

COURSE DESCRIPTIONS ENGLISH DEPARTMENT: Fall 2021

NOTE: If you have any questions about how a course ‘counts’ in the major, please see your English Major Faculty Advisor. If you do not have a Faculty Advisor, please contact Acting Chair, Prof. Seamus O’Malley seamusomalley@gmail.com

Media Exit Project: Enroll in English 4002 with the name of your Track Co-ordinator: Mintz, Brown, or Gewirtz and contact that person to get the directions and deadlines.

CW Portfolio: You complete this requirement in ENGLISH 1900 if you have not done so already. If you are graduating this spring or next fall and have not done the exit project, you should enroll in this course this term to complete it.

Internships: *Must be approved for academic credit before being started.* Fill out the form <https://www.yu.edu/registrar/forms> and give description of the internship duties to your faculty advisor or your media advisor.

MEDIA AND CREATIVE WRITING COURSES

ENGL 1503: Columns and Editorials

Tues. 5:30-8:00

Prof. Laura Adkins

In this advanced writing seminar, students will learn how to write and structure a standard 800-word opinion piece in the digital age and deepen their understanding of how this writing style fits into the modern journalistic landscape. Together, we will study opinion pieces, news coverage, magazine columns, and selected books and essays on the craft of writing. We will utilize the Socratic method and ample practice writing assignments to challenge our

Required for Advertising track and an elective for other Media Studies tracks. Prerequisite: English 1100 or 1200H or FYWR 1020..

ENGL 1650: Public Relations

Mon. 5:00-7:30pm

Deb Brown Schlueter

Are you interested in the exciting and dynamic world of public relations? In this practical course, you will learn the basics of public relations and will be able to apply those skills to an internship or entry-level position upon graduation. This course is practical (no exams) and involves guest speakers, several papers and a final team project. For the final project, you and your team will develop and present a public relations plan for a real company or nonprofit organization. The company/nonprofit may even execute your ideas! Your final project will become a portfolio piece that you can use on interviews.

Required for PR Track, elective for other media studies tracks. Pre-requisite: English 1100 or 1200H or FYWR 1020. In Banner teacher is listed as Deborah Schleuter.

ENGL 1728: Media Revolutions: From Scroll to Screen

T/Th 12-1:15pm

Dr. Jeffrey Freedman

This course will survey the history of media from the ancient world to the present. Taking 'media' in the bro

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both by great affluence and extreme poverty, by excessive displays of wealth and by urgent calls

This course focuses on the literature and culture of New York City from its emergence as America's cultural center until the present time. Beginning with America's first internationally recognized literary figure, Washington Irving, we will explore work by New Yorkers including Herman Melville, Walt Whitman, Edith Wharton, James Baldwin, Anzia Yeziarska, J.D. Salinger, Grace Paley, John Ashbery, Joan Didion, and Don DeLillo. We will consider New York ~~and~~ its citizens in the context of many mediums, including novels, poetry, musical and spoken word recordings, and film. Students will also embark on one or more "field trips" to New York landmarks pivotal to the era, and we will have guest

M 3:10-4:25pm / W 3:35-4:50pm

Prof. Matt Miller

This honors course explores the liminal spaces between the accepted world of our ordinary lives and alternative realities: the world of gods and monsters, spirits and ghosts, magical occurrences, supernatural intuitions, and mystical dangers. It proposes there is much to be learned from work where rational explanations break down and other orders of reality reflect the everyday world in fresh and provocative ways. The machinations of Grendel, the monster of *Beowulf*, may teach us about the monstrous impulses inside us—what it means to be an outsider or to feel as natural what others consider taboo. A Native American Chippewa woman can transform into an avatar for ancient traditions assaulted by the modern world. Audiences familiar with Judy Garland’s role as Dorothy will be surprised by an entirely different heroine in the original novel first published over a century ago, which reveals an even stranger story than the 1939 film or its many successors. The course will proceed chronologically, beginning with America’s first major literary figure, Washington Irving. It will cover the stories just described—John Gardner’s *Grendel*, Louise Erdrich’s *Tracks*, and L. Frank Baum’s *The Wonderful Wizard of Oz*—as well as others by authors including Edgar Allan Poe, Isaac Bashevis Singer, and F. Scott Fitzgerald, who all composed short stories rooted in myth or magic, as well as the poets Anne Sexton and Joy Harjo, among others. The course is divided into four modules focusing on the following aspects of myth and magic: folklore and tales of dread, magical transformations, fairy tales and monsters, and Native American magic.

This is a “Forms, Identities, Reading Practices” honors course in English, designed to pose questions about who

This is a “Forms, Identities, Reading Practices” course in English, designed to pose 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 1100 or 1200H or FYWR 1020.

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