

YC Department of English Fall 2019 Course Offerings

If you're wondering which Fall 2019 English courses are right for you or have questions about the English major or minor or the Writing minor, contact the Chair of the English Department, Dr. Lauren Fitzgerald fitzger@yu.edu. For information about the Media Studies Minor contact Dr. Rachel Mesch mesch@yu.edu. They would be happy to speak with you.

ENG 4001 Senior Colloquium **Sec 261 W 6:00 - 8:30** **Professor Rachel Mesch**

The revised Colloquium will be a 3-credit course for both Literary Studies and Creative Writing students, taking place in online and face-to-face sessions in a single semester. Each of the sessions will focus on a work of literature and at least one modern refashion-

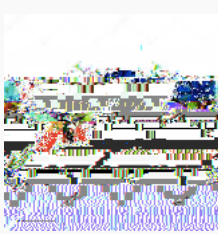
CREATIVE WRITING

Count towards the English Major Creative Writing concentration and the Creative Writing minor. English majors in the Literary Studies concentration may take as many as two, and English minors may count one. Pre-requisite: FYWR 1020/H

ENG 1721 Introduction to Creative Writing

Sec 241 M/W 4:30 - 5:45

Professor Brian Trimboli



This course is for writers from all backgrounds and all skill levels. The course will encourage writers to sharpen their communication skills through exploration of the three major genres within creative writing. We will read, and write, fiction, poetry, and creative nonfiction, in order to better understand reader-based writing through precision and voice. Writers in this course will start with the basic elements of short fiction and work their way towards producing short non-fiction, as well as poetry. In addition, we will be reading authors such as Italo Calvino, Barry Yourgrau, Margaret Atwood, Haruki Murakami, Louise Glück, and Yusef Komunyakaa, in order to better understand the genres' trajectories and contemporary standing. This course will provide the space to develop your own writerly voice, as well as how you might explore that voice within different mediums, and might be especially interesting for those studying Philosophy, as well as English or Writing Studies

ENG 1724 Writing Creative Non-Fiction

Sec 461 W 6:45 – 9:15

Professor Liesl Schwabe

In this advanced creative writing workshop, we will be reading and writing from life, considering the introspection, innovation, and honesty required of effective non-fiction writers. Engaging with lived experience through written stories can deepen our understanding of history, connect us with fellow humans around the world, and foster self-reflection. Though we will not be exclusively

writing memoir, students will be encouraged to pull from their own experience and to establish the circumstances of their own perspectives – to learn from their own writing and to allow outside readers to do the same. The first half of the semester will focus primarily on reading, as students gain both familiarity and fluency with different forms and possibilities of the genre. Initially, students will also be responsible for brief, exploratory writing assignments to try their hand at these same styles and to develop basic skills of narration and description. The second half of the semester will focus on the development and revision of student work in a supportive and inclusive workshop setting. Successful completion of the course will require curiosity, the willingness to read and write consistently, the thoughtfulness to respond to your classmates' work, and the determination to revise toward a polish, final project. Other than First Year Writing, no previous creative writing experience is required. Readings will include, but are not limited to, works by James Baldwin, Joan Didion, David Foster Wallace, Roxanne Gay, Amit Chaudhuri, Jhumpa Lahiri, Hilton Als, and Phillip Lopate.

LITERATURE & FILM

Count towards the Literary Studies and Creative Writing concentrations in the English major and towards the English minor. Pre-requisite: FYWR 1020/H

ENG 2805 Science Fiction (W-I)

Sec 331 T/R 3:00-4:15

Professor Elizabeth Stewart



Science fiction feeds intellectual, spiritual, and emotional intensities relating to time, space, the nature and fate of the universe and human life itself. For decades, if not centuries, the genre has channeled our most powerful desires and fears, enabled us to think big about the nature of life and death, cosmic selfhood and absolute novelty and difference (“There is

ty without knowing it.” We will approach these concerns through secondary readings intended for a broad student audience. No experience with Milton or early modern literature is expected, and introductory tutorials will cover matters such as poetic form and meaning. This course will be taught collaboratively, under the auspices of both the English department and the Straus Center for Torah and Western Thought, with occasional guest lectures by affiliated humanities faculty. Requirements include short critical essays, regular postings to an online discussion forum, a collaborative final project or presentation of some kind, and at least one class trip to a New York City museum or archive to examine early editions of Milton’s work.

ross-listed with Straus Center.

Counts as the required pre-1700 course and a 3000-level course for english majors in both concentrations.

CORES

English majors in both concentrations and English minors may count two such courses towards their requirements while also fulfilling Core requirements.

ENG 1001 Books on Books, Films on Films

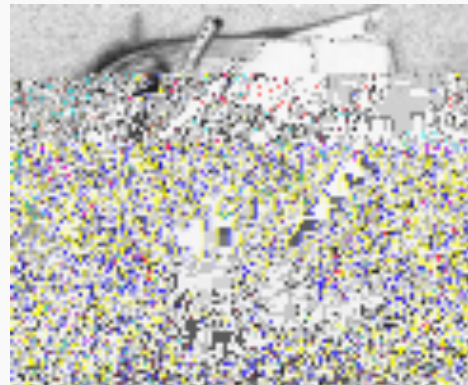
Section 311 TR 1:30 – 2:45

Section 331 TR 3:00 – 4:15

Professor Paula Geyh

What do literature and film tell us about themselves and each other? What are the elemental forms and structures of literary and filmic narrative? What approaches might one use for the analysis of literature and film? How is reading a novel or short story different from “reading” a film? What happens when a story passes from one medium to another? By addressing these questions, this course will help students to develop a deeper understanding of how narrative literature and film work and how they’re related (or aren’t).

The course will begin by considering the relationship



between truth and fiction, and some ideas about what “art” is and does. We’ll examine the roles of readers, film viewers, authors, directors, and critics. We’ll explore the forms and structures of literary and cinematic storytelling, and how these elements come together to produce meaning. Finally, we’ll briefly survey various approaches used by scholars and critics to analyze literature and film.

Course texts will include Calvino, *If on a Winter’s Night a Traveler*, and Zusak, *The Book Thief*. Films will include *The Wizard of Oz*, *Sherlock Jr.*, *The Purple Rose of Cairo*, *Stranger than Fiction*, *Singin’ in the Rain*, and *Cinema Paradiso*. Critical texts will include Plato, Books VII and X of *The Republic*; Wilde, “The Decay of Lying”; Wellek & Warren, “The Nature and Modes of Narrative Fiction”; Lynn, *Texts and Contexts*; Rushdie, *The Wizard of Oz*; and Spadoni, *A Pocket Guide to Analyzing Film*.

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employing methods, questions, and theoretical propositions from different academic disciplines in the humanities. Requirements include short critical essays, response papers, regular postings to an online discussion forum, and a final exam.

Fulfills the CUOT requirement.

ENG 1005H Parisian Views
Sec 621 F 10:00-12:00
Professor Rachel Mesch

This course explores the ways that nineteenth-century Paris inspired artistic creation through its cultivation of a

ENG 1009 France and Its Others
Sec 231 M/W 3:00 - 4:15
Professor Rachel Mesch

While the notion of a cultural “melting pot” is central to American society, French society has been structured around a distinctly French notion of universalism: the idea that there are core universal values that must supersede those of any minority subculture. Thus, although Americans regularly embrace multiple identifications--as African-Americans, or Jewish Americans, for example--in France that double alliance is

Bertha Pappenheim. Max Nordau. Ernst Mach. Leon Trotsky. Gustav Klimt. Otto Wagner. Friedrich Nietzsche.

Travelling back in time, and finding one's self at a place like Vienna's Café Central or Prague's Café Slavia around the turn of the 20th century (the fin de siècle), there was a good chance that one of the conversations casually overheard as one enjoyed a cup of espresso or a Sachertorte would be between one, two, or more of these remarkable people. These men and women, who formed the intellectual, scientific, literary, artistic and musical vanguard of the modern age, will be the center of our study as we explore the flourishing of modern culture in central Europe between 1880 and 1914. We will approach our subjects from a variety of perspectives, including as subjects of literary interpretation, art and music history, and the history of ideas. In particular we will explore concepts that played a central role in the creation of fin de siècle culture, such as psychoanalysis, theories of degeneration and renaissance, social and political conflict, and the creation of new languages of artistic, musical and literary expression in historical context.

Fulfills the INTC requirement.

ENG 1017 Law & Literature
Sec 341 T/R 4:30 - 5:45
Professor Elizabeth Stewart

**ENG 1026H Face-to-Face: Modern
Complex Identities in Film
Sec 361 T/R 6:45 - 8:00
Professor Elizabeth Stewart**

The basis of identity is to a large extent visual, and images are the bricks and mortar of what we eventual-

