

# YC Department of English

## Spring 2022 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.

2 ß i # Ý Ó › ÿ İ Ó é ÿ à › æ é É æ ^ é ÿ à ³ ± ³³ ÿ à ù é æ É # Ó  
have questions about the English major or minor or the Writing minor, contact the Chair of the English Department, Professor Rachel Mesch: [rachel.mesch@yu.edu](mailto:rachel.mesch@yu.edu)  
For information about the Media Studies minor, contact Professor Elizabeth Stewart [estewart@yu.edu](mailto:estewart@yu.edu)

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

While the authenticity and innovation of contemporary memoir seems (a)nd often edgy and modern, the genre stretches back across time and the world. In this

É ù ° y › Ó Ý ù ù Ó ° ĩ Ó É Ó ÿ › ÷ y È j › é Ó # É æ ° ° æ



together and shape one another. Texts for the course include works by Plato, Aristotle, Sophocles, Shakespeare, Wellek & Warren, Dickens, Freud, Lacan, Marx, Althusser, Woolf, Beauvoir, Cixous, and Reeser.

Requirements: Two papers, a series of informal response papers, and two exams.

This course is a requirement for the English major and can fulfill the requirement for a Writing -

ENG 3042H MILTON AND RELIGION

M/W 4:30 - 5:45

PROFESSOR DAVID LAVINSKY

& RABBI DOV LERNER (STRAUS CENTER)

This class explores the life and work of John Milton (1608-1674)

with special attention to *Paradise Lost*, the greatest biblical epic in

English. In addition to his study of exegetical tradition

(including Hebrew) and his study of exegetical tradition

(including Midrash), *Paradise Lost* reprises the biblical account of creation and human

and commentary at the interface of two major cultural frameworks, both crucial to the

study of English literary history more generally: 1., seventeenth-century religious

politics, notably the English civil war and the execution of Charles I (which Milton

applauded); and, 2., efforts to fashion a literary idiom grounded in the power and

poetry of biblical writing. Key topics will include the development of Christian

ENG 3376 THE EUROPEAN NOVEL  
M/W 3:00 -

ENG 4001 SENIOR COLLOQUIUM

MONDAYS 6:00 - 8:30

PROFESSOR RACHEL MESCH

This course provides students majoring in English with

a É # ù þ é ÿ ° é ÿ à y Ú É ° ÿ Ó Û Ó Ó é Ó ÿ É Ó y › æ é É æ ß à Ó

links between your previous courses while directing you towards new paths of inquiry.

sLL0d [(e)15 (a)-4 (t)-6ecvsire W\* n BT /TT1 14 Tf 72.025 555.92 Td [(C)-3 (o)-4 (429.63

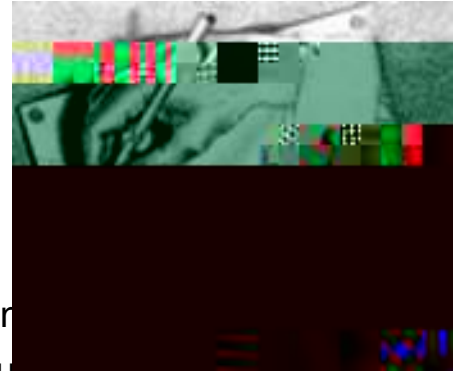
## CORE COURSES

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

### ENG 1001 BOOKS ON BOOKS, FILMS ON FILMS (INTC)

PROFESSOR PAULA GEYH

T/R 1:30 - 2:45



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 to analyze a film? By addressing these questions, this course will help students to develop a deeper understanding of the relationship between literature and film.

The course will begin by considering the relationship between truth and fiction, and how these elements come together to produce literary and cinematic storytelling, and how these elements come together to produce literature and film.

Course texts will include *The Book Thief*, *1984*, *War and Peace*, *The Lord of the Rings*, and Cortázar. Films will include *The Wizard of Oz*, *Sherlock Jr.*, *The Purple Rose of Cairo*, *Stranger than Fiction*, *Amélie*, and *Quelques Années de Paradis*. Critical texts will include Plato, Books VII and X of *The Republic*, *Texts and Contexts*, *Rushdie*, *The Wizard of Oz*, and *Spadoni*, *Pocket Guide to Analyzing Film*. Counts towards the Media Studies Minor and the INTC Core requirement.



# ENG 1002H DIASPORA LITERATURE

(COWC) (HONORS)

M/W 6:45 - 8:00

PROFESSOR ELIZABETH STEWART

This course explores literature and film about historical

diaspora, the experience of

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 imagination, in memory, and in desire.

The twenty-first century has so far been characterized by massive and often chaotic displacements of peoples seeking refuge from violence, famine, and persecution in their homelands or are simply seeking opportunities for economic survival in an increasingly globalized and politically turbulent world. The twentieth century, the century of totalitarianism and genocide, had already seen seismic shifts in populations fleeing ethnic cleansing, political persecution, and specific events such as WWI and WWII, the Holocaust, African decolonization, the Indian partition, various regime changes, and nation-building. Literature and film in the twentieth and twenty-first centuries have recorded the histories, narratives, and representations of such diasporic experiences. The two oldest and most far-reaching global diasporas were the Jewish and the African diasporas. Both have been intensely painful while also producing flowering cultural expressions of diasporic experience, and both continue to develop, centuries later and to this day.

Texts, films, and authors include: Shakespeare's *The Tempest*, works by Benjamin

Sehene (Rwandan Tutsi exile), Raoul Peck (Haitian filmmaker), shorter works by

Walter D. Mignolo, and others.

*Emigrants* (German migration to the US and UK), from *The Wandering Jews* by

Joseph Roth (Austrian Jew), from the work of Franz Kafka (Czech Jew), Y.S. Agnon

(Israeli, formerly Austro-Hungarian, Jew) Music: African American, Afro-Caribbean,

Jewish.

Counts for the COWC Core requirement.





ENG 1026 FACETO-FACE: COMPLEX MODERN  
IDENTITIES IN CONTEMPORARY FILM (COWC) (WI)

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 mot(e t)-br (F 612 792 re (m)-7 (j /TT2 14 T2 14 TfLang (en)/MNsfnLa-5 6) g d [(a)

› Ó Ý ù ù É ÿ é Ĩ Ó x v æ ° ÷ é ÿ Ĩ ß i e ó h i s t o r i c a l m o m e n t ũ › Ó Ĩ  
° ÿ Ĩ › æ é ° ù ù › Ó Ĩ Ó ù ù æ Ó p • v æ ° Ĩ Ó Ó p é ÿ Ó ° Ú æ  
stories controversial? How do stories help us to see ourselves? How have we moved  
away from endings, as a culture, and towards the serial, and how have we gained in  
this movement? What new genres of storytelling have emerged in recent decades, and  
how can we understand their relationship to traditional literary forms? This class is  
about the need for stories and how literature and otherwise generate meaning. In  
° Ĩ Ĩ é é ÿ # Ĩ Ĩ é ÿ à æ Ó # ÿ Ĩ Ó é ÿ ÿ é ÿ à ß ÿ ° ° é š Ó y › Ó  
consume stories: whether by reading, watching episode by episode, or binging in one  
gluttonous Netflix weekend. Becoming aware of our own practices help us think  
about our relationships with the stories we most connect to. The class thus aims to be  
much an introduction to literary and textual study as an exploration of what it means to  
be human in an ever-changing world.

Writings by William Goldman, Jonathan Safran Foer, Margaret Atwood, Edgar Allan  
Poe, Toni Morrison; numerous films, television shows, and podcasts.  
discussion forum and viewing journals, two short essays and a final project.  
Counts towards the INTC Core requirement.

Visit <http://www.yu.edu/yeshivacollege/ug/english/> to find out more  
about the YC English Department and its faculty and the English major and minor. Visit  
<https://www.yu.edu/yeshivacollege/ug/writing> to learn about the  
Creative Writing minor and for links to the Creative Writing minor and the Media Studies  
p é ÿ Ý › Ó È ° à Ó €