

YC Department of English

Fall 2024 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. Majors may choose between the Creative Writing and Literary Studies tracks.

If you're wondering which Fall 2024 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 Elizabeth Stewart: estewart@yu.edu. For information about the Media Studies minor, contact Professor Elizabeth Stewart: estewart@yu.edu.

Course requirements for the major and our minors can be found on the [YC English website](#).

Required for English Majors

Both Literary Studies and Creative Writing Concentrations

ENG 3005 ADVANCED SEMINAR

M 6:00-8:30

PROFESSOR ELIZABETH STEWART

This course explores the kinds of thinking and writing associated with literary and cultural studies, from

culminate in a final paper or a creative project, and students will each have a chance to lead their own discussions in preparation for the colloquium.¹

Creative Writing

These classes count towards the Creative Writing concentration and the Creative Writing minor. English majors in the Literary Studies concentration may count as many as two of these courses, and English minors may count one. The prerequisites for the classes is FYWR 1020.

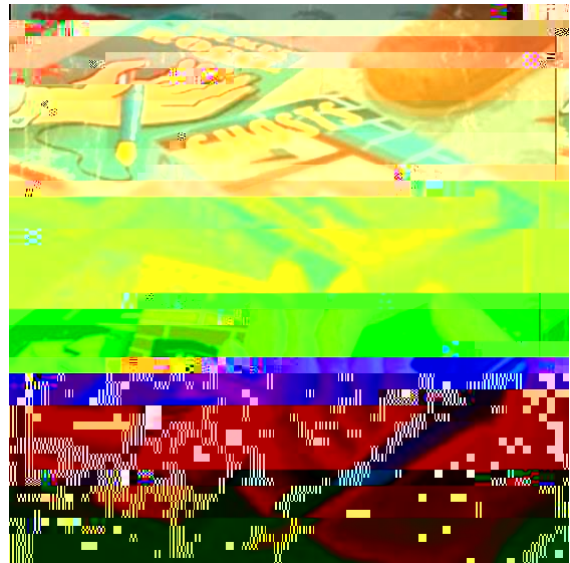
ENG 1822 WRITING FICTION

T/R 6:45 - 8:00

PROFESSOR DAVID PURETZ

Our goal as fiction writers is to entertain or amuse our readers, to move or persuade them, to get them to look more closely at or think more deeply about something that we feel is 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 will be reading and writing stories that work toward these ends. The 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 from different traditions and time periods. We will read for content, but just as importantly, we will study the voice, point of view, structure, and



¹ Geyh, *ED Brochure Fall 2023*.

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.

ENG 1800 WRITING/READING POETRY (INTC)

M/W 4:30 - 5:45

PROFESSOR BRIAN TRIMBOLI 8>> BDC q 0.00000912 0 612 7924(i)-4(t)-6(e)15(r)-4



backgrounds, and all skill levels, who are interested in poetry and its far-reaching implications. This course will help writers



Byron. The second half of the semester will be devoted to
the 20

's influence in

Core Courses

English majors and minors may count up to two Core courses towards their requirements.

ENG 1002H DIASPORA LITERATURE (COWC)

M/W 3:00 – 4:15

PROFESSOR ELIZABETH STEWART

This course explores literature about diaspora: “diaspora” as the abandonment of home, whether voluntary or enforced, and a search for a new home, new opportunities, and new beginnings, even as the home of the past lingers in the

(documentary), Haitian filmmaker Raoul Peck,
Austrian Jewish writer and journalist Joseph Roth,

(documentary),
Czech Jewish

imitative, and even, strictly speaking, plagiarized? We'll tackle this question too and raise many other questions about the fascinating topic of authorship.

ENG 1026 FACE-TO-FACE:

COMPLEX MODERN IDENTITIES IN CONTEMPORARY FILM (COWC)

M/W 4:30 - 5:45

PROFESSOR ELIZABETH STEWART

The basis of identity is to a large extent visual, and images are the bricks and mortar of what we eventually come to think of as subjectivity on the whole and cultural identity more broadly speaking. As Aristotle claimed, we learn to become ourselves by idealizing and imitating what we see on stage — for us, the film screen in front of us and we become ourselves by imitating our own ideals, thereby overcoming other possible iterations of ourselves. This is a course about subjectivity, the social order in which it emerges, ideology, and power. It explores the role cinematic images play in our own unconscious formation. While the course pays attention to both cognition and affect in our reception of film, it will emphasize the study of affect in cinematic identification, projection, and enjoyment.

In its new variant, the course's main themes are: subjectivity, technology, power, and horror. Theory to be studied: Aristotle, Lacan, Hegel, Žižek, Mulvey. Films to be studied:

ENG 1034 STRANGER THINGS: THE ART OF THE UNREAL (INTC)

T/R 3:00 - 4:15

PROFESSOR DAVID LAVINSKY



Reality is not always probable, or likely.

--Jorge Luis Borges

In this interdisciplinary core course, we will study how literature and other media construct fictional worlds, claimed actualities very different from those we collectively perceive and experience. At least initially, then, the issues we confront will be epistemological in nature—that is, they will concern how art challenges or otherwise defines the limits of what we can know and understand; and yet we will also try to complicate familiar paradigms by examining a broad range of materials, from classical epic to contemporary film, for their estranging effects. To reference the shadowy parallel dimension from the popular miniseries “Stranger Things,” episodes of which we will view, think of the course as a class trip to the Upside Down and its analogous settings, as afforded by engagements with classical poetry; folklore, legend, and romance; ghost stories and the supernatural; mystical and visionary writing; surrealist art; and, by the end of the term, science fiction. All readings are intended for a broad student audience.

ENG 1036 TRAVEL WRITING THROUGH THE AGES: FRONTIERS AND BORDERS (CUOT)

PROFESSOR DAVID LAVINSKY

T/R 1:30-2:45

In this class, we will explore an assortment of literary and historical texts all broadly defined as “travel writing.” Our investigation begins in classical antiquity, with material focused on the westward migration of refugees following the Trojan War. Turning to later periods, it then examines how crusades, pilgrimages, mass expulsions, and explorations to the far reaches of the known world reflected—and shaped—medieval notions of cultural difference; key here is the account of Italian merchant adventurer Marco Polo.

Next, we consider the age of discovery, and the role maps and other geographic conventions played in early modern representations of the Atlantic, perhaps most notably in Shakespeare and his contemporaries. After considering these and other sources (e.g., selections from Ibn Battuta, Jonathan Swift, Mark Twain, and Jamaica Kincaid), the semester concludes with travel narratives that frame the experience of the refugee, the migrant, and the asylum seeker. Implicit in all these cases is the idea that travel writing is not just an aesthetic or stylistic choice but also an attempt to grapple with the complexities of historical experience. Hence our focus on its changing contexts; major topics include race, slavery, colonialism, religious difference, emigration, empire, commerce, tourism, and the exotic. In addition to critical essays and presentations, students will have the opportunity to try writing their own travel narrative.

ENG 2360 / ENG 2360H LITERATURE &
ENLIGHTENMENT (INTC)

M/W 4:30 - 5:45; Honors: 6:45 - 8:00

PROFESSOR CARRIE SHANAFELT

In this course, we will examine several works of popular British prose from the Restoration through the 1760s in the intellectual context of Enlightenment philosophy. During this era, authors of popular fiction (including Aphra Behn, Jonathan Swift, Eliza Haywood, Daniel Defoe, Henry Fielding, and Samuel Johnson), not only wrote in response to the dominant aesthetic, moral, political, and epistemological frameworks provided by contemporary philosophers, but also contributed to the development of modern philosophical argument by satirizing long-held assumptions about human nature, perception, subjectivity, morality, political economy, and the purposes of art. In conversation with these works of fiction, we will also read excerpts from philosophical works by Thomas Hobbes, John Locke, George Berkeley, David Hume, and Adam

to embrace American culture. Jews were entering colleges and thanks to the GI Bill, many of their professors were Jews signaling the ascent of culture over religion. Diverse

