

COURSE DESCRIPTIONS ENGLISH DEPARTMENT: FALL 2020

(If you have any questions about how a course 'counts' in the major, please see your English Faculty Advisor; if you do not have an English Major Advisor, please contact Prof. Matt Miller matt.w.miller@gmail.com before Fall term. If you are a junior, please go to Advising for your JUNIOR CHECK before enrollment for Fall.

MEDIA AND CREATIVE WRITING COURSES

*Note: IF YOU GRADUATE IN JANUARY 2021: **Media Exit Project:** Enroll in English 4002 with the name of your Track Co-ordinator: Mintz for Adv, Brown for PR, and contact shires@yu.edu if graduating in January in Journalism. **CW Portfolio:** By our records, all students in CW track who are graduating in January 2021 will have completed it. If this is incorrect, contact Dr. Shires.*

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

Lynda Johnson

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

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

ENGL 1501 News Writing Mon. 6-8:30

Jason Gewirtz

Fundamentals of journalism, featuring news writing skills and reporting techniques. This course will teach the basics of news writing.

Required for J track; Elective for Media; counts towards Writing minor; Cross-list with CW

ENGL 1610 Advanced Advertising Copywriting Tues. 5:30-8:00

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 digital/new media ideas whipped into shape and building upon principles learned and discussed in ENGL1600. Creative case studies will be analyzed and discussed in both oral and written form with hopes that these

will inform students' ongoing work. *Note: For portfolio to be in presentation shape, student should be prepared to work on the "art" side of the ad as well, doing a semi-professional job in Photoshop (or some other graphics software), with her own hand-drawn artistic ability, or by enlisting the art talents of a fellow student.*

Required for the Advertising Track. New Prerequisites: 1100 or 1200H; ENGL 1600 Introduction to Advertising Copywriting or by permission of the Instructor. Cross list MAR 3324 (pre-Req for Syms is MAR 3323)

ENGL 1650 Public Relations
Wednesday 5-7:30

Deb Brown

Are you interested in the exciting and dynamic world of public relations? In this practical course, you will learn the basics of public relations and will be able to apply those skills to an internship or entry-level position upon graduation. This course is practical (no exams) and involves guest speakers, several papers and a final team project. For the final project, you and your team will develop and present a public relations plan for a real company or nonprofit organization. The company/nonprofit may even execute your ideas! Your final project will become a portfolio piece that you can use on interviews.

Required for PR Track, elective for other media studies tracks. Pre-requisite: English 1100 or 1200H. In Banner Deb Brown is listed as Deborah Schleuter.

ENGL 1727 Advertising Design
Monday 5:00-7:30

Michael Schleuter

What ads immediately get your attention and why? Do you ever wonder what goes into the design of an ad? In this class, students will learn the basics of advertising design, what is needed to become an advertising designer and how to create compelling ad campaigns that influence specific audiences to purchase a product, use a certain service, etc.

Students will learn how to create different types of ads including but not limited to magazine ads, newspapers, billboards, posters, direct mail, brochures and flyers as well as developing logos, websites, and more.

This is a hands-on class, and students will have a piece at the end of the semester that can be used in an internship or job interview.

NOTE: students will likely have to purchase software at student rate. It is unclear at this moment if room with laptops will be free; so students may also need to bring laptop.

Recommended for Advertising Track; Elective for other media studies tracks. Pre-requisite: English 1100 or 1200H. Elective for Syms Marketing. Capped at 15.

ENGL 1800: Introduction to Creative Writing
M/W 1:25-2:40

Prof. Matt Miller

This creative writing course will introduce students to two genres: poetry and short fiction. 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 (about 20 pages double-spaced), several poems, and written critiques of others' writings. In addition, you will be learning terms and concepts important to these genres, and you will respond to several outstanding examples of poetry and short stories 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. This is not an "anything goes" creative writing course; rather, it is a course focused on how specific forms of writing can enhance and advance your creative potential. 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. Expect to write a lot and hear a lot back about your work.

IMPORTANT NOTE: This course *does not* fill the Interpreting Literature and the Arts, General Education requirement. It will count towards the Writing Minor. Required for Creative Writing track. Pre-requisite: English 1100 or 1200H.

ENGL 1815 Writing Women's Lives
T/Th 12-1:15

Prof. Ann Peters

In this course, we'll study examples of women writing about their lives and practice writing our own autobiographical narrative. We'll be asking a number of questions in the course. What happens when we take the seemingly shapeless events of our lives and try to construct them into a story? Can a personal story really be just about "me?" Is an autobiography ever really true? What part does fiction play in the writing of a life story, and what part does autobiography play in some writers' fiction? What makes women's memoir different in terms of subject or style? Is there a difference? What are some of the forms a memoir can take?

Some of the time we'll be reading, examining the characteristics of the memoir genre and considering the way 20th and 21st Century women writers explore and represent selfhood. But we'll also be doing lots of writing about our own lives. To get into the practice of writing personal essays, we'll keep a daily writing notebook, write three "mimic" exercises, modelling the writing of some of the masters of the form, and write three writing responses to prompts. At the end of the semester, you'll write a long final memoir piece in two drafts. Over the course of the semester, we'll share our work with our peers and offer feedback on the work of others. There is no midterm or final exam but there will be weekly quizzes to make sure you are keeping up with the reading.

Readings will include examples of autobiographical writing by Mary McCarthy, Maxine Hong Kingston, Maggie Nelson, Virginia Woolf, Joan Didion, Adrienne Rich, Zadie Smith, Patricia Hampl, Annie Dillard, and others. We will also read excerpts from Mary Karr's *The Art of Memoir*.

IMPORTANT NOTE: This course *does not* fill the Interpreting Literature and the Arts, General Education requirement. It is a Creative Writing class. It will count towards the Writing Minor. Strongly recommended for CW track. Pre-requisite: English 1100 or 1200H.

ENGL 2000 Ways of Reading
M/W 3:10-4:25

Prof. Matt Miller

Who decides what texts mean? Why are some interpretations better than others? Does the author's intention matter? How does language generate meaning? In this foundational course, we will study a variety of texts, including some classic literature, as we consider major debates about meaning and interpretive practices that have emerged throughout the last hundred years.

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, have a sense of why these approaches matter in apprehending all different kinds of texts, and be able to manifest their ability to read texts in different ways through verbal and written modes of communication.

You may find that the issues and readings difficult at first. But the course is also enjoyable and will help you gain the skills you'll need to read and write critically about all kinds of texts, not just literary ones. We will read poems and fiction, but we will also be interpreting films, essays, photographs, and other kinds of "texts" you encounter every day (and yes, a photograph can be read as a text—we'll learn how and why). Different sections of the course take up major issues of concern in literary and cultural studies, issues like authorship, language, reading, subjectivity, ideology, aesthetics, and history.

Required for English majors and minors. Students are encouraged to take it early in their time at SCW. It is offered every term. This is an introductory-level course in English designed to pose questions: Why read? Why write? It fulfills a requirement in the SCW core curriculum: "Interpreting Literature and the Arts." Pre-Requisite: English 1100 or 1200H. This course is capped at 18-20.

II (Survey) Courses

ENGL 2005 Survey of British Literature III II C Intro. Prof. Seamus O'Malley M/W 1:25-2:40

This is a survey course of British Literature, beginning around 1870 and culminating in recent years. We will sample of variety of genres, including poems, short stories, novels, plays, and literary criticism. The course will be divided into three units: Late Victorian (1870-1900); modernism (1900-1945); and postmodern/contemporary (1945-present). Classes will be mostly discussion-based, and students will be required to write three short essays, one for each unit of the course. There will also be a final exam. Authors may include Matthew Arnold, Oscar Wilde, Olive Schreiner, Henry James, Joseph Conrad, James Joyce, Virginia Woolf, W.B. Yeats, T.S. Eliot, Katherine Mansfield, Brian Friel, V.S. Naipaul, Derek Walcott, and Doris Lessing.

This is a survey course. It is a "Traditions" course in English designed to pose questions about how texts, interpretive communities and reading practices generate histories. It is an Introductory course. It fulfills a Survey II C requirement for the English major. It can fulfill a requirement "Interpreting Literature and the Arts." Pre-requisite: English 1100 or 1200H.

ENGL 2510 American Literature and Culture II C Intro. Prof. Ann Peters T/TH 10:30-11:45

In this course, we'll explore literature in connection to cultural and historical changes in industry, race, domesticity, and class in the United States occurring over a period of sixty years (1860-1920). The objective of this course is to introduce you to the practice of reading literary texts in the context of history and culture and to practice interpreting a text closely and in conjunction with secondary material. Each of the five units of the course will center on one longer primary text alongside shorter fiction, critical essays, and cultural documents that expand (or focus) our reading of this primary text. For example, you might study photographs, newspaper articles, or etiquette manuals that help you to better understand the primary work.

The five units are as follows:

- 1) The Plantation: Master, Mistress, Slave (Harriet Jacob's slave narrative, *Incidents in the Life of a Slave Girl*)
- 2) American Business and American Houses: Class Mobility and the Realistic Novel (W.D. Howell's novel, *The Rise of Silas Lapham*)
- 3) The Tenement: Reading the Lower East Side (Abraham Cahan's *Yekl* and *The Imported Bridegroom*)
- 4) The Prairie and the Myth of the Frontier (Willa Cather's *O Pioneers*)
- 5) Harlem: Race, Passing and the Modern Woman (Nella Larson's *Passing*)

Requirements for this course include: three short reading response letters (about two pages each), one paper (about five pages), and one longer paper, The Immigration Project, which includes a response to a visit to the Tenement Museum on the Lower East Side as well as a personal essay about an American immigrant from your own family. There is no midterm, but there will be a final exam as well as periodic quizzes to make sure you are keeping up with the reading.

This is a survey course. It is a “Traditions” course in English designed to pose questions about how texts, interpretive communities and reading practices generate histories. It is an Introductory course. It fulfills a Survey II C requirement for the English major. It can fulfill a requirement "Interpreting Literature and the Arts." Pre-requisite: English 1100 or 1200H.

ENGL 2601 Tpcs: Romantic and Gothic Visions
M/W 11:55-1:10

Prof. Linda Shires

Romanticism, a pivotal movement in cultural history, inaugurates a new way of looking at the world. Celebrating imagination, nature, a childlike innocence, and the sublime, Romanticism also embeds a dark vision: Gothic. While Romanticism offers beauty and moments of vision, Gothic features mysteries, obsessions, crime, and horror. What do these seeming opposites have to do with each other? How do they affect a reader? After reviewing historical and social contexts, including Romanticism’s concern for the oppressed, we’ll carefully study selections by poets such as William Wordsworth, Samuel Taylor Coleridge, and John Keats. The course moves historically to explore how later writers blend realism, romanticism, and the gothic. We’ll ask in what ways and why Emily Brontë, Robert Browning, Alfred Tennyson, Wilkie Collins, and others differently rethink selfhood and consciousness, while they brilliantly prefigure what Thomas Hardy called “the ache of modernism.” 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. Keats suggested that beauty and the arts help us navigate the hardest times. So, we will close with a recent, female-authored post-apocalyptic novel about a Shakespeare troupe roaming the Great Lakes region, keeping art alive after a pandemic destroys much of civilization. Required: discussion posts, midterm, team presentation, 7-8 pp final comparative argument essay replacing final exam.

This is a survey course. It is a “Traditions” course in English designed to pose questions about how texts, interpretive communities and reading practices generate histories. It is an Introductory course. It fulfills a Survey II B requirement for the English major. It can fulfill a requirement "Interpreting Literature and the Arts." Pre-requisite: English 1100 or 1200H.

III (Topics) Courses

ENGL 2795: Magic Realism & Literature of the Uncanny III C Intro

M/W 4:40-5:55

Prof. Matt Miller

“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.”

--Gabriel García Márquez, *A Hundred Years of Solitude*

“A book must be the axe for the frozen sea inside us.”

--Franz Kafka

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

English 2921H Topics: Austen in her Time III C Intro

Prof. Nora Nachumi

T/Th 3:15-4:30

Jane Austen’s novels have been called “timeless” in the sense that they still appeal to readers today. In this course we examine the assertion by considering the novels as products of their time. In addition to Austen’s six major novels, we will read biographical material, selections of Austen’s juvenilia and work by Austen’s contemporaries, social history, and current literary criticism in order to educate ourselves about the contexts that helped shape the novels, and to learn about the issues which the novels engage. If time allows, we may also read and/or view some current adaptations of the novels in order to further examine the “timeless” nature of Austen's appeal. Requirements: quizzes, 2 short essays (2-3 pages) and a research paper (7-10 pages).

This is a “Forms, Identities, Reading Practices” HONORS course in English, designed to pose questions about who writes and reads for whom, in what ways, and why does it matter? It fulfills a III C Intro. requirement for the English Major. It fulfills Interpreting

Literature and the Arts. Pre-requisite: English 1100 or 1200H and Honors Program or 3.5 GPA

**ENGL 2924 Topics: Mystery & Detective Fiction III C Intro. Prof. Nora Nachumi
T/Th 1:45-3:00**

Life and death, good and evil, right and wrong, logic and imagination, fiction and fact, villain and victim – these are some of the age-old oppositions that are embodied, complicated, and commented upon in novels about crimes and their detection. Emerging in the nineteenth century, detective fiction tests our cognitive powers (can we solve the crime?) and our ideas about right and wrong. As we proceed, we will consider conventions of the detective genre as it developed in Britain and the United States from the nineteenth through the twenty-first centuries. Along the way we will consider how the genre adapts to and reflects upon contemporary concerns. Writers may include: Edgar Allen Poe, Wilkie Collins, Sir Arthur Conan Doyle, Agatha Christie, Dorothy Sayers, Dashiell Hammett, Raymond Chandler, Walter Mosley, Gillian Flynn, Paula Hawkins. Requirements: two papers, a presentation 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 C Intro. requirement for the English Major. It fulfills Interpreting Literature and the Arts. Pre-requisite: English 1100 or 1200H.

**ENGL 2936 Monstrous Imaginations: Then and Now III C Intro. Prof. Linda Shires
M/W 10:25-11:40**

Monsters of various sorts have occupied an important place in the literary imagination for centuries, and continue to do so today. Yet why keep telling monster stories? Do they just provide a great adrenaline rush, let us imagine a year-round Halloween party, remind us of how we alienate outcasts, or what? How does the monster simultaneously embody difference, resist assimilation into "normal" society, and challenge or critique our cultural norms? In what ways is the monstrous related to magic or sorcery? human mental illness? In this course, we will trace different forms that the “monstrous” takes across historical periods—especially ghosts, ogres, vampires, goblins, werewolves, and monstrous humans—and note how these forms raise or imply different questions about the threat of the unknown or unfamiliar. Course topics include the boundary between human and animal, the role of reason and the spiritual, fantasy and realism, doubles, and relationship between past and present. Authors under consideration include: Mary Shelley, George MacDonald, George Eliot, Christina Rossetti, Bram Stoker, H.G. Wells, Oscar Wilde, Robert Louis Stevenson, Joan Aiken, JK Rowling, Neil Gaiman. The class will also investigate essays on our texts from within literary theories of Feminism, Post-Colonialism, Animal Studies, and Biopolitics. Requirements: four of six discussion posts, a midterm exam, one short essay, one long compare/contrast argument essay, a group presentation.

This is a “Forms, Identities, Reading Practices” course in English, designed to pose questions about who writes and reads for whom, in what ways, and why does it matter? It

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

III ADVANCED COURSE

(pre-req is an Intro Literature Course or flat A in 1200H or 1100 shown on transcript to professor)

**ENGL 3600 Brave New World: Global Literature III C Adv Prof. Seamus O'Malley
M/W 3:10-4:25/3:35-4:50**

When most Americans think of the Caribbean, they envision a tropical paradise fit for beach vacations and luxury cruises. Such brief glimpses miss both the richness and travails of island life. This course will examine twentieth-century literature from across the Caribbean, including narratives of immigration to the UK and US. Many Caribbean writers grapple with the dual legacy of European imperialism to the area: the extinction of the Carib natives and the importation of African slaves to provide labor for the new colonies. The modern Caribbean is thus an area on the globe most visibly transformed by modern history, and in fact in the Caribbean we can witness a place that has had to remake itself entirely after the rise and fall of empires. The results, as we can see in these novels, have been both tragic and culturally productive, as writers represent both the oppressive legacy of the past, as well as the vibrancy of diverse island life in the present. Writers might include Jamaica Kincaid, V.S. Naipaul, Edwidge Danticat, Derek Walcott, Junot Diaz, and Andrea Levy. Grading will be based on two essays, the second of which incorporates research, as well as shorter writing exercises 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 C ADVANCED requirement for the English Major. It does fulfill "Interpreting Literature and the Arts." Pre-requisites: an introductory-level literature course or a straight “A” in ENGL 1100 or 1200H on transcript that you show to the instructor.