

## ***COURSE DESCRIPTIONS ENGLISH DEPARTMENT: FALL 2023***

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:** If using the OLD requirements (only available for students who declared their major prior to Fall 2021 semester), enroll in English 4002 with the name of your Track Coordinator (Mintz or Gewirtz) and contact that person to get the directions and deadlines. 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 1501 News Writing**  
**6:00PM-8:30PM F Slot**  
**Jason Gewirtz**

In this intensive, weekly course students will learn the basics of news-writing, reporting and producing for broadcast and digital news outlets. You will be expected to learn as a student but to think and work like a journalist. The course will take the student from the ground-floor of learning about the impact and power of electronic journalism on our communities, country and the world, to the point where you will go through all of the steps and challenges necessary to produce your own stories. Students will experience what it’s like to make fast decisions and meet tight deadlines, while learning how to quickly gather information and write breaking news stories in real time.

Required for Journalism track; Elective for other Media tracks and for Creative Writing; counts towards Writing minor. Pre-requisite: English 1100 or 1200H or FYWR 1020.

**ENGL 1727 Digital Photography II – Sequence and Book Design (cross-listed with Studio Art)****3:35PM-6:05PM F Slot****Marisa Sottos**

This course explores building stories with photography and creating physical books and zines to house those narratives. Students will use digital photography skills learned in Digital Photo I to create concept-driven series of images that communicate with one another. Students will create and explore digital self-publishing, hand-binding books, and zine making. Students will learn advanced techniques in Adobe Lightroom to create print-on-demand books as well as techniques in Adobe InDesign to customize their own publications.

Media elective, requires Digital Photography I OR students can secure approval to join course from instructor; same as Studio Art 3965 Course teaches students to create books that combine text and photography, so the course may be of special interest to creative writers who wish to create books of their own work.

**ENGL 1728 Media Revolutions (cross-listed with History)****M/W 1:25PM-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 papyri 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****11:50AM-1:05PM L Slot****Ann Peters**

This course is an introductory course in creative writing. By the end of the semester, you will gain a better sense of the unique qualities of three genres (poetry, fiction, and creative nonfiction). The course will also help you talk more confidently and constructively about your own and others’ writing and develop a regular writing practice. You will keep a daily writing journal, respond to regular writing prompts, participate in peer workshops, and meet regularly with the professor. Over the course of the semester, you will write one finished personal essay, at least one polished and revised poem, and one finished short story.

This course is required for CW majors and counts towards the Writing Minor but is open to others. Note that English 1800 does not count for the literature and the arts requirement. Pre-req: ENGL 1100 or 1200H

## LITERATURE COURSES

**ENGL 2000 Ways of Reading**  
**M/W 1:25PM-2:40PM D Slot**  
**Seamus O'Malley**

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, as we consider the major debates about meaning and interpretation that have emerged throughout the 20th and 21st centuries. This course is more about how we read than what we read. The goal is to show how meaning is created through critical reading and to help you learn to read and interpret works contextually and closely.

To this end, our course has several objectives: students should leave this course with a clear sense of the variety of theoretical approaches available to them as readers of texts; have a sense of why these approaches matter 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.

We will read poems, novels, short stories and plays. Each section of the course takes up major issues of concern in literary and cultural studies, issues like authorship, language, reading, subjectivity, ideology, aesthetics, and history. The requirements are three essays, short responses, and a final exam. Class participation will be a large percentage of the final grade.

Required for English majors and minors (but not 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. This course is capped at 18.

### LITERATURE COURSES: Category II (Survey) Courses

**ENGL 2004 Survey of British Literature II**  
**T/Th 10:25AM-11:40AM K Slot**  
**Nora Nachumi**

This course introduces you to some of the most influential writing in Western literature. Over the course of the semester we will study British poetry and fiction written from 1660–1860 in the retrospectively tagged literary ages: Restoration, Eighteenth Century, Romantic, and Victorian. Although this course is a survey stressing the development and changes of literary topics, forms, and genres, we will also study historical and philosophical influences to which literature responded. This 200-year span was an age of revolutions—not only in terms of wars fought on the ground—but in ideas and actions at home and abroad. Our reading will trace revolutions in thought pertaining to questions about humanity's place in the universe, human nature, and gender. What is our relationship to the universe? How do we depict it? How do contemporary ideas and debates about human nature, in general, and male and female nature, in particular, shape representations of people in relation to the universe, to their communities, and to each other? Writers will include John Milton, Jonathan Swift, William Wordsworth, Mary Shelley, and Christina Rossetti.

Interpreting Literature and the Arts, IIB Intro; Pre-req: ENGL 1100 or ENGL 1200H.

**ENGL 2007 Survey of American Literature II, category II****M/W 4:40PM-5:55PM F slot****Matthew Miller**

This course in American Literature opens upon a world radically different from our own: no gasoline engines, telephones, air conditioning, film, radio (the word “broadcast” referred to a method of sowing seeds), no refrigerators, toilet paper, matches, light bulbs, or blue jeans. The Civil War, recently concluded, had left America morally and physically exhausted. Slaves had been freed, but much of the South was in ruins. It was a time of immense industrialization, immense change, and these changes would only accelerate in the decades ahead, as radios, television, and finally computers revolutionized how we apprehend ourselves and our world. Machine guns would be invented, then airborne bombers (first in the form of dirigibles), and then the atomic bomb. It took an art as vibrant and dynamic as American literature to keep up, and keep up it did, as writers explored ever-evolving ways of expressing their world in language. To do justice to a span of creative production this rich and varied is indeed daunting. We will try our best, as we read some of the most important authors of the last century and a half, including Walt Whitman, Emily Dickinson, Mark Twain, Willa Cather, James Baldwin, Don DeLillo, and John Ashbery, to name only a few. Through intense, athletic reading, lively and focused conversation, and our own reflective writing, students will come away with more sophisticated and enlivening understandings of American literary classics, as we relate these writings both to history and our own present lives.

Interpreting Literature and the Arts, IIC Intro; Pre-req: ENGL 1100 or ENGL 1200H.

**LITERATURE COURSES: Category III (Topics) Courses****ENGL 2880 Parents and Children: Reading and Writing about the Family****3:00PM-4:15PM N Slot****Ann Peters**

In this course, we’ll study literature that explores how identity is shaped by family – parents, grandparents, distant ancestors, foster families. The course is designed as both a literature and a creative writing course. In the first half of the semester, you’ll practice skills of literary criticism, analyzing short stories, autobiographical essays, and memoirs. In the second half of the semester, you’ll draw on what you’ve read to try your hand at writing your own family narrative. Our goal in the course is to engage in a kind of conversation with these texts, using them to find a way to tell our own family stories.

Readings include: Virginia Woolf’s *To the Lighthouse*; a novella by the Irish writer Claire Keegan, “Foster”; two short memoirs by the Nobel Prize winning writer Annie Ernaux (one about her father, the other about her mother); short stories by Elizabeth Bowen, William Faulkner, Natalia Ginzburg, Lorrie Moore, E.B. White and Tobias Wolff; and excerpts of autobiographies by Vivian Gornick, Maxine Hong Kingston, Linn Ullman, and Amos Oz.

Over the course of the semester, you’ll write three short reading response letters (2-3 pages), three short creative writing exercises (2-3 pages), one longer thesis-driven literary argument paper (5-7 pages) and a final personal essay (5-7 pages). There will be no midterm or final, but there will be periodic pop quizzes to make sure you are keeping up with the reading and understanding it.

Interpreting Literature and the Arts, IIC Intro; Counts for Creative Writing Track (crosslisted); Counts for Writing Minor; Pre-req: ENGL 1100 or 1200H.

**ENGL 2922 Shakespeare and the Bible**  
**T/Th 10:25AM-11:40AM K Slot**  
**Shaina Trapedo**

Shakespeare's deep familiarity with the bible is apparent in over one-thousand references throughout the plays that made him one of the most popular writers of the Elizabethan stage. And while his impact on the development of the Western literary tradition is undoubted, scholars continue to ask *why* the bard saturated his dramatic scripts with scripture. Sixteenth-century London was fascinated with reading and interpreting the bible, and the emerging entertainment industry often competed with public sermons for audiences. Recognizing that the post-Reformation patrons of London's public theaters also occupied parish pews, we will examine a selection of plays that adopt/adapt biblical verses and narratives to understand how they activated the collective consciousness of their audience and amplified the work's artistic objectives. While biblical allusions are present in all of Shakespeare's works, we'll narrow our focus to *Hamlet*, *Merchant of Venice*, *Henry V*, *Measure for Measure*, *King Lear*, *The Tempest*, and select poems. Situating the plays in their early modern context, students will gain a deeper understanding of literary history, Shakespeare's craft, and to what extent his timeless texts are the product of the biblical reading practices of his day. 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.

Interpreting Literature and the Arts, IIC Intro; Pre-req: ENGL 1100 or ENGL 1200H.

**ENGL 2924H Myth and Magic in American Literature (Honors)**  
**M/W 3:10PM-4:25PM/3:35PM-4:50PM E Slot**  
**Matthew Miller**

This honors course explores the liminal spaces between the accepted world of our ordinary lives and alternative realities: the world of gods and monsters, spirits and ghosts, magical occurrences, supernatural intuitions, and mystical dangers. It proposes there is much to be learned from work where rational explanations break down and other orders of reality reflect the everyday world in fresh and provocative ways. The machinations of Grendel, the monster of *Beowulf*, may teach us about the monstrous impulses inside us—what it means to be an outsider or to feel as natural what others consider taboo. A Native American Chippewa woman can transform into an avatar for ancient traditions assaulted by the modern world, and an African American boy grows up and learns to fly. The course will proceed chronologically, beginning with America's first major literary figure, Washington Irving. It will cover the stories just described—*Mark Twain's A Connecticut Yankee in King Arthur's Court*, John Gardner's *Grendel*, and Toni Morrison's *Song of Solomon*—as well as others by authors including Edgar Allan Poe, Isaac Bashevis Singer, and F. Scott Fitzgerald, who all composed short stories rooted in myth or magic, as well as the poets Anne Sexton and Joy Harjo, among others. The course focuses on topics including American folklore and tales of dread, playing with time (time travel and time folding), fairy tales and monsters, and Native American magic.

HONORS: Interpreting Literature & the Arts: IIC Intro; Pre-req: ENGL 1100 or ENGL 1200H; Counts Toward American Studies Minor; HONORS or 3.5 OR above GPA.

**ENGL 2925 Topics: Literature and Identity**  
**M/W 10:25AM-11:50AM B Slot**  
**Seamus O'Malley**

How do you identify? How do others identify you? How do you identify others? These questions feel urgent in our politicized climate, yet have been asked for thousands of years. We currently think of identity through the concepts of race, ethnicity, gender, sexuality, religion, etc., but there are other forms of identity that we are only aware of in retrospect, if ever at all.

This course explores how writers have discussed, dramatized, critiqued and represented the concept of identity. We'll pose some questions of our own: What are the historical, cultural, and philosophical foundations of various identities? How does narration relate to identity—and can identity even exist without narration and representation? And why do we fight about it so intensely?

The syllabus will sample from a broad range of literary eras and traditions. We will read mainly novels, but also essays and poetry. Writers may include Jeanette Winterson, James Baldwin, Kwame Anthony Appiah, Brit Bennett, Virginia Woolf, and Emily Dickinson. Course requirements will include reading responses, two formal essays, and a final exam.

Interpreting Literature and the Arts, IIIC Intro; Pre-req: ENGL 1100 or ENGL 1200H.

**ENGL 2936 Monstrous Imaginations**  
**T/Th 1:35PM-2:50PM M Slot**  
**Nora Nachumi**

Monsters have engrossed the literary imagination for centuries and still capture readers and viewers. A bit like the Geico lizard or the Energizer bunny, they just keep reappearing. Moreover, we can't seem to let them go. We even have vampire apps and werewolf games. Why? In this class we will examine cultural constructions of monstrosity at different historical moments. We'll investigate types of the "monstrous" —especially ghosts, devils, ogres, goblins, vampires, and werewolves. We'll ask how such creatures pose questions about the threat of the unfamiliar, in what ways they and their shadows redirect storytelling, and why such tales simultaneously jolt us and yet remain addictive. Course topics include: relationships between humans and animals, reason and madness, evil and ethics, and much more.

Readings include: old and new, men's and women's, versions of the fairy tale "Little Red Riding Hood," "Young Goodman Brown" (Nathaniel Hawthorne), *Frankenstein* (Mary Shelley), "Goblin Market" (a poem by Christina Rossetti), *Dr. Jekyll and Mr. Hyde* (a novella by Robert Louis Stevenson), and *Twilight* (Stephanie Meyer). We will also watch a film or two. Short critical readings on monstrosity from a psychoanalytic, sociological, feminist, and historical perspective will be supplied.

In addition to participation in class discussion, course requirements include reading responses, the leading of class discussion once, midterm exam, and a paper.

Interpreting Literature and the Arts, IIIC Intro; Pre-req: ENGL 1100 or ENGL 1200H.

## ADVANCED LITERATURE COURSE: Category III (Topics)

**ENGL 3792 American Autobiography**

**T/Th 1:35PM-2:50PM M Slot**

**Ann Peters**

What makes a work autobiographical? Why do people feel the need to tell their stories, and why do people want to read them? What happens when we take the seemingly shapeless events of our lives and try to organize them into a coherent form? 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 autobiographies take? Do American autobiographies share certain characteristics?

These are just some of the questions we will be asking in this course. An introduction to the genre of autobiography, specifically in America, the course will introduce you to important autobiographical forms written since the formation of the nation –Captive Narratives, Slave Narratives, Bootstraps Narratives, Immigrants' Accounts, and others. You'll read autobiographical poetry by Anne Bradstreet, Walt Whitman, Robert Lowell, Sylvia Plath, and Natasha Tretheway, and excerpts of autobiographies by Mary Antin, James Baldwin, Frederick Douglass, Benjamin Franklin, Harriet Jacobs, Maxine Hong Kingston, Mary Rowlandson, Zitkala-Sa, and Henry David Thoreau. Near the end of the semester, you'll read Gertrude Stein's *The Autobiography of Alice B. Toklas*, an experiment in the autobiographical form, and a recently published memoir, *Acceptance* by Emi Nietfeld.

Requirements for the course include: four short informal reading response letters (1-2 pages), one analysis paper (5-7 pages), one research paper (7-10 pages), a final exam, and periodic quizzes to keep you on top of the reading. There will not be a midterm. Your participation in class discussions matters, and it will count for 10% of your grade.

Interpreting Literature and the Arts: IIIB ADV; Pre-req: ENGL 1100 or ENGL 1200H; Students must have an "A" grade in ENGL1100/1200H or have taken at least one introductory level lit beyond ENGL 1100/1200H.

## COURSE SCHEDULE

### FALL 2023

<b>Monday</b>	<b>Tues</b>	<b>Wed</b>	<b>Thurs</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 TBA	ENGL 1100 Grimaldi	ENGL 1100 TBA	ENGL 1100 Grimaldi
<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 1010 Trapedo  ENGL 1100 TBA  ENGL 2925: Topics: Literature and Identity, O'Malley	ENGL 1100 Grimaldi  ENGL 2004: Survey of British Literature II, Nachumi  ENGL 2922: Topics: Shakespeare & the Bible, Trapedo	ENGL 1010 Trapedo  ENGL 1100 TBA  ENGL 2925: Topics: Literature and Identity, O'Malley	ENGL 1100 Grimaldi  ENGL 2004: Survey of British Literature II, Nachumi  ENGL 2922: Topics: Shakespeare & the Bible, Trapedo
<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: TBA  ENGL 1200H: Trapedo	ENGL 1100 Grimaldi  ENGL 1800 Intro to Creative Writing, Peters CW	ENGL 1100: TBA  ENGL 1200H: Trapedo	ENGL 1100 Grimaldi  ENGL 1800 Intro to Creative Writing, Peters CW
<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, Miller  ENGL 2000: Ways of Reading, O'Malley  ENGL 1728 Media Revolutions, Freedman (media X-list)	ENGL 1200H, Wachtell  ENGL 3792, American Autobiography (Advanced), Peters  ENGL 2936 Monstrous Imaginations, III C Intro, Nachumi	ENGL 1100, Miller  ENGL 2000: Ways of Reading, O'Malley  ENGL 1728 Media Revolutions, Freedman (media X-list)  <b>Club hour 2:40-3:30</b>	ENGL 1200H, Wachtell  ENGL 3792, American Autobiography (Advanced), Peters  ENGL 2936 Monstrous Imaginations, III C Intro, Nachumi
<b>E 3:10-4:25</b>	<b>N 3:00-4:15</b>	<b>E 3:10-4:25;3:35-4:50</b>	<b>N 3:00-4:15</b>
ENGL 1100: O'Malley  ENGL 2924H: Topics: Myth & Magic in American Literature (honors), Miller	ENGL 1100: TBA  ENGL 1200H Nachumi  ENGL 2880: Parents and Children: Reading and Writing about the Family, Peters, III C Intro; counts for Creative Writing	ENGL 1100: O'Malley  ENGL 2924H: Topics: Myth & Magic in American Literature (honors), Miller	ENGL 1100: TBA  ENGL 1200H Nachumi  ENGL 2880: Parents and Children: Reading and Writing about the Family, Peters, III C Intro; counts for Creative Writing
<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 2007: American Literature II, Miller  ENGL 1501: News Writing, Gewirtz. 6:00-8:30pm	none	ENGL 2007: American Literature II, Miller  ENGL 1727: Digital Photography II – Sequence and Book Design, Sottos. 3:35-6:05pm <sup>i</sup>	none

<sup>i</sup> Media elective, requires Digital Photography I OR students can secure approval to join course from instructor. Course teaches students to create books that combine text and photography, so the course may be of special interest to creative writers who wish to create books of their own work.