

## ***SCW English Department Spring 2019 Course Descriptions***

*(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](mailto:shires@yu.edu) and if you do not have an English Major Advisor, please contact Prof. Matt Miller [matt.w.miller@gmail.com](mailto:matt.w.miller@gmail.com))*

**Note: MEDIA EXIT PROJECTS:** Enroll in English 4002 with the name of your Track Co-ordinator: Mintz, Brown, or Goldschmidt

### **ENGL 1501 News Writing and Reporting**

**Wednesday, 5:30-8**

**Prof. Avital Goldschmidt**

In this course, students will practice writing clear, accurate and informative news stories for a variety of media. Students will learn the nuts and bolts of both reporting and writing the news — discovering news stories, news-gathering (with a focus on interviewing and covering news events), and the craft of writing the story itself. We will discuss what makes a "news" story, where to source story tips, how to check facts, and how to tell a story that is at once interesting, informative and comprehensive. We will practice using social media and online tools that enhance digital journalism, and will focus largely on accuracy, fact-checking and balance in reporting.

Required for Journalism track. It counts as an elective for other Media Studies tracks and CW track. Pre-requisite: English 1100 or 1200H. It counts toward the Writing Minor.

### **ENGL 1600 Advertising Copywriting**

**Tuesday 5:30-8**

**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 what good advertising is all about. Through weekly course assignments and teacher and student critique we'll develop the skills to write better print, TV, radio, and Internet advertising.

Required for Advertising track and an elective for other Media Studies tracks. Pre-requisite: English 1100 or 1200H.

### **ENGL 1651 Developing Effective Messages**

**Monday 5:00-7:30**

**Prof. Deb Brown**

Do you ever wonder why some brands' messages resonate with you while others don't make any impact? Developing effective messages that break through the clutter and get your attention is a key component of public relations. The course will include individual papers, workshops, and a team project that focus on developing effective messages and influencing audiences. For the project, you will develop and launch a new product in a

crowded marketplace. You will learn how to create compelling messages for your new product and each team will present to a panel of judges who are professionals in the industry. Your final project can be used as a portfolio piece for internship or job interviews!

Required for the PR track; elective for other Media Studies tracks. Pre-requisite: English 1100 or 1200H

**ENGL 1722 Topics in Communications: Magazine Journalism**  
**T/Th 9-10:15 Prof. Lynda Johnson**

Mastering good journalism skills for the evolving media culture is key for today's journalist. With an emphasis on creativity, formatting, and audience, this course should also appeal to those in creative writing, other media tracks, or computer studies. Students learn the nuances of magazine development. Classes focus on how to develop and write all the editorial components from dynamic cover lines to compelling stories for both print and digital magazines. Each student will create her very own magazine~ which will be an exciting spring project that later can be included in a job application portfolio.

This course is a recommended elective for all media tracks, cross-listed with CW. Pre-requisite: English 1100 or 1200H

**ENGL 1802 Writing Creative Non-Fiction**  
**M/W 1:25-2:40 Prof. Joy Ladin**

*"She pushed the light of the English language a little further against the darkness."* That's what E.M. Forster said about Virginia Woolf, and that will be our mission in this class. Secrets, lies, fears, stories we don't know how to tell, things we don't know how to say... Human lives are filled with darkness that language, the right language, can bring into the light of understanding.

In this class, we will learn to use language and narrative to illuminate human lives through creative non-fiction. (Creative non-fiction is a general category that includes many varieties of prose that is not intended as fiction.) Every week, we will read and discuss short essays that demonstrate different techniques and genres of creative non-fiction, and write and discuss brief ungraded exercises that help us practice those techniques and genres. We will also maintain a weekly class blog conversation on the assigned readings.

Participants will develop and demonstrate our creative non-fiction skills in three short graded essays; the class will include regular workshops in which we offer respective, constructive feedback on one another's writing. (Everyone will both share their own and provide feedback on others' writing.)

I love writing, I love reading others' writing, and I love talking about writing. Whatever your strengths or challenges as a writer (and everyone, including me, has both), you are welcome and will be supported in this class. Day and night (literally, thanks to email), I will be there for you.

This class can be taken for either creative writing or literature credit. Because this is a creative writing class, writing assignments are designed for creative writers, but will be adjusted for those who are taking the class for literature credit.

This course is a CW and Literature cross-list; III C Intro; counts as CW elective; counts for American Studies Minor, Counts for Writing Minor; Counts for Women Studies Minor; counts for Lit and Arts.

**ENGL 2000 Ways of Reading**  
**M/W 10:25-11:40**

**Prof. Linda Shires**

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 perform close formal analyses of literary texts and will consider 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; and improve in both 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 skills you'll need for the future to read many kinds of texts not only literary ones. Each section of the course may take up a major issues of concern in literary and cultural studies, issues like authorship, language, reading, subjectivity, ideology, history and difference or may be divided by genre. Authors included range from John Donne, Joseph Conrad, and Paul C elan to Elizabeth Barrett Browning, Nelly Sachs, and Nicole Krauss.

Required for English Major and Minor. Open to others. Students are encouraged to take it early in their career, if possible. Fulfills Literature and the Arts Requirement. Prerequisite: English 1100 or 1200H.

**II Intro. Classes**

**ENGL 2007 Survey of American Literature II (II C Intro.)**  
**M 4:40-5:55 and W 5-6:15**

**Prof. Matt Miller**

This course in American Literature opens upon a world radically different from our own: no gasoline engines, telephones, air conditioning, film, radio (the word "broadcast" referred to a method of sowing seeds), no refrigerators, toilet paper, matches, light bulbs, or blue jeans. The Civil War, recently concluded, had left America morally and physically exhausted. Slaves had been freed, but much of the South was in ruins. It was a time of immense industrialization, immense change, and these changes would only accelerate in the decades ahead, as radios, television, and finally computers revolutionized how we apprehend ourselves and our world. Machine guns would be invented, then airborne bombers (first in the form of dirigibles), and then the atomic

bomb. It took an art as vibrant and dynamic as American literature to keep up, and keep up it did, as writers explored ever-evolving ways of expressing their world in language. To do justice to a span of creative production this rich and varied is indeed daunting. We will try our best, as we read some of the most important authors of the last century and a half, including Walt Whitman, Emily Dickinson, Mark Twain, Willa Cather, James Baldwin, Don DeLillo, and John Ashbery, to name only a few. Through intense, athletic reading, lively and focused conversation, and our own reflective writing, students will come away with more sophisticated and enlivening understandings of American literary classics, as we relate these writings both to history and our own present lives.

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 and Am. Studies Minor. Pre-requisite: English 1100 or 1200H.

**English 2510 American Literature and Culture (II C Intro.)**

**T/Th 3:15-4:30**

**Prof. Ann Peters**

In this course, we will explore literature in connection to cultural and historical changes in industry, race, domesticity, and class in United States occurring during the half-century following the American Civil War. The course is interdisciplinary: for each unit you’ll be reading a primary literary text closely, but you’ll also be looking at other documents (photographs, letters, etiquette manuals, newspaper clippings, and so forth). Each unit of the course will center on one longer primary text, but you’ll also be reading some shorter fiction, critical essays, and cultural documents that expand (or focus) your reading of this primary text. The four units are: 1) The Plantation: Master, Mistress, Slave (Harriet Jacob’s *Incidents in the Life of a Slave Girl*); 2) Culture and Class at the Turn of the Century (W.D. Howell’s *The Rise of Silas Lapham*); 3) The Tenement: Reading the Lower East Side (Abraham Canan’s *Yekl*) and 4) Women and Economics (Theodore Dreiser’s *Sister Carrie*). Course requirements include weekly short writing responses, a short paper interpreting a cultural document related to Harriet Jacob’s slave narrative, a report on a visit to the Tenement Museum, a personal essay recounting the history of immigration in your own family, and a literary analysis focusing on some aspect of material culture depicted in either Howells’s *The Rise of Silas Lapham* or Dreiser’s *Sister Carrie*. There will also be a midterm and a final.

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 and Am. Studies Minor. Pre-requisite: English 1100 or 1200H.

**ENGL 2601 Survey: Romantic and Gothic Visions (II B Intro)**  
**M/W 11:55-1:10**

**Prof. Linda Shires**

Romanticism, a pivotal movement in cultural history, inaugurated a new way of looking at the world. Celebrating imagination, nature, a childlike perspective, and the sublime, Romanticism also embeds a dark vision: the Gothic. While Romanticism offers beauty and moments of vision, Gothic features horror, obsessions, and monsters. What do these seeming opposites have to do with each other? After reviewing historical and social contexts, including Romanticism's concern for the oppressed, we'll carefully study selections by Romantic poets such as William Wordsworth and John Keats. We'll proceed to explore very different novels that blend realism, romanticism, and the gothic: Jane Austen's *Northanger Abbey* (1817) and Mary Shelley's *Frankenstein* (1818). Moving on historically, we'll see how Robert Browning, Wilkie Collins, and Thomas Hardy differently rethink selfhood and consciousness, while brilliantly prefiguring what Hardy called "the ache of modernism." (*Tess*). The Romantic era maintains a powerful influence on popular culture today. For life, as we know, involves a balance of both intense pleasure and pain. It is Beauty, suggests Keats, that helps us navigate the hardest times. Requirements include two papers, a midterm, four exercises, plus class participation. For over half the course, the classroom will be flipped, which means the reading will be done together in class. For any student who took "Monstrous Imaginations" in 2018, there is only one text overlap.

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.

**III Intro. Classes**

**ENGL 2710 Introduction to Fiction (III B Intro.)**  
**M 3:10-4:25pm and W 3:35-4:50pm**

**Prof. Seamus O'Malley**

Works of fiction are stories about things that aren't really true. So why has humanity been fascinated by them throughout recorded history? This course aims to improve how you understand fiction by looking at short stories and novels. We'll investigate how fiction functions via the field of knowledge known as Narratology. We will ask questions like: How is meaning generated by stories? How do thoughts become part of a story's fabric? How does characterization work? How does narrative perspective affect the way we relate to a story? What is the relationship between the plot of a story, and the form by which we receive that plot? Why do we take pleasure in reading narratives? What kinds of pleasure do we feel or know? The requirements for the course are three essays, a midterm, in-class cold-call oral responses, and one final exam.

This is an introductory-level "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 counts as a category III B Intro literature course for the English Major. It

fulfills a requirement in the SCW core curriculum, “Interpreting Literature and the Arts.” Pre-requisites: English 1100 or FHS.

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 2770 Introduction to the Essay (III B Intro.)**

**T/Th 1:45-3pm**

**Prof. Ann Peters**

As the essayist Phillip Lopate writes, “It is easier to list the essay’s practitioners than to fix a definition of this protean form.” Our goal in this class is to try. Over the course of the semester we will keep asking what makes an essay— and what makes an essay good. We’ll look at how the essay differs from an article or a memoir or a story; we’ll consider different types of essays (lyrical, personal, persuasive, argumentative); we’ll read examples of the form by well-known practitioners like Montaigne, Samuel Johnson, Addison and Steele, William Hazlitt, Virginia Woolf, George Orwell, Joan Didion, Annie Dillard, Zadie Smith, and others; and we’ll write our own essays, the first an analysis of the rhetorical strategies employed in a work we’ve read for class, and the second, your own personal or lyrical essay on a subject of your choice. You’ll also hand in three short low-stakes reading responses as well as two mimic exercises (short prose pieces mimicking the style and voice of a writer you admire.) There is no midterm, but there will be reading quizzes and a 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 B Intro. requirement for the English Major. It fulfills Interpreting Literature and the Arts. Pre-requisite: English 1100 or 1200H.

**ENGL 2971 Literature and Social Change: World War I. (III C Intro.)**

**M/W 10:25-11:40am**

**Prof. 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 that are still proving problematic. 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 notions 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 2830 Renaissance Drama by Authors other than Shakespeare (III C Intro.)**

**M/W 9-10:15**

**Prof. Gina Grimaldi**

England from 1550 to 1650 witnessed a renaissance in staged plays. While some authorities objected, theatres were undoubtedly centers of art and community-- places for the rich and poor to gather and be entertained. While Shakespeare was perhaps the first celebrity playwright, many others were busy producing their own masterpieces. In this class, we'll study plays by Shakespeare's coauthors and contemporaries, including Christopher Marlowe, John Fletcher, Francis Beaumont, Ben Jonson, Thomas Kyd, John Webster, and Thomas Dekker. We'll discuss their writing, as well as the theatre culture of the time. Requirements will be short close-reading essays, a final research paper, and an oral presentation.

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

**ENGL 2901 Introduction to Women’s Studies: Theory and Practice (III D Intro.)**

**Crosslist with WMNS 1020**

**T/Th 3:15-4:30**

**Prof. Nora Nachumi**

This course introduces students 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.

This particular 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.

In addition to participation in class discussion, course requirements include reading quizzes, entries to a class forum, a presentation (oral and written) in lieu of a midterm, several short writing assignments and two papers (one with research).

This course is a “Forms, Identities, Reading Practices” course in English designed to pose questions about who reads for whom, in what ways, and why does it matter? It fulfills a III D Intro requirement for the English major. It fulfills a requirement in the SCW core curriculum, “Interpreting Literature and the Arts.” Pre-requisites: English 1100 or FHS. It is required for students pursuing Women’s Studies Minor.

**ENGL 2922 Topics: The Outsider in American Literature (III C Intro.)**

**M/W 11:55-1:10**

**Prof. Joy Ladin**

America was built by outsiders. Puritans and Quakers fleeing religious persecution left their own country for a new life. Yet those very outsiders soon pushed, as pioneers, into Native American territory and took over. They held slaves in the south and later caricatured new immigrants, such as the Irish. What is the line between outsider and insider anyway? When are outsiders heroes and when denigrated for their differences? When, how, and why does one turn into the other? And how did American Literature represent and explore these complex dynamics? Americans celebrate individualism and individuality, proudly call their country the melting pot of the world, but look suspiciously at those whom we see as “not like us.” When American writers portray outsiders, they are portraying the conflicted soul of America itself.

This class will explore the American literary fascination with outsiders from several different perspectives. We will start by examining how the least marginalized group in American history – educated white men—portrayed outsiders. Among writers we will study are: Emerson, Poe, and Melville. We will then turn to women’s writing and examine how white women are themselves represented as outsiders. We will analyze stories by Wilkins Freeman, Chopin and Perkins Gilman to understand how seeming insiders could be outsiders. We will conclude by examining one of the great revolutions in American literary history: the full emergence of African-American men and women authors. The searing, penetrating explorations of African-American life in DuBois's *The Souls of Black Folk*, Ellison's *Invisible Man*, and Zora Neale Hurston's short stories,

among other writings, offer an inside look at the effects of treating a minority as outsiders in what we think of as the greatest, most inclusive nation on earth.

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

### **ADVANCED COURSES**

#### **ENGL 3731: Development of the Novel I (III B Advanced)**

**Tues/Thurs 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. 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 a shorter pieces from 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; 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, short writing assignments, a presentation and two essays.

NOTE: This is an ADVANCED level English course. All students enrolled must have received either a flat “A” in ENGL 1100 or 1200H (and must show the instructor the transcript) or have taken at least one introductory-level literature course in addition to 1100 or 1200H in order to enroll. It fulfills a III B Adv. requirement for the English Major. It fulfills a requirement in the SCW core curriculum, “Interpreting Literature and the Arts.”

#### **ENGL 3525 Transcendentalism (III C Advanced)**

**M 3:10-4:25 & W 3:35-4:50**

**Prof. 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?"

NOTE: This is an ADVANCED level English course. All students enrolled must have received either a flat "A" in ENGL 1100 or 1200H (and must show the instructor the transcript) or have taken at least one introductory-level literature course in addition to 1100 or 1200H in order to enroll. It fulfills a III C Adv. requirement for the English Major. It fulfills a requirement in the SCW core curriculum, "Interpreting Literature and the Arts."