

## ***COURSE DESCRIPTIONS ENGLISH DEPARTMENT*** ***Spring 2024***

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](mailto: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 Coordinator (Mintz or Gewirtz) and contact that person to get the directions and deadlines. The media exit project will now be completed as part of an advanced course taken with our media studies instructors.

**Internships:** *Must be approved for academic credit before being started.* Internships are required for media studies students wishing to earn a concentration in either journalism or advertising. Fill out the form <https://www.yu.edu/registrar/forms> and give a description of the internship duties to your faculty advisor or your media advisor. Only internships for the advertising and journalism count towards college credit.

**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.

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

#### **ENGL 1502 Feature Writing**

**M 6:00PM-8:30PM F slot**

**Jason Gewirtz**

The American media is changing in fast and dynamic ways--things are happening right now that experts never imagined. But that change comes with controversy... turning journalism into a battlefield on many fronts, from the left to the right, from truth and honesty, to false claims, manipulation and outright lies. With democracy all over the world under attack, we need good journalism. This feature writing class will explore how the industry is changing, it'll examine the power of modern journalism from the United States to the middle east and we will put what we learn into practice. We will also continue our partnership with the *YU Observer* in an attempt to have your classwork published. We'll work on everything from ethics to idea generation to great pitches to writing all kinds of features including follow-ups, profiles and opinion pieces. Through my 30 year career (and counting) in television and digital news I'll get you ready for a career in journalism and give you insight into how the media works, so you can also take what you learn to a related field like public relations, advertising, or communications. Good journalism is important work; come join us.

Elective for Media Tracks; Counts for Creative Writing Track; Counts for Writing minor. Pre-req: ENGL 1100 or ENGL 1200H.

#### **ENGL 1610/MAR3324 Advanced Advertising Copywriting**

**M/W 3:10-4:25PM/3:35-4:50PM E slot**

**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 (ones we’d hope will be creative, smart, even compelling) 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 MAR 3323/ENGL1600 (Creative Advertising or Advertising Copywriting). 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 the Advertising Track. New Prerequisites: 1100 or 1200H; MAR 3323 Creative Advertising, or ENGL 1600 Introduction to Advertising Copywriting, or by permission of the Instructor; Elective for Media; cross-list Creative Writing; counts towards Writing minor.

### **ENGL 1811 Writing for Television**

**W 6:00-8:30PM, F slot**

**Erik Mintz**

Each week, mostly on that other sunnier coast, writers gather and get paid to trade jokes and tell stories (on sitcoms) and introduce exciting plot twists and tension (on one-hour dramas) all in the pursuit of bringing entertainment to TV audiences. Each week, we'll try and simulate that process in class. As a beginning TV writer you'll learn about the craft 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 and improve your work.

This course is an elective for the Media Studies track and an elective cross-list for Creative Writing. Pre-requisite: English 1100 or FHS.

### **ENGL 1822 Fiction Writing**

**M/W 11:55AM-1:10PM C slot**

**Dave Poretz**

Our goal as fiction writers is to entertain or amuse our readers, to move or persuade them, to get them to look more closely at or think more deeply about something that we feel is worth their attention—or some combination(s) of these. Ultimately the goal of fiction, as David Foster Wallace has said, is to show what it is to be a human being. In this Writing Fiction course, we will be reading and writing stories that work toward these ends. The course is for both curious novices as well as for those with some experience writing stories who want to expand their knowledge and range. We will spend the first half of the semester discussing various works of fiction from different traditions and time periods. We will read for content, but just as importantly, we will study the voice, point of view, structure, and use of language. We will practice close reading techniques with our own writing in mind. Every week, we will be writing creatively in response to these works, using them as models and as inspiration for our own writing. The second half of the semester is dedicated to the writing workshop. You will be responsible for submitting one substantial story or a series of shorter stories for workshop critique and for extensive revision.

David Poretz is an author, editor, and educator based in New York City. He is a Clinical Assistant Professor in Writing at Yeshiva University, where he received the 2021-2022 Lillian F. and William L. Silber Professor of

the Year Award. Puretz also serves as the Assistant Director of the Wilf Campus Writing Center and as the Editorial Director of the literary magazine Global City Review at the writers' collective Global City Press.

Counts for Creative Writing Track; counts for Media Tracks; Counts for Writing minor. Pre-req: ENGL 1100 or ENGL 1200H. Does not count for the literature and the arts requirement.

## LITERATURE COURSES

**ENGL 2000 Ways of Reading**  
**T/Th 1:35PM-2:50PM M slot**  
**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 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. You may find 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.

**Readings include** poems by Percy Blythe Shelley, W.H. Auden, William Carlos Williams, Ezra Pound, and Elizabeth Bishop; short fiction by Willa Cather, William Faulkner, and Toni Morrison; the novel *Summer* by Edith Wharton, and a play, William Shakespeare's *Twelfth Night*.

Assignments include: four short reading responses, two papers of 5-7 pages, occasional pop quizzes, and a final exam.

Required for English majors and minors (but not for the writing minor). Students are encouraged to take it as early as possible in their time at SCW. It fulfills Interpreting Literature and the Arts. Pre-Requisite: English 1100 or 1200, FYWR 1020. The course is capped at 18.

## LITERATURE COURSES: Category II (Survey) Courses

**ENGL 2005 Survey of British Literature III**  
**M/W 11:55AM-1:10PM C slot**  
**Seamus O'Malley**

This is a survey course of British Literature, beginning around 1870 and culminating in recent years. We will sample a variety of genres, including poems, short stories, novels, plays, and literary criticism. The course will be divided into three units: Late Victorian (1870-1900); modernism (1900-1945); and postmodern/contemporary (1945-present). Classes will be mostly discussion-based, and students will be required to write three short essays, one for each unit of the course. There will also be a final exam. Authors may include Oscar Wilde, Olive Schreiner, Henry James, Joseph Conrad, James Joyce, Virginia Woolf, W.B. Yeats, T.S. Eliot, Katherine Mansfield, V.S. Naipaul, Derek Walcott, Doris Lessing, and Zadie Smith.

This is a survey course. It is a "Traditions" course in English designed to pose questions about how texts, interpretive communities and reading practices generate histories. It is an Introductory course. It fulfills a Survey

II C requirement for the English major. It can fulfill a requirement "Interpreting Literature and the Arts." Prerequisite: English 1100 or 1200H.

**ENGL 2520 The Roaring Twenties**

**M/W 4:40PM-5:55PM F slot**

**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 and with it pop music, the so-called "lost generation," and the creation of America's first internationally respected native art form—jazz. We will explore these phenomena and others in the context of many mediums, including novels, short stories, 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 features one novel with some mild sexual content, Toni Morrison's *Jazz*. Yes, we will read *The Great Gatsby*. It 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. Prerequisite: English 1100 or 1200H or FYWR 1020.

**ENGL 2602H Epics and Ethics of the Middle Ages**

**T/Th 11:50AM-1:05PM L slot**

**Shaina Trapedo**

The literature of the Middle Ages, roughly marked as a period of European history from the fall of the Roman Empire in the 5th century to the fall of Constantinople in the 15th century, is unlike any other period of literary history. Crafted during an epoch of commodious circulation and exchange—of goods and resources, as well as peoples, languages, and beliefs—the poetry, epics, prose, and dramas of the medieval period are as rich and diverse as the cultures from which they emanated. In seeking to understand when and how English literature began, we will survey works in translation, originally composed in a variety of languages from Europe, North Africa, and the Near and Middle East, such as *Beowulf*, *The Divine Comedy*, *The Tale of Genji*, and *The Thousand and One Nights*. Visual art, music, architecture, cultural trends, and socio-political developments of the period will enhance our interactions with texts from a pre-modern past. As we explore emergent genres and thematic concerns of the period, we will also consider to what extent literary discourse from before 1500 carries over into contemporary notions of power/polity, gender equality, civic responsibility, and integrated diversity. Taught under the auspices of the English department and the Straus Center for Torah and Western Thought, this course will feature occasional guest lectures by affiliated humanities faculty.

It is an Honors-level "traditions" course in English. It fulfills a II A requirement for the English major. It fulfills the "Interpreting Literature and the Arts" general education requirement. Cross-listed with the Straus Center for Torah and Western Thought. Prerequisite: English 1100 or 1200H; HONORS or 3.5 OR above GPA.

## LITERATURE COURSES: Category III (Topics) Courses

### **ENGL 2740 Classic Modern Novels: Time and the Novel**

**M/W 1:25PM-2:40PM D slot**

**Seamus O'Malley**

In Virginia Woolf's *Mrs. Dalloway*, several characters spend one day walking around London. Big Ben, the iconic clock, periodically chimes. Each character in the novel is experiencing time differently, and for readers, we see that there are two ways of thinking about time: as regular and objective, or as personal and subjective.

This course will examine four modern novels that take time as one of their main themes. After exploring some of the intellectual issues surrounding time in the early twentieth century (especially Albert Einstein's theory of relativity, and philosopher Henri Bergson's theories on the psychology of time), we will begin with one of the most challenging, but also rewarding novels of all time, Marcel Proust's *In Search of Lost Time*. We will then continue into literature from England and America that responded to Proust, and that experiment with other ways of depicting time. Due to the experimental nature of these novels, the reading for the course is difficult. We'll be focusing on quality, not quantity, taking our time through these stimulating works.

Texts will include Marcel Proust's *Swann's Way* (the first volume of *In Search of Lost Time*); Ford Madox Ford's *The Good Soldier*; Virginia Woolf's *Mrs. Dalloway*; and William Faulkner's *The Sound and the Fury*. Class will be discussion based and participation will be a substantial part of the final grade. There will be several reading responses, two five-page essays, and a final exam.

This course 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 it matters. It is an introductory course in English. It fulfills a III B requirement for the English Major. It can be used to fulfill a requirement in the SCW core curriculum: "Interpreting Literature and the Arts." Pre-requisite: English 1100 or 1200H.

### **ENGL 2810 The Harlem Renaissance**

**T/Th 3:00PM-4:15PM N slot**

**Ann Peters**

In the 1920s and 1930s, between World War I and the Great Depression, African American culture experienced a flourishing both in literature and the arts known as the Harlem Renaissance. The course will examine literature alongside art and music of the period and introduces you to some of the events and people of the Harlem Renaissance. We'll learn, for instance, about The Great Migration, the role of literary magazines in early 20<sup>th</sup> Century American literary life, the impact of W.E.B. Du Bois, the role of white patronage in Harlem, and the importance of Harlem as a cultural center. Readings will include fiction, essays and poetry by Countee Cullen, Langston Hughes, Zora Neale Hurston, James Weldon Johnson, Nella Larsen, Alain Locke, Claude McKay, and Jean Toomer. Along with our reading, we'll watch two documentaries about the period. We'll also read selections from Isabel Wilkerson's book on the Great Migration, *The Warmth of Other Suns*.

Requirements for the course include four reading response letters (20%), a 5-7 page paper (20%), a midterm exam (20%) and a final exam (20%). Participation counts for 15% of your grade. There will also be periodic quizzes to make sure you are keeping up with the reading. (5%)

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 and Honors Program or 3.5 GPA. It counts towards the Minor in American Studies.

**ENGL 2850 Literature of the First World War**

**M/W 10:25AM-11:40AM B slot**

**Seamus O'Malley**

The Great War, or First World War (1914-1918), was a cataclysmic event so shocking that we are still living through its repercussions. Empires collapsed, nations emerged, and boundaries were established—some of them still contested. But the impact went beyond geopolitics. Theories of the mind were recast, as the first diagnoses of “shell shock”—now known as post-traumatic stress disorder—challenged prevailing notions of the psyche. Especially in Britain, women replaced men on the factory line, disrupting traditional norms of gender and domestic space. And the young men and women who came of age during the war—those whom Gertrude Stein later referred to as “The Lost Generation”—would never trust political authorities again. In short, the Great War ushered in the modern world, for good or ill.

The war had an equally seismic impact on culture and the arts. Notions of stability and tradition were exploded, replaced by an aesthetic of rupture and fragmentation. Ironically, this disillusionment transformed into creativity, as the cycles of death injected new life into poetry, prose, painting, and music, as well as the still infant form known as “motion pictures.”

This course will cover British literature of the war. We'll begin by reading the poems of “trench poets” like Wilfred Owen, Siegfried Sassoon and Isaac Rosenberg. We will then turn to the novelists—mostly female—who wrote early fictional accounts of the war (Rebecca West, May Sinclair, Virginia Woolf). We will conclude with the flowering of war novels and memoirs of the late 1920s by writers such as Ford Madox Ford and Robert Graves. Along the way we will read critical and historical accounts of the war and its social consequences in fields like psychology, nursing and medicine, and politics.

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 requirement for the English Major. It fulfills a requirement in the SCW core curriculum, “Interpreting Literature and the Arts.” Pre-requisite: English 1100 or 1200H.

**ENGL 2920 American Minority Writers, Voices and Visions**

**T/TH 1:35PM-2:50PM M slot**

**Cynthia Wachtell**

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.

**ENGL 2960 Representations of the Holocaust**

**10:25AM-11:40AM K slot**

**Charlotte Fiehn**

This course will explore literature and other artistic representations of the Shoah—works produced during or after, and in response to, the Shoah, that reflects on the experience of Jewish and non-Jewish people.

Focusing on twentieth and twenty-first century shapings of the meanings of the Shoah through specific disciplines, discourses, institutions and media, the course will consider examples of fiction, poetry, memoir, history, film, museums, and monuments. We will examine texts such as Elie Wiesel's *Night*, Andre Schwarz-Bart's *The Last of the Just*, and Paul Celan's *Death Fugue*. We will also discuss the work of Charlotte Delbo and Jorge Semprun, and look at the story of *Denial*, which considers the enduring problem of telling and retelling the history of the Shoah.

The course will involve writing two essays, one a short critical analysis essay, and the other a longer research paper, embedding secondary sources. There will also be weekly assigned readings and periodic reading journals due.

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.

## **ADVANCED LITERATURE COURSE: Category III (Topics)**

**ENGL 3525 Transcendentalism**  
**M/W 3:10-4:25PM/3:35-4:50PM slot E**  
**Matt Miller**

Between the 1830s and 1860s this country's most talented writers forged a distinctively American literature and philosophical outlook on the world known as Transcendentalism. What is our best self? What is our relationship to nature? to the universe? to each other? These are just a few of the key questions Transcendentalists addressed in stories, poems, and essays. A time of rebirth, this literary movement has been called "the American Renaissance" (F.O. Matthiessen, 1968). It features some of the most memorable literature of the last two centuries.

The course will begin with our discussion of influential essays of Ralph Waldo Emerson, such as "Self-Reliance" about one's relationship with nature and G-d. We'll read excerpts of Henry David Thoreau's famous meditation on the natural world, *Walden*. We'll examine the journalism, as well as the feminist and abolitionist writings of women such as Margaret Fuller. We'll study Walt Whitman, both his poetry and prose, and examine how this singularly original American transformed Transcendentalism into something bolder, shaggier, and more in touch with ordinary Americans. We'll also take a look at the darker, almost gothic side of Transcendentalism as embodied by the stories of Nathaniel Hawthorne and the gem-like precision of the poetry of Emily Dickinson. Finally, we'll consider how the Transcendentalists are still relevant for us today, as we ask ourselves what Emerson called "the practical question of the conduct of life: How shall I live?"

This course does not contain any content which Stern students might find objectionable. It focuses mostly on poetry and nonfiction essays often related to philosophy and nature. It 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 Advanced requirement for the English Major. It fulfills Interpreting Literature and the Arts. It counts towards the American Studies Minor. Prerequisite: one Introductory Literature class or a flat A in English 1100 or 1200H or FYWR 1020.

<b>Monday</b>	<b>Tuesday</b>	<b>Wednesday</b>	<b>Thursday</b>
<b>A 9-10:15</b>	<b>J 9-10:15</b>	<b>A 9-10:15</b>	<b>J 9-10:15</b>
	ENGL 1100: Composition, Grimaldi		ENGL 1100: Composition, Grimaldi
<b>B 10:25-11:40</b>	<b>K 10:25-11:40</b>	<b>B 10:25-11:40</b>	<b>K 10:25-11:40</b>
ENGL 1010: Essentials of Writing, Trapedo  ENGL 2850: Literature of World War I (cat. III), O'Malley	ENGL 2960: Representations of the Holocaust, (cat. III), Fiehn  ENGL 1100: Composition, Grimaldi	ENGL 1010: Essentials of Writing, Trapedo  ENGL 2850: Literature of World War I (cat. III), O'Malley	ENGL 2960: Representations of the Holocaust, (cat. III), Fiehn  ENGL 1100: Composition, Grimaldi
<b>C 11:55-1:10</b>	<b>L 11:50-1:05</b>	<b>C 11:55-1:10</b>	<b>L 11:50-1:05</b>
ENGL 2005: Brit Lit Survey III (cat. II), O'Malley  ENGL 1100: Composition, Trapedo  ENGL 1822: Fiction Writing, Puretz	ENGL 1100: Composition, Grimaldi  ENGL 1200H: Honors Composition, Peters  ENGL 2602H: Epics of the Middle Ages (cat. II), Trapedo	ENGL 2005: Brit Lit Survey III (cat. II), O'Malley  ENGL 1100: Composition, Trapedo  ENGL 1822: Fiction Writing, Puretz	ENGL 1100: Composition, Grimaldi  ENGL 1200H: Honors Composition, Peters  ENGL 2602H: Epics of the Middle Ages (cat. II), Trapedo
<b>D 1:25-2:40</b>	<b>M 1:35-2:50</b>	<b>D 1:25-2:40</b>	<b>M 1:35-2:50</b>
ENGL 1200H: Honors Composition, Miller  ENGL 2740: Classic Modern Novels: Time and the Novel (cat. III), O'Malley	ENGL 1100: Composition, Fiehn  ENGL 2920: Topics: American Minority Writers, Voices and Visions (cat. III), Wachtell  ENGL 2000: Ways of Reading, Peters	ENGL 1200H: Honors Composition, Miller  ENGL 2740: Classic Modern Novels: Time and the Novel (cat. III), O'Malley  <b>Club hour 2:40-3:30</b>	ENGL 1100: Composition, Fiehn  ENGL 2920: Topics: American Minority Writers, Voices and Visions (cat. III), Wachtell  ENGL 2000: Ways of Reading, Peters
<b>E 3:10-4:25</b>	<b>N 3:00-4:15</b>	<b>E 3:35-4:50</b>	<b>N 3:00-4:15</b>
ENGL 3525: Transcendentalism (Cat. III), Miller  ENGL 1610: Advanced Advertising Copywriting: Elective for Media; cross-list CW; counts towards Writing minor, Erik Mintz	ENGL 1100: Composition, Fiehn  ENGL 2810: Harlem Renaissance (IIIC), Peters	ENGL 3525: Transcendentalism (cat. III), Miller  ENGL 1610: Advanced Advertising Copywriting: Elective for Media; cross-list CW; counts towards Writing minor, Erik Mintz	ENGL 1100: Composition, Fiehn  ENGL 2810: Harlem Renaissance (IIIC), Peters
<b>F 4:40-5:55</b>	<b>P 4:40-5:55</b>	<b>F 5:00-6:15</b>	<b>P 4:40-5:55</b>
ENGL 2520: Literature & Culture of the Roaring Twenties (cat. II), Miller		ENGL 2520: Literature & Culture of the Roaring Twenties (cat II), Miller	
<b>EVENING, ONCE PER WEEK 6-8:30PM</b> ENGL 1502: Feature Writing: Elective for Media; cross-list CW; counts towards Writing minor, Jason Gewirtz		<b>EVENING, ONCE PER WEEK 6:00-8:30PM</b> ENGL 1811: Writing for Television: Elective for Media; cross-list CW; counts towards Writing minor, Erik Mintz	