

SCW English Department Spring 2016 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 Dr. Linda Shires shires@yu.edu and if you do not have an English Major Advisor, please contact Dr. Matt Miller matt.w.miller@gmail.com). Note Dr. Ladin is on leave this term.

ENGL 1501 News Writing, x-list with CW Tuesday 5:00-7:30pm

Alan Tigay

The course will focus on the skills and techniques of producing hard news articles for print media. It will concentrate on writing, reporting and interviewing and explore such issues as news judgment and objectivity. The course will also cover the evolution of news writing in response to technological change; introduce students to news venues such as press conferences, speeches, public events and crime scenes; explore typical news beats from government, courts and education to science, business and culture. Students will also learn basic research and copyediting skills.

Assignments will include six news articles and a final, as well as in-class writing exercises.

Required for the Journalism track in Media Studies (given every third or fourth term only). Elective for other Media Studies Tracks. Cross-lists with Creative Writing as elective. Prerequisite: English 1100 or 1200H. As a Creative Writing course it counts as a CW elective for the CW track

ENGL 1502 Feature Writing, x-list with CW Wednesday 5:30-8

Avital Goldschmidt

In this course, we will learn the art of feature writing, that is: writing stories that emphasize the human aspects of a news story. Here, news is more than 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 photos, videos and social media. Finally, we will have the privilege of meeting some of today's eminent journalists. 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 Journalism track in Media Studies (given every third or fourth term only). Elective for other Media Studies Tracks. Prerequisite: English 1100 or 1200H. As a Creative Writing course it counts as a CW elective for the CW track

ENGL 1610 Advanced Advertising Copywriting**Wednesday 6:00-8:30****x-list with Sy Syms Marketing 3324****Erik Mintz**

What does it take to get a job as a copywriter in the advertising business? A good book, for sure. The “book” means your portfolio, the spec ads that you’ll need to show to a prospective employer. This course will be an intensive workshop devoted to further exploring what it takes to get your print, TV, and Internet ideas whipped into shape. For those who haven’t taken the preliminary Advertising Copywriting course (ENG 1600), we will review principles discussed in that class and then go full force into trying to make creative, provocative and smart ads that could compel a viewer of the ad to act upon the message. *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, with her own hand-drawn artistic ability, or by enlisting the art talents of a fellow student.*

Required for Advertising Track; Elective for other Media Studies Tracks. Pre-requisite: ENGL 1100 or 1200H.

ENGL 1651 Developing Effective Messages**Monday 5:00-7:30****Deb Brown**

Every day, you’re bombarded with multiple messages from various companies in the forms of advertising, public relations, promotions and more. What messages capture your attention? Which ones do you ignore and why? If you had to develop a campaign about a new product or company, how would you break through the clutter to ensure your target audience is listening to your message? This course will explore how to use public relations techniques to rise above the noise and effectively engage your audience. As part of a team, you will choose a product in a crowded marketplace and learn how to develop a strong message platform to differentiate your product from its multiple competitors. You will learn how to effectively conduct a focus group and survey, write a key message document and develop a plan that your team will present to industry experts in public relations, advertising and marketing. The class will also focus on how to write a persuasive argument, why media training is critical in winning interviews, how to effectively present, and more. This is a practical class, which means no exams. However, there are several papers, an op-ed as the midterm assignment, and a final team project.

Required for the PR Track. Elective for other Media Studies tracks. Pre-requisite: English 1100 or 1200H

ENGL 1728 Topics: Content Marketing & Brand Publishing**Thursday 3:15-5:45 (N/P slots)****Ted Birkhahn**

In the age of social media and mobile communications, content is king. The importance of content and the impact it can have on the relationship between a brand and its customers is profound. However, most brands struggle to develop content that is engaging and relevant to the audiences they must reach and influence.

Anyone who pursues a career in PR, marketing or advertising must be well versed in the world of content marketing and brand publishing. It has become a pervasive part of the

communications world and those unfamiliar with it will struggle to keep up.

This course provides an in-depth exploration of the world of content marketing and how it has transformed over the last 10 years. It also explores real-world best and worst practices of brands using content to market their products and services.

There will be no exams in this course. Instead, students will learn and be asked to become content marketers using the strategies and techniques discussed throughout the course. This includes analyzing brand publishing campaigns, creating mock content and developing strategies for new content marketing campaigns.

Recommended for PR and Advertising; elective for Media Studies tracks. Pre-requisite: English 1100 or 1200H

ENGL 1800, Introduction to Creative Writing

M/W 3:10-4:25

Dr. Matt Miller

This creative writing course will introduce students to two genres: poetry and short stories. Toward the end of the semester, we will briefly experiment with a third genre: the one-act play. Students will explore what makes each of these modes of writing unique, as well as how they overlap, complicate, and enrich one another. Your workload will be comprised of both reading and writing with an emphasis on your own creative work. You will be expected to produce one revised and polished short story, several short poems, and a brief one-act play. In addition, you will be learning terms and concepts important to these genres, and you will respond to several outstanding examples of poetry, stories, and short plays from established writers. You will share your writing with your Professor and your fellow students, and we will try some exercises that will challenge you to write in new ways. You may come to this course with little or no experience in writing, but you will leave having developed your natural potential for creative expression in language.

Required for the Creative Writing Track. Open to all. Pre-requisite: English 1100 or 1200H.

ENGL 1815 Writing Women's Lives x list with Literature (III C Intro), x list with CW

T/Th 12-1:15

Dr. Ann Peters

In this course we study examples of women writing about their lives and practice writing our own autobiographical narratives. The goal of the course is two-fold: first, we will examine the characteristics of autobiography and memoir and consider the way 20th and 21st Century women writers explore and represent selfhood; second, we will practice telling our own stories. We'll be asking a number of questions in the course. Can a personal story really be just about "me?" How much of our stories are really about others—family and community? What happens when we take the seemingly shapeless events of our lives and try to shape them into a story? Is it possible for a memoir to be completely "true?" What part does fiction play in the writing of a life story, and what part does autobiography play in some writers' fiction? What are some of the forms that an autobiography can take and why does form matter?

Readings for the course include: Maya Angelou, *I Know Why the Caged Bird Sings*, Judith Ortiz Cofer's *The Latin Deli*, Joan Didion's autobiographical essays, Lucy Greeley's *Autobiography of a Face*, Maxine Hong Kingston's *The Woman Warrior*, Mary McCarthy's *Memoirs of a Catholic Girlhood*, Maggie Nelson's *Bluets*, and Sonia Taitz's *The Watchmaker's Daughter*. You will write one analysis paper, eight short writing exercises, and one longer memoir piece.

As a Literature course: 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 IIC requirement for the English Major. It can be used to fulfill a requirement in the SCW core curriculum: "Interpreting Literature and the Arts."

As a Creative Writing course it counts as a CW elective for the CW track.

Pre-requisite: English 1100 or 1200H.

This course counts for the Women's Studies Minor.

ENGL 2000, Gateway: Introduction to Critical Methods
M/W 10:25-11:40

Dr. 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 study texts of the culture around us, alongside literature and film, and will consider the major debates about meaning and interpretive practices that have emerged in the last forty years. This course is more about *how* we read than what we read. Each section of the course takes up a number of major issues in literary and cultural studies, issues like authorship, language, reading, text and image, subjectivity, ideology, history, and difference.

Alongside essays on interpretation, we'll read poems by William Shakespeare, John Donne, John Keats, Elizabeth Barrett, Dora Greenwell, and Dan Pagis; we'll analyze short prose examples by Charles Dickens, Lewis Carroll, Rudyard Kipling, and James Joyce. Novels include: Mary Shelley's *Frankenstein* and Nicole Krauss's *The History of Love*. Films include: Michel Gondry's *Eternal Sunshine of the Spotless Mind* and Alfred Hitchcock's *Rebecca*. Requirements: class participation, a reading journal or set of responses; 5-6pp paper, 10-12 pp paper, a short presentation (individual or team to be decided later), and a final exam.

Required for the English Major and Minor. Students are encouraged to take it as early as possible in the major. This course is a "Language, Texts and Interpretation" course in English designed to pose questions: Why read? Why write? It is an introductory-level course in English. It fulfills a requirement in the SCW core curriculum: "Interpreting Literature and the Arts." Pre-requisite: English 1100 or 1200H.

II COURSES

ENGL 2510 American Literature and Culture (II C Intro)
M 4:40-5:55 and W 5:00-6:16

Dr. Matt Miller

What is lost when a book is interpreted as a film? What is gained? What happens when a literary

writer and a cartoonist approach the same subject, and how do novels and cartoons differ in their ability to represent current events? Do song lyrics when read instead of sung amount to poetry, or are poetry and song lyrics fundamentally different? What becomes of history when it is presented in a novel or film, as opposed to in a history book? And who defines these questions and authorizes their answers: the writer? the audience? the scholar or critic? This course asks you to think about literature as engaging with its culture. Drawing upon both literary texts and other kinds of documents, you will look at American literature in a cultural context and explore the ways literary and nonliterary texts can speak to one another.

Specific subjects include the recent film *Lincoln*, poems by Walt Whitman, novels including *Gentlemen Prefer Blondes*, photographs of Marilyn Monroe, Betty Boop cartoons, song lyrics by Bob Dylan and others, as well as various other media from American culture in the nineteenth, twentieth, and twenty-first centuries.

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 can fulfill a requirement in the SCW core curriculum, “Interpreting Literature and the Arts.” Pre-requisite: English 1100 or 1200H. This course counts towards the American Studies Minor.

ENGL 2601 Historical Approaches: Renaissance Drama (II A Intro.)

M/W 10:25-11:40

Gina Grimaldi

In this course, we will consider the theater of the English Renaissance (ca. 1570-1642) in the context of the time of its composition and performance. We will read plays by Shakespeare and his contemporaries, alongside various documents from the period-- including fascinating and often hilarious pamphlets, illustrations, and facsimiles of publications from the wacky early modern Brits. Our main goals will be to master the plays themselves and to gain a historical understanding of the period known as the “Golden Age” of literature. We will start by studying some short medieval dramas in order to get a sense of the origins of Golden-Age theater, and then move on to studying five major Renaissance dramas. Requirements will include a short presentation, two papers, and an exam.

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 A 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 1200H.

ENGL 2602H Historical Approaches: American Playwrights and Their Plays (II C Intro.)

T/Th 1:45-3:00

Dr. Cynthia Wachtell

In “American Playwrights and Their Plays” we engage in a multidimensional study of important plays, playwrights, and theatrical movements of the past hundred years. Through analyzing plays, attending performances in NYC, writing research papers, and even acting out scenes for each other, students gain insight into some of the most famous works of American

theater. Together, we trace the development of American drama from the early nineteenth century to the present. As we read our way through over a dozen plays – ranging from Eugene O’Neill’s dark *Long Day’s Journey into Night* to Christopher Durang’s absurdist *Baby with the Bathwater* – we will consider the many ways in which the American play has been re-invented and re-purposed in the past century.

Among the topics we discuss are: what it means to “act” American, how playwrights handle difficult and taboo subjects, and the ways in which playwrights both borrow from one another and invent new directions for drama. We also examine the playwrights’ use of language, their staging instructions, the structuring of plot into scenes and acts, and other formal elements of drama and theatrical productions. So too, we consider the fundamental purpose and intent of theater, as we learn about assorted theatrical movements (for example, realism, political theater, experimental theater, and absurdism).

The tentative reading list includes: Susan Glaspell, *Trifles*, Thornton Wilder, *Our Town* Tennessee Williams, *A Streetcar Named Desire* Arthur Miller, *Death of a Salesman* and *View from the Bridge*, Eugene O’Neill, *Long Day’s Journey into Night*, Edward Albee, *Zoo Story* and *The Sandbox*, Lorraine Hansberry, *A Raisin in the Sun*, David Mamet, *Glengarry Glen Ross*, Sam Shepard, *Buried Child*, Wendy Wasserstein, *The Sisters Rosensweig*, and Christopher Durang, *Baby With the Bathwater*

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 can fulfill a requirement in the SCW core curriculum, "Interpreting Literature and the Arts." Pre-requisite: English 1100 or 1200H. This course counts towards the American Studies Minor. It is an Honors course and requires a 3.5 average to enroll.

III COURSES

ENGL 2740 Classic Modern Novels O’Malley (III B Intro)
M/W 11:55-1:10

Dr. 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 five 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 how time is felt), 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 mostly likely include Marcel Proust's *Swann's Way* (the first volume of *In Search of Lost Time*); Ford Madox Ford, *The Good Soldier*; Virginia Woolf, *Mrs. Dalloway*; William Faulkner, *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 2820 Literature and the Environment (III C Intro.)
T/Th 10:30-11:45

Dr. Ann Peters

This course explores how nature and the natural world are imagined in American literary texts from the colonial days to the present. Together, we will be responding to a number of questions. In what way does an understanding of the environment, be it "natural" or humanly constructed, inform our language and literature? How have literary depictions of the land evolved over the last two hundred years and how have they influenced our attitudes towards nature? Why have American authors been so consistently concerned with and inspired by the idea of wilderness? Can the study of literature make a difference in how we treat the earth?

Readings include: early colonial works on the American landscape (sermons, captivity narratives); poems by Frost, Whitman, Jeffers, Stevens, Levertov, Bryant, Bishop; novels by Willa Cather (*O Pioneers*) and William Faulkner (*Go Down Moses*); and classic environmental essays by Thoreau, Emerson, Dillard, Muir, Leopold, Abbey, Berry, Silko, Solnit, and Pollen. Secondary readings include essays on environmental ethics and environmental history by Lawrence Buell, Leo Marx, Roderick Nash, Rob Nixon, and others. There will be a midterm, a final, weekly reading responses, a five-page paper and a ten-page paper.

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 C 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. Counts towards American Studies Minor.

ENGL 2841 Arthurian Legends, Past and Present (III C Intro.)
M/W 9-10:15

Gina Grimaldi

Was King Arthur a real person, and did he have an actual Round Table of knights? What are the

historical origins of folklore about Guinevere, Merlin, Camelot, and Avalon? This course will explore Arthurian legend in a variety of genres from medieval times to the present day in an attempt to discern fact from fiction—and understand why Arthur’s realm has captivated so many people. Possible works we’ll study include: *Annales Cambriae*; Geoffrey of Monmouth’s writing; Chrétien de Troyes’s *Arthurian Legends*; Thomas Malory’s *Le Morte d’Arthur*; William Morris’s *The Defense of Guinevere*; Tennyson’s *Idylls of the King*; TH White’s *The Once and Future King*; Disney’s *Sword in the Stone*; Helgeland’s *A Knight’s Tale*; and George RR Martin’s *A Song of Ice and Fire*. Requirements will include at-home essays, a short presentation, and an in-class 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 C 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 2901 Introduction to Women’s Studies: Theory and Practice (III D Intro.) x-list with WMNS 1020 T/Th 1:45 - 3:00
Dr. 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. Requirements: three short papers, a presentation with a written component, weekly posts on our online forum and strong class participation required.

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 is an introductory-level course that fulfills a III D 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 2970 Literature and the Visual Arts (III C Intro.)
M/W 1:25-2:40 D1

Dr. Matt Miller

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

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

This 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 C 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.

ADVANCED COURSES

English 3733 Development of the British Novel III (III B Advanced)

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

Dr. Seamus O’Malley

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

This course will investigate these two related processes, first the emergence of “English” modernism—writers like Joyce or Katherine Mansfield trouble the term—and then with the postmodern and immigrant-informed writings of more recent years that redefined what it means to be British. Throughout, we will witness a literary culture struggling with new forms to depict its ever-changing racial, ethnic, class and sexual identity.

Primary texts may include Joseph Conrad, *The Secret Agent*; E. M. Forster, *A Passage to India*; James Joyce, *Portrait of the Artist as a Young Man*; Virginia Woolf, *To the Lighthouse*; Samuel Selvon, *The Lonely Londoners*; William Trevor, *Fools of Fortune*; Kazuo Ishiguro, *The Remains*

of the Day; Muriel Spark, *The Prime of Miss Jean Brodie*. We also will read secondary critical material by Edward Said, Chinua Achebe, Salman Rushdie, and Seamus Deane.

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

This 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 advanced-level course. 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:** an introductory-level literature course or grade of A in ENGL 1100 or 1200 (FHS).

ENGL 3920: Monsters, Manners and the Nineteenth-Century British Novel (III C Advanced)

T/Th 10:30-11:45

Dr. Nora Nachumi

This course proposes that we can learn a great deal about nineteenth-century British literature and culture by paying attention to its monsters. Portrayed as outsiders, monsters and monstrous humans help to define specific qualities and behaviors as either ordinary and acceptable or strange and taboo. However, literary representations of monsters just as often call such distinctions into question and in doing so raise the frightening possibility that monsters and human beings are not so different after all. By examining the characteristics nineteenth-century British writers gave to their monsters, we will attempt to understand the sorts of cultural anxieties that gave rise to these literary monsters and the ways these monsters, in turn, comment on these anxieties. In addition, we will be reading contemporary non-fiction on politics, gender roles, science, and economics.

Texts may include *Frankenstein or, The Modern Prometheus* (1818), *Wuthering Heights* (1847), *Lady Audley’s Secret* (1860) “The Strange Case of Dr. Jekyll and Mr. Hyde,” and *Dracula* (1897). Requirements: one essay, one research paper, an in-class presentation on context and criticism accompanied by a written component, a reading journal, strong class participation.

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 is an advanced-level course that 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 introductory-level literature course or a grade of A in English 1100 or 1200 (FHS).

SENIOR Exit Project Numbers

4000 Literature, enroll under your Mentor’s name

4001 CW; enroll under your Mentor’s name

4002 PR, J, Adv; enroll under your Mentor’s name

Honors: Enroll according to directions from H Program