements: short reading responses, two formal essays, an in-class presentation on context and criticism accompanied by a written component and strong class participation.

This is an introductory-level "topics" course in English. It fulfills a III C Intro. requirement for the English Major. It fulfills the "Interpreting Literature and the Arts" general education requirement. Pre-requisite: English 1100 or 1200H or FYWR 1020.

ENGL 2970: Topics: Literature and the Visual Arts

Mon 4:40-5:55PM / Wed 5:00-6:15PM

Prof. Matt Miller

Some of the most exciting writing of the twentieth century has emerged where literature and the visual arts, especially painting, meet and enrich each other. Continuing and expanding upon a long tradition of friendships between poets and painters, writers like Gertrude Stein, William Carlos Williams, and Wallace Stevens befriended, held passionate conversations with, and were profoundly influenced by visual artists such as Paul Cézanne, Pablo Picasso, Henri Matisse, and Marcel Duchamp. This course focuses on this exhilarating period of artistic interaction, exploring a time when writers and painters went beyond merely inspiring each other and adopted techniques and concepts across various genres and media. In the process, they revolutionized both literary and visual art and produced some of the most exciting work of the last two centuries.

Inspired by this rich period in the arts, as well as by our easy access to major collections of modernist paintings in Manhattan, we will explore these writers and painters (as well as many others), including some still active today. Students will become more familiar with this chapter in American and European culture, as they are introduced to the work of some of the most important literary and visual artists of the last century.

This is an introductory-level “topics” course in English. It fulfills a III C Intro. requirement for the English Major. It fulfills the “Interpreting Literature and the Arts” general education requirement. Pre-requisite: English 1100 or 1200H or FYWR 1020.

ADVANCED LITERATURE COURSE: Category III (Topics) Course

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

English 3733: Development of the British Novel III

Mon 3:10-4:25 / Wed 3:35-4:50

Dr. Seamus O’Malley

The early years of the twentieth century witnessed the peak and decline of Britain's global empire. The modernist experiments of that era, most notably those by Joseph Conrad, James Joyce, and Virginia Woolf, engage with Britain’s empire in interesting and unexpected ways, both thematically and formally. After the Second World War, and the subsequent independence movements across the crumbling empire, British culture faced a profound challenge to its national identity as waves of immigrants from newly-autonomous nations arrived on English soil. The first-generation descendants of immigrants, like Andrea Levy, Hanif Kureishi and Zadie Smith, fused the cultures and mores of foreign cultures onto the traditional form of the English novel. Meanwhile, the "Commonwealth"--the ghost of the British Empire--emerged into independent nationhood.

This course will investigate two related processes that result from globalization, imperialism and post-coloniality. Throughout, we will witness literary cultures struggling with new forms to depict their ever-changing racial, ethnic, class and sexual identities.

Primary texts may include Joseph Conrad, *The Secret Agent*; E. M. Forster, *A Passage to India*; Virginia Woolf, *Orlando*; V.S. Naipaul, *A Bend in the River*; Caryl Phillips, *Cambridge*; Andrea Levy, *Small Island*.

Class will be discussion-based and participation will be a substantial part of the final grade. There will also be a 5-page essay, a final 10-page research essay, and a final exam.

This is an advanced-level “topics” course in English. It fulfills the III B requirement for the English Major. It fulfills the “Interpreting Literature and the Arts” general education requirement. **Pre-requisite:** an introductory-level literature course or grade of A in ENGL 1100 or 1200 (FHS).