

COURSE DESCRIPTIONS ENGLISH DEPARTMENT: Spring 2020

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your EnglishMajor Faculty Advisor If you do not have a facultyAdvisor, please contact
Prof. Linda Shiresshires@yu.edu in 2019 and Prof. Matt Miller
matt.w.miller@gmail.com in 2020. 3 URI 2¶0DOOH\ LV RQ 5HVHDUFK /HDY
AlthoughAvital Goldschmidt is not teaching a course this term she IS mentoring senior
exit projects in Journalism.
Media Exit Project: Enroll in English 4002 with the name of your Track-Coordinator:
Mintz, Brown, or GoldschmidtCW Portfolio: You may complete this requirement in
ENGLISH 1900 with ProfPetersIf you are graduating this spring or next fall and have
not done the exit project, you should enroll in this course in spring to complete it.

MEDIA AND CREATIVE WRITING COURSES

ENGL 1503 Columns and Edito0 0-I [(E<s a)-1

ENGL 1651 Developing Effective Messages
Mon. 5:00-7:30

Prof. Deb Brown

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make any impact? Developing effective messages that break through the clutter and get
your attention is a key component of public relations. The course will include individual
papers, workshops, and a team project that focus on developing effective messages and
influencing audiences. For the project, you will develop and launch a new product in a
crowded marketplace. You will learn how to create compelling messages for your new
product and each team will present to a panel of judges who are professionals in the
industry. Your final project can be used as a portfolio piece for internship or job
interviews!

This course is an elective for the Media Studies track and an elective cross-list for Creative Writing. Counts towards Writing Minor. Prerequisite: English 1100 or FHS.

ENGL 1900 Advanced Creative Writing
T/Th 3:15-4:30

Prof. Ann Peters

This course is an advanced course for those who have taken introductory creative writing class and want to continue to improve their skills in writing and gain a better sense of the unique qualities of poetry, fiction, and creative nonfiction. The course is designed not only to help you improve your writing, but also to help you talk more effectively about your writing. Requirements for the course include a daily writing journal, weekly responses to writing prompts, participation in six peer workshops, and regular meetings with the professor. Over the course of the semester, you will produce new work and revise work from previous creative writing courses with the goal of completing a thirty-page portfolio of polished work by the end of the semester. The final portfolio can include work from any genre and counts for 40% of the grade. Note: for those with an English major concentration in Creative Writing, the portfolio is a requirement for graduation.

This course is required for Creative Writing majors. Prerequisite: English 1800 or another CW or CW x-list course. It counts towards the Writing Minor. Note that English 1900 does not count for the literature and the arts requirement.

ENGL 1920 Topics in Creative Writing: Reading, Writing, Blogging Poetry

students' work via their blogs, and we will collectively establish an overall web site for Stern's creative writers to share their best writing.

Goals for the class include developing a better understanding of language criticism

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texts, interpretive communities and reading practices generate histories. It is an
Introductory level course. Ifulfills a II C requirement for the English major. It
fulfills Interp

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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 Prerequisite: English 1100r 1200H.

Engl. 2880 Parents and Children
M/W 4:40-5:55

Prof. Matt Miller

The Russian writer Leo Tolstoy began his classic novel Anna Karenina by claiming that "happy families are all alike," while "every unhappy family is unhappy in its own way." Perhaps he was right. Certainly, many American writers have explored the drama and crises that arise from unhappy families. Some families depicted in American literature have courageously risen to the challenges they faced, overcame them (to some extent) and lived, if not "happily ever after," then at least happily enough. Other families have also been depicted tragically, of course, and many have been described as a balance of tragedy and triumph, comedy and clear realism.

American literature began to focus on parents and children with particular intensity beginning in the mid-nineteenth century with the growth of a literary movement known as "realism." Whether in novels, poetry, short stories, plays, or memoirs, an intense interest in parents and children continues in literature to the present day. This course explores the roles of parents and children and how those roles have changed over time in the work of a wide variety of American authors, including William Dean Howells, Willa Cather, William Faulkner, Lorraine Hansberry, Sylvia Plath, Allen Ginsberg, Toni Morrison, and others. While the writers we explore may not resolve the challenges of growing up or raising a child, it will surely shed a light on and help to be MC /P <</MCID 43>> BDC

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 feminists² or even be sympathetic to feminism as they currently define it² in order to take this course. Like all good conversations, the ones in this class generally benefit from a variety of opinions. In addition to participation in class discussion, course requirements include reading quizzes, entries to a class forum, presentations, etc.

changing status of women in the seventies or about experiments in form and issues of authorship.

Requirements for the course include: four peer discussion forums; a close reading analysis paper (5 pages); a comparison paper (7 pages); weekly reading quizzes; and a final exam. No midterm.

7 KLV LV D ³) RUPV , GHQWLWLHV 5HDGLQJ 3UDFWLFHV´ FF 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. Prerequisite: 1100 or 1200H and 3.5 average.

III (Topics) ADVANCED COURSES

(Pre-Requisite for either is an Introductory Literature Course or flat A in 1200H or 1100 to be shown to teacher on transcript)

ENGL 3920 TPCS: Hardy & Kipling Today
M/W 11:55-1:10

Prof. Linda Shires

This course examines the highly innovative work of two authors who were crucial in helping nineteenth-century literature transition to modernity: Thomas Hardy (1840-1928) and Rudyard Kipling (1865-1936).

Born in England, Thomas Hardy took as his subject the life and romances of the middle and lower classes living in Dorset, a rural region southwest of London that he called

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different heroines: Bathsheba Everdene from *Jarvis* and Theresa Durbeyfield of *Tess of the d'Urbervilles*: A Pure Woman Faithfully Presented. A master of irony and modern tragedy, Hardy transformed the realist novel. Moreover, in his poems, he handled time and man's consciousness in new ways. Known for his love of the land, his tenderness toward working people and his strong social criticism, Hardy also resembled Kipling as a brilliant craftsman.

Born of English parents in Mumbai, Kipling, who, like Hardy authored fiction and

Merit and for his, Kipling received the Nobel Prize in Literature. In this course we will consider similarities, differences, and critical controversies as we put their literary texts side by side. Requirements: two papers: one 56 pp and one 1012 pp research paper that replaces a final exam; short presentation. Close attention will be given for help with the research paper.

7 KLV LV D 3) RUPV , GHQWLWLHV 5 HDGLQJ 3 UDFWLFHV ' F F 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 C Advanced requirement for the English Major. , W IXOILOOV 3 , Q WHUSUHWL Q uisite: The previous course. WKH \$ UW