

## ***COURSE DESCRIPTIONS ENGLISH DEPARTMENT*** ***Fall 2024***

NOTE: If you have any questions about how a course ‘counts’ in the major, please see your English Major Faculty Advisor. If you do not have a Faculty Advisor, please contact department Associate Chair, Prof. Seamus O’Malley [seamus.omalley@yu.edu](mailto:seamus.omalley@yu.edu)

**Media Exit Project:** The media exit project will now be completed as part of an advanced course taken with our media studies instructors.

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

**CW Portfolio:** For the creative writing concentration, you complete this requirement in ENGLISH 1900 if you have not done so already. If you are graduating this spring or next fall and have not done the exit project, you should enroll in this course this term to complete it. Any creative writing students who have already taken a previous creative writing class is also eligible to take it, and it is strongly recommended for all writing minors.

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

#### **ENGL 1600/MAR 3323 Advertising Copywriting/ Creative Advertising**

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

**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 how to create advertising that people actually want to see and watch and share. Through weekly course assignments and teacher and student critique we’ll develop the skills to write effective print, TV, digital/new media, and radio advertising. We’ll also undertake an appreciation of design, layout, and type treatments and apply those skills and techniques to the work.

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

#### **ENGL 1722 Digital Journalism**

**M 6-8:30PM**

**Jason Gewirtz**

The American news media is changing extremely quickly. This fall, as we vote, a lot of those changes will become more apparent than ever before. From how we watch, read, and listen to how we write, cover, and analyze. This course will take you inside those changes and teach aspiring journalists – and those who just want to learn about the business - how to cover the news in a modern newsroom. While you’ll learn like students, you will write and cover the issues of the day as if you’re a working journalist. We’ll cover all the big issues this coming fall... you’ll find your own angles, pitch your own stories and work directly with the teacher (who takes on the role of editor) to help you write the articles that serve as the main coursework for this class. We’ll also learn about how we got to this divided state of American media and focus on the ethics of journalism as well.

Pre-req: ENGL 1100 or 1200H. Elective for Media Tracks & Creative Writing. Counts toward Writing Minor

**ENGL 1728/HIST2909 Media Revolutions****1:40-2:25PM/1:25-2:40PM D slot****Jeffrey Freedman**

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 papyrus 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 18<sup>th</sup> and 19<sup>th</sup> centuries, radio and film in the 20<sup>th</sup> 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; same as HIST 2909; pre-req: ENGL 1100 or ENGL 1200H

**ENGL 1800 Introduction to Creative Writing****3:10-4:25PM/3:35-4:50PM E slot****Matt Miller**

This creative writing course will introduce students to two genres: poetry and short stories. Toward the end of the semester, if we have time, we may 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 and several short poems which will be submitted at the end of the course in a portfolio of writing.

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.

Note that this course *does not* fulfill the General Education Interpreting Literature and the Arts requirement. It applies toward the elective requirement for Literature and Media track English majors, the requirement for Creative Writing track English majors, and the writing minor.

**ENGL 1815 Writing Women’s Lives****T/Th 3:00-4:15PM N Slot****Ann Peters**

In this course, which fulfills both a literature and a creative writing requirement, you will learn about some of the characteristics of autobiographical writing by studying a range of examples: personal essays, memoir, poetry, and diaries. You will also practice writing your own autobiographical essay. Ideally, by drawing on a variety of life writing examples, you will find models to help you find your own voice and your own approach to telling your story. We will focus specifically on women’s writing with a goal of exploring how women might tell their stories differently – or might tell different kinds of stories.

Some of the questions we might ask: What happens when we take the seemingly shapeless events of our lives and try to shape them into the narrative form? Can we say that a memoir is really true? What are the risks of writing about other people in our lives? Why do we feel the need to tell our life stories at all? What do we gain? Why does the form we choose matter and how can it contribute to the meaning we want to impart? Texts include works by writers like Maxine Hong Kingston, Joan Didion, Hilary Mantel, Jamaica

Kincaid, Rachel Cusk, Jesmyn Ward, Lyn Hejinian, Yiyun Li, and Natalia Ginzburg (in translation.) You will also read Mary Karr's book on the craft of personal life writing, *The Art of Memoir*.

Requirements for the course include: one 5-7 page analysis paper, three reading response papers (2-3 pages), a number of short creative responses to in-class prompts, and one final memoir piece (7-10 pages) in two drafts. There is no midterm or final.

Interpreting Literature and the Arts, IIA Intro & Cross-list for Creative Writing ; Fulfills Women's Studies Minor.

## LITERATURE COURSES

### **ENGL 2000 Ways of Reading**

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

**Prof. Nora Nachumi**

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, and will consider the major debates about meaning and interpretive practices that have emerged throughout the 20<sup>th</sup> and 21<sup>st</sup> centuries.

This course is more about *how* we read than what we read. The goal is to show how meaning is created through critical reading and to help you learn to read and interpret works contextually and closely. 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, history and difference. Along the way you will gain some of the skills you will need to think, read, and write critically about all kinds of texts, not just literary ones, but those you encounter every day in newspapers and magazines, movie theaters, and online. 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. Assignments include: reading responses (analytical and creative), 2 essays, 1 report, 1 midterm exam.

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

## LITERATURE COURSES: Category II (Survey) Courses

### **ENGL 2601 The Values of Verse: Sacred and Secular Perspectives**

**T/Th 9-10:15AM J slot**

**Shaina Trapedo**

What makes a good poem? What good are poems? For Aristotle, poetry played a crucial role in civic stability. Roman statesman-turned-satirist Horace declared that poets should aim to "delight" and "profit" their audiences. 14th-century Catholic and Italian humanist Francesco Petrarch struggled to justify the joy he found in the aureate language of antiquity and prove that the arts serve a spiritual purpose. Though he confessed to loving Homer and Virgil, he later resolved, "my poet [shall be] David... I want to have his

Psalter always at hand [and] beneath my pillow when I sleep and when I come to die.” During the Renaissance, the Psalms served as a touchstone for poets exploring the texture, edges, and impediments of human experience, which infused their art with the lyricism and wisdom of ancient Israel that has profoundly shaped Western literature and culture to this day. This course will explore the virtuosity of verse and by what means poetry yields sacred insight and secular wisdom. For Rav Aharon Lichtenstein, who taught English literature at Stern College after completing his Ph.D. in English at Harvard in the late 1950s, “[q]uite apart from the precision, economy, suggestiveness, and force, great poetry may be imaginative and passionate—and, as such, inspiring, exhilarating, and ennobling.” In seeking to understand the value(s) of verse, we will study a variety of poets including Ovid, Dante, Spenser, Shakespeare, Milton, Bradstreet, and Goethe, among many others.

Taught under the auspices of the English department and the Straus Center for Torah and Western Thought, this course will feature occasional guest lectures by affiliated humanities faculty. This course is an introductory level “traditions” course in English. It fulfills a II requirement for the English major. It fulfills the “Interpreting Literature and the Arts” general education requirement. It counts toward the American Studies minor. Pre-requisite: English 1100 or 1200H.

### **ENGL 2901-N/WMNS 1020-N Introduction to Women’s Studies: Theory and Practice**

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

**Prof. Nora Nachumi**

This course is an introduction 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: class participation, 2 essays, 1 presentation, weekly forum posts, occasional quizzes.

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 2971 Literature and Social Change: Countercultures**

**M/W 1:40-2:55PM/1:25-2:40PM D slot**

**Matt Miller**

The word “counterculture” probably first calls to mind the countercultures of one’s own generation, usually music-related, whether hipster DIY culture, goth, hip-hop, or, if one is a bit older, grunge, punk, or even hippies and beatniks. Counter-cultures, however, have existed for as long as there have been groups of people unhappy with their present society. They have attracted musicians, artists, activists, poets, philosophers, rebels, and young people. Together, they have created alternate forms of culture that have profoundly affected

both their own movements and the mainstream societies they rebelled against.

This course focuses on the literature and countercultural expressions of Americans from the nineteenth century to the present. We will explore different formulations of cultural rebelliousness and redefinition: whether from the “proto-goth” of Edgar Allen Poe or today’s techno-horror and “steampunk” culture, from free-thinking, transcendentalist radicals like Henry David Thoreau and Walt Whitman to the beatniks and hippies of the 50s and 60s, or from the jazz countercultures of the 1920-40s to the cultural redefinitions of popular music. Students in this course will examine and analyze the ways Americans have both rebelled and, what’s harder, created alternate forms of society and the culture that shapes it.

This course is an introductory level “traditions” course in English. It fulfills a II C requirement for the English major. It fulfills the “Interpreting Literature and the Arts” general education requirement. It counts toward the American Studies minor. Pre-requisite: English 1100 or 1200H.

## LITERATURE COURSES: Category III (Topics) Courses

### **ENGL 2710 Introduction to Fiction**

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

**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 two essays, in-class cold-call oral responses, and one 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 Intro. requirement for the English Major. It fulfills Interpreting Literature and the Arts. Pre-requisite: English 1100 or 1200H.

### **ENGL 2834 Shakespeare: Tragedies & Romances**

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

**Charlotte Fiehn**

The “upstart crow” William Shakespeare remains one of the most important literary figures in history, having produced poems and plays that continue to be read and performed around the world. But what makes Shakespeare *good* and still relatable to a modern audience?

This course will offer the chance to explore three of Shakespeare’s tragedies *Hamlet*, *King Lear*, and *Othello* and two of the so-called romances, *The Tempest* and *A Winter’s Tale*.

To approaching these texts, both as examples of literature, as texts, and as performance pieces, we will look at the Elizabethan and Jacobean theater culture and Shakespeare’s broader historical context. We will consider questions of genre, looking at how Shakespeare himself appears to have labeled his plays and how terms like tragedy and romance can be understood in relation to literary and theatrical conventions. Looking

at *The Tempest* and *A Winter's Tale*, in particular, we will think about the relationship between tragedy and comedy, and the idea of the “problem play” that emerges in relation to these two works.

We will consider questions of character and theme, looking at the role of performance and adaptation in determining how characters are interpreted and how the meaning of different plays is understood. Reviewing adaptations of *Hamlet*, for example, we will think about different ways of performing the title role and how performers interpret Hamlet's language and situation. Looking at *King Lear*, particularly Anthony Hopkin's performance from 2018, we will reflect on how different performance approaches offer varying interpretations of the relationships between characters, especially King Lear and his three daughters.

Evaluating Shakespeare's works as literary and theatrical works, we will also analyze the use of language and structure, probing what makes Shakespeare's language so timeliness and readable, but what also makes it engaging in performance? Analyzing language and theme together, we will also consider how the plays engage with questions of gender, class, race, and identity.

Class sessions will have a seminar-style and students will have the opportunity to view various video clips of Shakespeare performances. Given that acclaimed actor and director Kenneth Branagh is scheduled to be performing *King Lear* at The Shed in the fall, there is also the possibility of a theater trip for this class.

Requirements will be reflective responses, two critical response essays, and a final research paper.

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

### **ENGL 2920H Topics: Women Coming of Age (Honors)**

**T/Th 10:25-11:40AM K Slot**

**Ann Peters**

The focus of this honors literature course is the novel of female development, sometimes called the Coming-of-Age Novel, written between the mid 19<sup>th</sup> century and mid 20<sup>th</sup> century. In the course, we'll consider the way that gender, class, and race shape a woman's life story and will look at how the traditional forms of the Bildungsroman – the novel of development – might be structured differently in a woman-centered novel.

We'll also explore some of the different rhetorical and aesthetic strategies novelists employ to represent a woman's journey to maturity and reflect on how the typical narrative of development has altered over time, reflecting changes in women's experiences and opportunities. Over the summer before the semester begins, I'll ask you to read a classic 1868 young adult novel, *Little Women* by Louisa May Alcott, so that we can begin with a framework for discussing some of the models of female development Alcott's novel offers us.

We will also watch a recent film adaptation that alters Alcott's original story to reflect more contemporary attitudes about female ambition and autonomy. After *Little Women* as our introduction, we will read five novels published over a hundred year period: Henry James's *Portrait of a Lady* (1881), Willa Cather's *Song of the Lark* (1915), Anya Yezierska's *Bread Givers* (1925), Toni Morrison's *The Bluest Eye* (1970), and Margaret Atwood's *Cat's Eye* (1988).

Requirements for the course include: 4 short reading response papers (2-3 pages), one 5-7 page analysis paper, one 7-10 page comparison paper, 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 Intro. requirement for the English Major. It fulfills Interpreting Literature and the Arts. Pre-requisite: English 1100 or 1200H.

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

### **ENGL 3400 Irish Renaissances**

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

**Seamus O'Malley**

What is a Literary Renaissance? In the year 1890 Irish literature was barely a blip on the radar. By 1922, W.B. Yeats and James Joyce were towering figures of world literature. The first half of this course will explore the period of the Irish Renaissance by reading the poems, plays and fiction of Yeats, J.M. Synge and Joyce. These writers faced many paradoxes: writing about Ireland in English; writing about Ireland from London or Paris; writing about an Irish nation that did not yet exist. These contradictions, rather than stymying artistic growth, produced such prolific creativity that the world is still writing in its wake.

But Ireland might now be undergoing another Renaissance, this one led by female writers who are overturning many assumptions, literary and otherwise, and are forging new literary modes that have made them worldwide publishing phenomena. Thus we will turn to the novels and stories of contemporary writers like Anne Enright, Eimear McBride, Sally Rooney and Claire Keegan. Some global bestsellers, some critics' darlings, these writers are crafting some of the world's best fiction right now.

Course requirements will include short responses, one short essay and one research essay, one oral presentation, and a final exam.

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 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 a straight “A” in ENGL 1100 or 1200H on transcript.

## Course Grid

<b>Monday</b>	<b>Tuesday</b>	<b>Wednesday</b>	<b>Thursday</b>
<b>A 9-10:15</b>	<b>J 9-10:15</b>	<b>A 9-10:15</b>	<b>J 9-10:15</b>
ENGL 1100: Trapedo	ENGL 1100: Grimaldi  ENGL 2601: Topics: Sacred & Secular Poetry, Trapedo (II, intro)	ENGL 1100: Trapedo	ENGL 1100: Grimaldi  ENGL 2601: Topics: Sacred & Secular Poetry, Trapedo (II, intro)
<b>B 10:25-11:40</b>	<b>K 10:25-11:40</b>	<b>B 10:25-11:40</b>	<b>K 10:25-11:40</b>
ENGL 1200H: Trapedo  ENGL 1010: Snider  ENGL 2710: Introduction to Fiction, O'Malley (III Intro)	ENGL 1100: Grimaldi  ENGL 1100: Nachumi  ENGL 2920H: Topics: Women Coming of Age (III, Honors) Peters	ENGL 1200H: Trapedo  ENGL 1100 Snider  ENGL 2710: Introduction to Fiction, O'Malley (III Intro)	ENGL 1100: Grimaldi  ENGL 1100: Nachumi  ENGL 2920H: Topics: Women Coming of Age (III, Honors) Peters
<b>C 11:55-1:10</b>	<b>L 11:50-1:05</b>	<b>C 11:55-1:10</b>	<b>L 11:50-1:05</b>
ENGL 1100: Snider  ENGL 3400: Topics: Irish Renaissance, O'Malley (III Advanced)	ENGL 2834: Shakespeare: Tragedies & Romances, Fiehn (III Intro)  ENGL 1100 Grimaldi  ENGL 2000: Ways of Reading, Nachumi	ENGL 1100: Snider  ENGL 3400: Topics: Irish Renaissance, O'Malley (III Advanced)	ENGL 2834: Shakespeare: Tragedies and Romances, Fiehn (III Intro)  ENGL 1100 Grimaldi  ENGL 2000: Ways of Reading, Nachumi
<b>D 1:25-2:40, 1:40-2:55</b>	<b>M 1:35-2:50</b>	<b>D 1:25-2:40</b>	<b>M 1:35-2:50</b>
ENGL 1100: Snider  ENGL 2971: Literature and Social Change: Countercultures, Miller (II Intro)  ENGL 1728 Media Revolutions, Freedman (media X-list)	ENGL 1200H: Fiehn  ENGL 1100: Peters	ENGL 1100: Snider  ENGL 2971: Literature and Social Change: Countercultures, Miller (II Intro)  ENGL 1728 Media Revolutions, Freedman (media X-list)  <b>Club hour 2:40-3:30</b>	ENGL 1200H: Fiehn  ENGL 1100: Peters
<b>E 3:10-4:25</b>	<b>N 3:00-4:15</b>	<b>E 3:35-4:50</b>	<b>N 3:00-4:15</b>
ENGL 1200H: O'Malley  ENGL 1800: Intro to Creative Writing, Miller  ENGL 1600: Advertising Copywriting: Elective for Media (counts for Writing minor), Erik Mintz	ENGL 1100: Fiehn  ENGL 2901: Introduction to Women's Studies, Nachumi (III, Intro)  ENGL 1815: Writing Women's Lives, Peters (Intro, CW crosslist)	ENGL 1200H: O'Malley  ENGL 1800: Intro to Creative Writing, Miller  ENGL 1600: Advertising Copywriting: Elective for Media (counts for Writing minor), Erik Mintz	ENGL 1100: Fiehn  ENGL 2901: Introduction to Women's Studies, Nachumi (III, Intro)  ENGL 1815: Writing Women's Lives, Peters (Intro, CW crosslist)
<b>F: 4:40-5:55</b>	<b>P 4:40-5:55</b>	<b>F 5:00-6:15</b>	<b>P 4:40-5:55</b>
ENGL 1100: Miller	none	ENGL 1100: Miller	none
<b>6:00-8:30pm</b> ENGL 1722: Digital Journalism, Gewirtz.			