

YC Department of English Spring 2019 Course Offerings

Our courses invite students to deepen their writing, reading, and critical thinking skills. We welcome interested students from all majors to join our community.

If you're wondering which Spring 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, Professor Lauren Fitzgerald fitzger@yu.edu. For information about the Media Studies minor, contact Professor Rachel Mesch mesch@yu.edu. They would be happy to meet with you.

Required for English Majors

INTERPRETING TEXTS—PROFESSOR ELIZABETH STEWART

ENG 2010 SECTION 261 M/W 6:45–8:00PM

For new English majors and minors and Media

Studies minors. May be taken at the same time

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WRITING FICTION—PROFESSOR DAVID PURETZ

ENG 1822 Section 361 T 6:45—9:15

Prerequisite: FYWR 1010 (H) or FYWR 1020 (H)

Our goal as fiction writers, broadly stated, may be to entertain or amuse readers, to move or persuade them, to get them to look more closely at or think more deeply about something that's worth their attention—or some combination(s) of these. Ultimately the goal of fiction, as David Foster Wallace has said, is to show what it is to be a human being. In this Writing Fiction course we'll be reading and writing prose that work toward these ends. This course is for both curious novices as well as for those with some experience writing stories who want to expand their knowledge and range. We will spend the first half of the semester discussing various works of fiction in long and short form. We will read for content, but just as importantly, we will study the voice, point of view, structure, and use of language. We will practice close reading techniques with our own writing in mind. Every week, we will be writing creatively in response to these works, using them as models and as inspiration for our own writing. The second half of the semester is dedicated to the writing workshop. You will be responsible for submitting one substantial story or a series of shorter stories for workshop critique and for extensive revision. Students who successfully complete this course will develop a working knowledge of a range of fiction writing styles, expand their ability to give detailed constructive feedback, develop a more sophisticated and unique writing style through practice and observation, and learn to advance their creative work through the process of revision. Some of the authors whose works we'll be reading include: Paul Auster, Russell Banks, Ann Beattie, Ambrose Bierce, Raymond Carver, John Cheever, J.M. Coetzee, Joseph Conrad, Lydia Davis, Deborah Eisenberg, Charlotte Perkins Gilman, Ernest Hemingway, Shirley Jackson, Jack London, Bernard Malamud, Yukio Mishima, Tim O'Brien, George Saunders, and Kurt Vonnegut Jr.

Literature

Pre-requisite: FYWR 1010 or 1020.

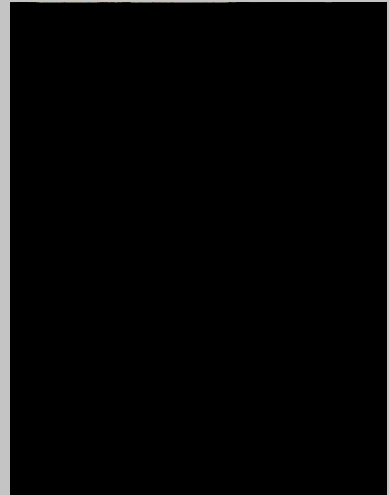
responded to these challenges through their depictions of World War II and 9/11. Novels we'll be reading may include Sebald's *Austerlitz*, Spiegelman's *Maus*, Vonnegut's *Slaughterhouse Five*, Zusak's *The Book Thief*, Colon's *The 9/11 Report: A Graphic Adaptation*, Foer's *Extremely Loud and Incredibly Close*, Hamid's *The Reluctant Fundamentalist*, Spiegelman's *In the Shadow of No Towers*, and DeLillo's *Falling Man*. We'll also be reading McCloud's *Understanding Comics: The Invisible Art* and essays by Lyotard, Hutcheon, Williams, and Freud.

Requirements: Three papers and an exam.

GENDER & LITERATURE—PROFESSOR RACHEL MESCH

ENG 3065 Section 231 MW 3–4:15. *Counts as one of the two 3000-level courses for English majors.*

In this seminar, you will learn critical tools for analyzing gender in literature. Our readings of nineteenth-century and early twentieth-century works from both the French (in translation!) and Anglo (British & American) traditions by both male and female authors will be coupled with theoretical texts from various domains of feminist literary criticism and gender and masculinity studies. Among the questions that we will ask: What does it mean to write as a woman or a man and why should that matter? What does it mean to “read for gender” and what is accomplished through this practice? How are masculinity and femininity constructed in literature? What role have history and culture played in constructing gender and determining what kinds of stories can be told? Does our own gender identity affect the way that we read? We will explore these questions in open conversation and dialogue. Most importantly, there will be ample opportunity to explore multiple points of view as you each sharpen your own critical perspective through a new set of analytical tools.



Cross-listed Cores

English majors and minors may count two such courses towards their requirements. Pre-requirement: FYWR 1010 or 1020.

BOOKS ON BOOKS/FILMS ON FILMS — PROFESSOR PAULA GEYH

ENG 1001/INTC 1001 Section 361 T/R 6:45 — 8:00. *Counts toward Media Studies minor.*

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? 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, di-

