

SCW English Department Fall 2015 Course Descriptions

If you wish to major in English or need a faculty advisor, contact Prof. Miller matt.w.miller@gmail.com ; Questions, contact Prof. Shires shires@yu.edu
Journalism will be offered in Spring 2016.

ENGL 1300: Advanced Exposition

M/W 1:25-2:40

D1

Dr. Joy Ladin

This course will help students develop the writing, rhetorical, research and analytical skills they need to develop successful exit projects in literature. Building on basic principles and practices of academic essay writing presented in Composition and Rhetoric, we will learn how to begin, propose, develop and revise substantial academic essays, and explore various forms of academic argument, analysis and exposition. We will read and critique published academic essays, and learn to offer constructive responses to one another's writing. The course will be graded A, A-, P or NP.

This course is required of all seniors with an exit project in literature intending to graduate in 2015 or Jan or Sept. 2016. Pre-requisite: English 1100 or FHS.

ENGL 1500 Media Studies

T/Th 12-1:15

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 the media studies track. Pre-Requisite: English 1100 or FHS

ENGL 1600 Advertising Copywriting/xlist with Syms MAR 3323 Creative Advertising

Tuesday, 6-8:30

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.

This course counts as an elective in media studies. It is required for students on the media studies track with a concentration in advertising. Pre-requisite: English 1100 or FHS.

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.

This course counts as an elective in media studies. It is required for students with a concentration in public relations. Pre-requisite: English 1100 or FHS.

English 1725 Topics in Comm.: Digital Communications

Ted Birkhahn

Mon/Wed. 11:55-1:10

In the fast moving and often unforgiving world of public relations and marketing, digital media has forever changed how companies build and protect their reputations, not to mention how they interact with their customers and sell their products and services. This course dives into the latest trends in digital and social media communications, including some of the best and worst practices occurring in business today. Students will learn how companies and their advisors are using digital communications to proactively build their brands as well as manage major crisis events.

Students will be evaluated based on their ability to grasp the strategic, creative and tactical elements of digital communications.

This course is an elective for the Media Studies track. Pre-requisite: English 1100 or FHS.

ENGL 1811 Writing for Television

Erik Mintz

Wednesday 6-8:30

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 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 1920 Topics in CW: Reading, Writing, Blogging Poetry
T/Th 1:45-3

Dr. Matt Miller

(NOTE: THIS COURSE COUNTS FOR LIT., MEDIA, or CW)

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 and writing 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.

In addition to writing and analyzing poetry, students will create their own blogs to share their work and comment on other poems. 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 their online contributions. 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 writing.

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 writing that students can look back upon, knowing it pushed their natural human potential for creativity.

This course is an elective for Creative Writing, x-list with Literature (III C Intro.) and Media Studies Elective. Pre-requisite: English 1100 or FHS.

ENGL 2000: Gateway: Intro to Critical Methods
T/Th 1:45-3

Dr. Ann Peters

This foundational course, required for all English majors, is designed to help students read critically and to interpret works closely and contextually. The texts we read in the course include films, clothing, advertisements, physical spaces, and of course, literature. The course begins with our reflecting on a number of ideas and terms central to our study of literature (i.e., ‘metaphor,’ ‘ideology,’ ‘canon,’ ‘subjectivity,’ ‘narrative,’ ‘performance,’ ‘intertextuality,’). In the second half of the course, students are introduced to some of the interpretive practices we use in English Studies, from Feminist Criticism to Post-Colonial Theory. Readings include *Howards End* by E.M. Forster, *The Dead* by James Joyce, and secondary readings from Andrew Bennett

and Nicholas Royle's *Literature, Criticism and Theory*. There is a midterm, a final, one short paper (3-5 pages) and one longer paper (7-10 pages).

This course is required for English majors and minors. Students are encouraged to take it as early as possible in their schedule. 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-Req.: English 1100 or FHS.

ENGL 2003 Survey of British Literature I (II A Intro)

Gina Grimaldi

M/W 10:25-11:40

This course surveys the history of British literature and culture focusing on major works from the beginning to about 1650. Our readings progress chronologically as we cover important literary works within their historical contexts and make connections among writers, genres, and eras. We will trace three periods in the evolution of the English language—Old, Middle, Early Modern—by sampling a variety of poetry, prose, and drama from representative authors of each period. Readings will include old English texts in translation, excerpts from Chaucer's *Canterbury Tales*, Arthurian legend, spiritual meditations, sonnets, and short (delightful!) love verses, as well as one play each from Shakespeare and his wilder contemporary Christopher Marlowe. Given the immense amount of literature and limited number of classes, we will study a representative sample, closely reading selected works and excerpts while emphasizing broad literary movements. Requirements will be papers and a presentation.

This is an introductory-level "Traditions" course in English designed to pose questions about how texts, interpretive communities and reading practices generate histories. It counts towards the category II requirement for the English major. It can fulfill a requirement in the SCW core curriculum, "Interpreting Literature and the Arts." Pre-requisite: English 1100 or FHS.

ENGL 2004 Survey of British Literature II (IIB Intro)

Dr. Nora Nachumi

T/Th 10:30-11:45

This course will introduce you to many of the major writers of prose and poetry from the Restoration (1660) through the late nineteenth-century in Britain. Throughout the semester we will study individual texts, asking both what makes them "characteristic" of the literature of their period and what makes them interesting in and for themselves. Along the way we will pay close attention to the language of each particular text as well as to the major literary movements that occur in response to political, social, economic, cultural and philosophical changes through the era.

This is an introductory-level "Traditions" course in English designed to pose questions about how texts, interpretive communities and reading practices generate histories. It may be used towards the category II literature requirement for the English Major; and it fulfills a requirement

in the SCW core curriculum: “Interpreting Literature and the Arts.” Pre-requisite: English 1100 or FHS.

**ENGL 2005 Survey of British Literature III (II C Intro.)
M/W 3:10-4:25**

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 an introductory level “Traditions” course in English designed to pose questions about how texts, interpretive communities and reading practices generate histories. It is an Introductory-level honors course. It fulfills a II C requirement for the English major. It can fulfill a requirement in the SCW core curriculum, "Interpreting Literature and the Arts." Pre-requisite: English 1100 or FHS.

**ENGL 2510 American Lit. and Culture: Reading a Decade (II C Intro) Dr. Ann Peters
T/Th 3:15-4:30**

In the decades surrounding the turn of the twentieth century, tremendous changes in all areas of life – technological, economic, social, political, intellectual, and cultural – converged to forge the United States into a modern nation. These were decades marked by great turmoil as well as by remarkable innovation. America saw the rise of industrialization and technological change, of urbanization and immigration, of mass consumer culture, and of social inequality. The “Gilded Age,” as Mark Twain dubbed it, was a period marked both by great affluence and extreme poverty, by excessive displays of wealth and by urgent calls for social reform.

In this course, we explore the literature of just ten years, 1890 to 1900. Although this covers a short span, a wide range of literary works was published during those years, from gritty urban novels to tales set in the close-knit communities of rural New England and the Deep South. In our reading, we’ll gain a focused understanding of the changes occurring at the time and study the literary movements (realism, naturalism, regionalism) adopted by American writers to depict these changes. In *A Hazard of New Fortunes* (1890) by William Dean Howells, for example, we read about labor disputes and self-made millionaires, the rise of the new magazine culture and the growth of urban America. At the same time, we use our reading of *Hazard* to understand the importance of realism as a literary mode for Howells, both as a writer and as an editor. Other readings include: Abraham Cahan’s *Yekl: A Tale of the New York City Ghetto* (1896), Theodore Dreiser’s *Sister Carrie* (1900), and the short fiction of Charles Chesnutt, Mary Wilkins Freeman, Stephen Crane, Charlotte Perkins Gilman, Kate Chopin, Mark Twain, Henry James, Hamlin Garland, and Sarah Orne Jewett. The course is interdisciplinary: for each unit, we’ll read primary

literary texts alongside other kinds of texts (paintings, magazines, films). We will visit the New York Tenement Museum, read excerpts from *Harper's* between 1890 and 1900, watch a film, *Hester*, and look at slides of paintings by Thomas Eakins, John Singer Sargent, Mary Cassatt, and Winslow Homer. There is a midterm, a final, a presentation, and a 7-10 page paper.

This is an introductory level "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 II C requirement for the English major. It is Required for the American Studies Minor. It can fulfill a requirement in the SCW core curriculum: "Interpreting Literature and the Arts." Pre-requisite: English 1100 or FHS.

**ENGL 2700 Introduction to Film (III B Intro)
M/W 10:25-11:40**

Dr. Linda Shires

Let's go to the movies! This course introduces the basic elements of film, teaching you about cinema as a cultural production and an art form. In addition to viewing exceptionally fine movies, we will study film elements such as mise-en-scène, cinematography, sound, narrative structure, genre, and concepts in film theory. With these analytical tools and a better understanding of the history of film, you will learn a new appreciation for the movies you watch and gain a deeper understanding of film as an art form. 8-9 films will be selected from *North by Northwest*, *Marnie*, *Casablanca*, *The Letter*, *Philadelphia*, *The Truman Show*, *Safe*, *Being John Malkovich*, *Eternal Sunshine of the Spotless Mind*, *Beasts of the Southern Wild*, *Schindler's List*, *Lincoln*, *Fruitvale Station*, *Boyhood*. The book we will use is connected to a student portal online where you can view clips from other films, discussed in reading. You must own the book in its 2014 edition. You will be assessed by your performance on in-class work, quizzes, a short paper with two exercises leading to it, a midterm, and a final research paper of 10-12 pages. There is no final exam.

This is a, introductory "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 requirement for the English Major. It fulfills a requirement in the SCW core curriculum, "Interpreting Literature and the Arts." Pre-requisite: English 1100 or FHS. It counts towards the American Studies Minor.

**ENGL 2795 Magic Realism and Literature of the Uncanny (III C Intro) Dr. Matt Miller
T/Th 3:15-4:30**

"Many years later, as he faced the firing squad, Colonel Aureliano Buendía was to remember that distant afternoon when his father took him to discover ice."

--Marquez, *A Hundred Years of Solitude*

This course will be an imaginative journey into what happens in fiction when the real, normal, or everyday confront the unreal, dreamlike, or downright bizarre. The conjunction in the quotation of the extraordinary situation, with an ordinary memory, but of a discovery that sounds just plain

odd is just one example of the mind-bending prose we will explore together. Not only that, but the novels, stories, and essays we'll read are internationally recognized as some of the greatest writers of our time: including Italo Calvino, Franz Kafka, Gabriel Garcia Marquez, and Toni Morrison, two of them winners of the Nobel Prize in Literature. On our journey, we'll explore memories, alternative realities, fantastic places, and magical transformations into the extraordinary. Toward the end of the class, we will consider the relationship between what is often called the "magic realism" of these writers and other types of art such as painting and film.

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 literature course for the English Major. It fulfills a requirement in the SCW core curriculum, "Interpreting Literature and the Arts." Pre-req.: English 1100 or FHS.

**ENGL 2800 Literature of the City: London (III C Intro)
T/Th 12:00-1:15**

Dr. Nora Nachumi

This course focuses on the interrelationship between the city of London and English literary life from the Restoration to the beginning of the twentieth century. Drawing on a wide variety of texts we will ask how the city is represented in the texts we consider and how they, in turn, were shaped by historical, cultural and political contexts in which they were produced.

Course materials will include plays like John Gay's *The Beggar's Opera* and Richard Brinsley Sheridan's *A School for Scandal*; poems, including Jonathan Swift "Description of a City Shower," William Blake's "London"; paintings and prints by artists like William Hogarth and James Gillray; excerpts from diaries and other pieces of non-fiction prose; novels and short fiction by writers like Daniel Defoe, Charles Dickens, Robert Louis Stevenson, Sir Arthur Conan Doyle and Virginia Woolf.

Course Goals: Familiarity with the texts considered and an understanding of the contexts in which they were produced. Requirements: strong class participation; weekly online responses; 1 short paper (3-5 pp); 1 longer paper (5-7 pp); 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 requirement for the English Major. It fulfills a requirement in the SCW core curriculum, "Interpreting Literature and the Arts." Pre-requisite: English 1100 or FHS.

ENGL 2920 Topics in Literature: Introduction to Fiction (III. C Intro) Dr. Seamus O'Malley M/W 1:25-2:40 D1

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? What 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 short essays 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 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.

ENGLISH 2925H Topics in Literature.: Shakespeare: Politics and the Human Condition (III C Intro.) /x list **POL SCI 2498** Dr. Matthew Holbreich

Day/Time tba by Dr. Luders (most likely M or T evening)

This course examines central themes of political philosophy through a close reading of six Shakespearean plays: Coriolanus, Julius Caesar, Antony and Cleopatra, A Midsummer Night’s Dream, Merchant of Venice and Othello. We will look at such themes as the nature of the political regime and its influence on culture and behaviour; the character of ancient republicanism; the relationship between politics and violence; the source of civic and personal greatness; the causes of political decline; the relationship of philosophy and politics; and the nature of political ambition. The first half of the course will be dedicated to Shakespeare’s depiction of the rise and fall of the Roman Republic. The Second part of the course, building on Antony and Cleopatra, will first examine love as an escape and alternative to political life. Then we turn to Venice as exemplary of the modern commercial republic, as opposed to Rome as an ancient military republic. Themes in the second part of the course will be religion and the state, law and violence, and the place of private passions like revenge, hate, and love in politics. Requirements will include Class Participation, a Memorization project, a Midterm paper and Final paper.

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 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. Honors course requires entry through the H program or a 3.5 GPA.

ADVANCED COURSE

(REQUIRED FOR ENTRY: A previous or concurrent Introductory English course or flat A in English 1100 or FHS)

**ENGL 3923 Major Authors: Hardy and Kipling III C ADV Dr. Linda Shires
M/W 11:55-1:10**

This course focuses on the works of two of the most renowned British authors of the late Victorian/early Modern period: Thomas Hardy (1840-1928) and Rudyard Kipling (1865-1936).

At first glance, they seem to have little in common. Hardy, born in England, took as his subject the life and romances of the middle & lower classes living in Dorset, a rural region southwest of London that he called “Wessex.” Kipling, born of English parents in Mumbai, is best known for his tales and poems of British soldiers serving in India and for his children’s literature.

Stylistically, they differ as well. Hardy, a master of irony and modern tragedy, transformed the realist novel. Moreover, he wrote stories, poems, and a verse-drama in which he handled time and the human in new ways. Kipling, who, like Hardy, authored over a thousand poems, is still best known for his ability to handle multi-cultural, multi-national, and even multi-species points of view and for the compact structure of his short stories. He was an innovator in that genre.

Able to imitate the speech patterns of ordinary soldiers and bureaucrats, Anglo-Indians and Indians, ageless rustics and small children, Kipling wrote in a wide human language. Often misread for supporting an Imperialism of which he was also critical, Kipling became a British nationalist-socialist, but one who distrusted the rise of the Nazi party in Europe.

They have much in common. Both were visual artists. Both used landscape symbolically. Both were interested in the new science and technology of their day. Both suffered intense private loss from which they made great art. Both were controversial--Hardy for his social critiques and for his feminism; Kipling for his emphasis on brotherhood and a seeming racism. Both have often been misread and misunderstood, in part because they manage a hybridity of approach: each is able to be ironic and sympathetic at the same time. The works of both have been repeatedly translated to the screen and stage, indicating the richness of their writing. For their writing Hardy received the British Order of Merit, while Kipling was the first English author to win the Nobel Prize in Literature. In this course we will consider similarities, differences, and controversies as we put their works side by side. The readings for the course will include Hardy’s *Far from the Madding Crowd*, *The Woodlanders*, and *Tess of the d’Urbervilles*, Kipling’s *Kim* and his novellas *Baa Baa Black Sheep* and *The Man Who Would Be King*. We will read a number of Hardy’s best poems and Kipling’s best short stories. Requirements: You will give a presentation on a critical essay (team or individual tba), write a 5-6 page paper, take 3-4 reading quizzes, and write a 10-12 page argument research paper. No midterm; no final exam. The research paper can be used as a first articulation of a senior exit project.

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 it matters. It is an Advanced-level course. 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-requisites: one previous course in English literature or a straight “A” on transcript for ENGL 1100 or 1200H.