

COURSE DESCRIPTIONS ENGLISH DEPARTMENT: FALL 2019

(If you have any questions about how a course 'counts' in the major, please see your English Faculty Advisor; if you still have questions, please contact Prof. Linda Shires shires@yu.edu and if you do not have an English Major Advisor, please contact Prof. Matt Miller matt.w.miller@gmail.com before Fall term. He is ON LEAVE in the fall).

MEDIA AND CREATIVE WRITING COURSES

*Note: **Media Exit Project:** Enroll in English 4002 with the name of your Track Coordinator: Mintz, Brown, or Goldschmidt. **CW Portfolio:** By our records all students in CW track who are graduating in January 2020 will have completed it. If this is incorrect, contact Dr. Shires.*

ENGL 1500 Media Studies **T/Th 9-10:15**

Lynda Johnson

How many messages are you bombarded with on a daily basis? This course will explore the way we communicate through mass media and its impact on culture. You will take a close look at the changing and evolving media landscape, as well as how we consume thousands of messages daily from a variety of media sources. With this course you will learn how content is created and disseminated through the various forms of mass media and its impact on our lives. There will be a final media project in this course that uses both traditional and new media methods. Students will leave knowing the importance and impact of media on our society.

Required for all English majors on a media studies track, open to others. Pre-requisite: English 1100 or 1200H

ENG 1502 Feature Writing **Wed 5:30-8**

Avital Chizhik Goldschmidt

In this course, we will learn the art of feature writing, that is writing stories which emphasize the human aspects of a news story. Here, news is more than just straight news reporting: it is a nuanced story, with an intimate introduction to its subjects, a narrative arc, a conflict, a conclusion. We will study classic and contemporary journalism texts as models. At the same time, we will consider how the digital age has changed the face of journalism, as we analyze photo, video and social media. Our main goals will be to learn how to read news writing critically, how to interview, research and report ethically, using both writing and digital tools to tell true stories in compelling ways, and how to pitch stories to editors successfully. Requirements will include two short writing assignments, seven features articles, and one final article assignment that replaces a final exam.

Required for J track, cross list CW, counts towards Writing Minor

ENGL1720 Topics: Digital and Broadcast News **Monday 6-8:30**

Jason Gewirtz

In this intense, weekly course students will learn the basics of news-writing, reporting, and producing for television 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.

Media Elective. Very strongly recommended for Journalism track, open to others. Prerequisite: English 1100 or 1200H

ENGL 1610 Advanced Advertising Copywriting

Erik Mintz

Tues. 5:30-8:00

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 the Advertising Track. New Prerequisites: 1100 or 1200H; ENGL 1600 Introduction to Advertising Copywriting or by permission of the Instructor.

ENGL 1650 Public Relations

Deb Brown

Monday 5-7:30

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. In Banner Deb Brown is listed as Deborah Schleuter.

ENGL 1728 Media Revolutions: From Scroll to Screen

Dr. Jeffrey Freedman

T/Th 12-1:15

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 18th and 19th centuries, radio and film in the 20th 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. Crosslisted with History 2909.

ENGL 1800 Introduction to Creative Writing

Dr. Joy Ladin

M/W 11:55-1:10

How do writers write? Where do stories and poems come from, and what makes the good ones so compelling? This class will take a hands-on approach to exploring these questions, enabling everyone – people who have been doing creative writing forever, and people who find it mysterious and daunting – to learn and practice the nuts and bolts of creative writing, drawing what we've learned from a lifetime of talking and storytelling to produce our own stories and poems.

The class will be divided into two parts, the first focused on writing narratives (fictional, autobiographical, and non-fictional stories about others) and the second focused on transforming ordinary language into poetic language – into language that means more than it says, that sings while speaking and speaks while singing, that can make descriptions of ordinary things and scenes seem like metaphors for mysteries of existence. Every week, we will spend one class discussing an assigned reading that highlights techniques you will then practice in a short, ungraded exercise; in the other class, we will discuss several of those exercises to see how these techniques work when we use them ourselves. (Everyone will both share her own and provide respectful, constructive feedback on others' writing.) Every three weeks or so, you will revise and develop one of your exercises into a more substantial piece which will be graded. (You will have a chance to revise the first three of these for a new grade, if you choose.) At the end of the class, you will turn in a portfolio of all the writing you have done during the semester, along with a reflection on how you have changed, grown, struggled, triumphed, and otherwise experienced being a writer.

Required for CW track and is open to all. Counts towards Writing Minor. Pre-requisite: English 1100 or 1200H.

ENGL 2000 Ways of Reading

Dr. Seamus O'Malley

M 3:10-4:25; W 3:35-4:50

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, as we consider the major debates about meaning and interpretation 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. 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 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, novels, short stories and plays. 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, aesthetics, and history. 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 a requirement in the SCW core curriculum: “Interpreting Literature and the Arts.” Pre-Requisite: English 1100 or 1200H. This course is capped at 18-20.

II (Survey) COURSES

ENGL 2004 Survey of British Literature II

Dr. Linda Shires

M/W 11:55-1:10

This course introduces you to some of the most influential writing in Western literature. We study British poetry and fiction written from 1670-1870 in the retrospectively tagged literary ages: Restoration, Eighteenth Century, Romantic, and Victorian. British literature laid the groundwork for our American literature and influenced English-speaking global literatures, much of which today still alludes to, while rewriting, the texts we’ll study. Although this course is a survey stressing the development and changes of literary topics, forms, and genres, we will also study historical influences to which the literature responded. The reading chosen offers a compelling variety-- from struggles with faith to revolutions from depictions of poverty and industrialization to the invention of modern childhood, from Gothic horrors to the rise of evolutionary theories, the mind sciences, and criminal justice system. Together we’ll discuss issues that are just as critical today, as in the past, such as: what is a self and how can one represent it?, why does the imagination matter?, in what ways can literature expose, satirize, or otherwise push back against dominating groups or figures? Requirements for the course include a midterm, discussion responses in Canvas, a 6-7pp paper, and a final exam.

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 B requirement for the English major. It can fulfill a requirement "Interpreting Literature and the Arts." Pre-requisite: English 1100 or 1200H.

ENGL 2005 Survey of British Literature III
M/W 1:25-2:40

Dr. Seamus O'Malley

This is a survey course of British Literature, beginning around 1870 and culminating in recent years. We will sample of 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 Matthew Arnold, Oscar Wilde, Olive Schreiner, Henry James, Joseph Conrad, James Joyce, Virginia Woolf, W.B. Yeats, T.S. Eliot, Katherine Mansfield, Brian Friel, V.S. Naipaul, Derek Walcott, and Doris Lessing.

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." Pre-requisite: English 1100 or 1200H.

III (Topics) COURSES

ENGL 2792 Comedy and Satire
T/Th 10:30-11:45

Dr. Nora Nachumi

This class is about the relationship between humor—what makes us laugh and why we do so—and two distinct genres: comedy and satire. We will begin by thinking about humor – why it is that we laugh when we do. From there we will move on to theories and examples of comedy and satire, ranging from ancient Greece to the present. In addition to plays and short works of fiction, material may include sitcoms like *I Love Lucy*, *The Simpsons* and *Seinfeld*, classic and contemporary films like *The Great Dictator* and *Shakespeare in Love*, sketch comedy by troupes like Monty Python and Key and Peele, and shows focused on political humor like *The Daily Show*, *The Colbert Report* and *Last Week Tonight*. Assignments include regular participation, a group presentation with a significant individual component; short writing assignments, a midterm and a final essay.

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 B Intro. requirement for the English Major. It fulfills Interpreting Literature and the Arts. Pre-requisite: English 1100 or 1200H.

ENGL 2793 Fiction and Film
T/Th 1:45-3:00

Dr. Nora Nachumi

What happens when a novel is adapted into a film? Are some better than others? Who gets to decide what texts mean? How do novels and films generate meaning? Over the course of the semester we will read a selection of novels and short stories which pose very different challenges to those who adapt them in terms of their structure and content. Each text will be considered alongside one or more film adaptation, ranging from those that are “faithful,” or “straight” adaptations (e.g. *Sense and Sensibility*, *Silver Linings*

Playbook), to those that are much “looser” in their relationship to the original (e.g. *Bringing Up Baby*, *Minority Report*). We will study the strengths and limitations of these adaptations, paying special attention to the different modes of representation they employ. What can written words do that films cannot and vice versa? What are some of the historical and cultural contexts, the marketing goals and the audience’s knowledge that influence the makers and viewers of these adaptations? Assignments include regular participation, short writing assignments, two formal essays and a presentation.

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 B Intro. requirement for the English Major. It fulfills Interpreting Literature and the Arts. Pre-requisite: English 1100 or 1200H.

ENGL 2923 Honors Topics: “When Bad Things Happen to Good People”: Divine Justice and Human Creativity (III C Intro.)

Dara Horn

Thursdays 10:30-1:15

This course explores Jewish theodicy (divine providence coexisting with the presence of evil) through its expression in modern Jewish literature. Using the Book of Job as a foundation, we will study how Jewish writers in the 19th and 20th centuries applied the questions raised in the biblical text to their own contexts. Students will gain a deep knowledge of canonical modern Jewish authors and their worlds, the links between ancient and modern Jewish literature, and how artistic form affects content—how the ways in which writers address life’s questions actually changes their answers. Requirements include reading responses and two papers.

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. It is an HONORS course. Pre-requisite: English 1100 or 1200H; Honors Program or 3.5 GPA.

English 2950 Classic Texts, Contemporary Responses

Dr. Ann Peters

T/Th 3:15-4:30

Most of you can think of examples of classic works being retold from a new perspective. Those who have read the novel *Wicked* by Gregory Maguire or seen the Broadway musical know that *Wicked* is a revisionist re-writing of L. Frank Baum’s *The Wizard of Oz*. By envisioning the story of Oz from the wicked witch’s point of view, Maguire encourages us to ask questions about what we mean by good and evil. Another well-known example is Jean Rhys’ novel *Wide Sargasso Sea*, a response to Charlotte Bronte’s classic work *Jane Eyre*. By giving a voice to Bertha Mason, “the madwoman in the attic,” Rhys’ novel offers a feminist and post-colonial perspective on the original work. Revisions of classic texts are often forms of literary criticism, commentaries that alert readers to what is absent or has been ignored in the original. We see familiar works in a new light.

In this course, we will read a number of classic European works alongside more contemporary poems, stories and novels written in response. We'll begin by reading some ekphrastic poetry-- poems inspired by a painting or sculpture—and a few poems that revisit the story of Lot's wife from the Bible. Then, we will read some classic fairy tales in conjunction with contemporary adaptations. Much of the course, though, will focus on two plays by William Shakespeare – *King Lear* and *The Tempest*. After finishing *King Lear*, we'll read a modern retelling of the play, the novel *A Thousand Acres* by Jane Smiley. After *The Tempest*, we'll read works by Aimé Césaire, George Lamming, Rainier Maria Rilke, and Ted Hughes. The course ends with a short story by Henry James paired with a novel published this past year by the Italian writer Domenico Starnone.

Requirements for the course: four reading responses, one ten-page paper, six quizzes, and a final exam. There is no midterm.

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 (III C Intro)

M/W 10:25-11:40

Dr. Linda Shires

Representations of the Holocaust means: how the Holocaust has been described or portrayed in certain ways. A student asked me if this class is “any different from any other Holocaust course”? Yes, it is. This class studies cultural interpretations of an historical event over time and in different countries. We ask: in what ways is the Holocaust depicted (and why and for whom) through films, literature, monuments, museum displays, art, witnessing, and by different generations? We pay special attention to national traditions of interpretation in Germany, Austria, America, and Israel. Class materials fall into units. In the first unit we will look at comparative depictions of key figures: Anne Frank, Adolf Hitler, and Oskar Schindler. In this unit we also will watch *The Diary of Anne Frank*; clips of Nazi Propaganda films including *Triumph of the Will*; and Spielberg's *Schindler's List*. In another unit, we will examine the meanings and politics of particular places such as Auschwitz and of major art installations, memorials, monuments (in Berlin and Vienna), and museums (the U.S. Holocaust Museum in Washington, the Jewish Museum of Berlin, and Yad Vashem). Literature figures largely in a third unit of the course; here we will look at short stories, poetry and graphic novel. We also consider debated uses of humor by post-survivor generations in films or literature about the Holocaust. If time, a final unit concerns trauma theory and witnessing. Woven throughout the course will be essays by scholars such as: Ian Kershaw, James Young, Sarah Horowitz, Tim Cole and others.

Requirements: reading responses, one 5-7pp argument paper; midterm exam, one longer argument, research paper 8-10pp replacing 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.

III ADVANCED COURSE (pre-req is an Intro Course or flat A in 1200H or 1100)

**English 3922: Major Authors: Henry James and Edith Wharton Dr. Ann Peters
T/Th 10:30-11:45**

This course explores the works of two major American writers, Henry James (1843-1916) and Edith Wharton (1862-1937). James was an important influence on the younger Wharton, and until his death, the two were close friends. Both wrote about the rapidly changing social mores at the turn-of-the-century, about the clash of cultures (between old money and new money, between naïve Americans and cultured Europeans) and about the new consumerism of the age. Both were interested in writing the story of an individual fighting to chart a path through a tangle of social convention. In the early part of the semester, we'll focus on how the two writers depict a new kind of woman: daring, independent and caught in the grip of social forces beyond her control. Later in the course, we'll focus on the way both writers explore the American and European scenes. And throughout, we'll consider the differences between the two writers. While Wharton was a great admirer of James's early work, she found his later style too convoluted, too disconnected from the social scene she was intent on describing. As James moved further inward, Wharton became increasingly interested in the glittering surfaces and a more satirical kind of writing. One question we'll ask is how reading Wharton and James alongside one another can expand and complicate our definition of the terms "realism" as we move into the early years of the twentieth century. We will also look at how Wharton's desire to distinguish herself from James, often referred to as "The Master," was an act of defining her position as a woman writer at a time when women writers were often identified with a more psychological and inward-looking point of view.

The readings for the course include four longer novels: *Portrait of a Lady* and *Washington Square* by James and *The House of Mirth* and *The Custom of the Country* by Wharton; one novella, *Summer* (Wharton); and six short stories: James's "The Beast in the Jungle," "Daisy Miller," and "The Jolly Corner" and Wharton's "Souls Belated," "Autres Temps," and "After Holbein."

For the course, you will write five reading responses, one short paper (5-7 pages), and one final research paper (10-15 pages). There is no midterm, but there will be a final exam. There will also be regular reading quizzes.

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 is an Advanced course. It fulfills a III C ADVANCED requirement for the English Major. It can be used to fulfill a requirement in the SCW core curriculum: "Interpreting Literature and the Arts." Pre-requisites: an introductory-level literature course or a straight "A" in ENGL 1100 or 1200H on transcript that you show to the instructor. This course counts towards the Minor in American Literature.