

COURSE DESCRIPTIONS ENGLISH DEPARTMENT:) \$ / / 2023

1 27 (, I \ R X H D Y T X H V W L R Q V U V H R X W Q R V Z I D L S C W A B H N R P X D W J R L V K 0 D M R
Faculty Advisor. If you do not have a Faculty Advisor, please contact department Associate Chair, Prof.
6 H D P X V 2 ¶ 0 D O O H \ V H D P X V R P D O O H \ # \ X H G X

Media Exit Project: If using the OLD requirements (only available for students who declared their major prior to Fall 2021 semester), enroll in English 4002 with the name of Track Coordinator (Mintz or Gewirtz) and contact that person to get directions and deadlines. The media exit project will now be completed as part of an advanced cou

LITERATURE COURSES

ENGL 2000 Ways of Reading
M/W 1:25PM-2:40PM D Slot
Seamus O'Malley

:KR GHFLGHV ZKDW WH[WV PHDQ" \$UH VRPH LQWHUSUHWDWLRQ
How does language work? In this foundational course, we will study texts of the culture around us, as well as literature, as we consider the major debates about meaning and interpretation that have emerged throughout the 20th and 21st centuries. This course is more about how we read than what we read. The goal is to show how meaning is created through critical reading and to help you learn to read and interpret works contextually and closely.

To this end, our course has several objectives: students should leave this course with a clear sense of the value of theoretical approaches available to them as readers of texts; have a sense of why this matter in apprehending all different kinds of texts; and be able to manifest their ability to read texts in different ways through verbal and written modes of communication.

We will read poems, novels, short stories and plays. Each section of this course takes up major issues of concern in literary and cultural studies, issues like authorship, language, reading, subjectivity, ideology, aesthetics, and history. The requirements are three essays, short responses, and a final exam. Class participation a large percentage of the final grade.

Required for English majors and minors (but not the writing minor) Students are encouraged to take it as early as possible in their time at SCW. fulfills Interpreting Literature and the Arts. Prerequisite: English 1100 or 1200, FYWR 1020. This course is capped at 18.

LITERATURE COURSES: Category II (Survey) Courses

ENGL 2004 Survey of British Literature II
T/Th 10:25AM-11:40AM K Slot
Nora Nachumi

This course introduces you to some of the most influential writing in Western literature. Over the course of the semester we will study British poetry and fiction written from 1660 in the retrospectively tagged literary ages: Restoration, Eighteenth Century, Romantic, and Victorian. Although this course is a survey stressing the development and analysis of literary topics, forms, and genres, we will also study historical and philosophical influences to which literature responded. This 200-year span was an age of revolutions not only in terms of wars fought on the ground but in ideas and actions at home and abroad. Our reading will trace revolutions in thought pertaining to questions about the universe? How do we depict it? How do contemporary ideas and debates about nature, in general, and male and female nature, in particular, shape representations of people in relation to the universe, to their communities, and to each other? Writers will include John Milton, Jonathan Swift, William Wordsworth, Mary Shelley and Christina Rossetti.

Interpreting Literature and the Arts, Intro; Prereq: ENGL 1100 or ENGL 1200H.

ENGL 2922 Shakespeare and the Bible
 T/Th 10:25AM-11:40AM K Slot
 Shaina Trapedo

Shakespeare's deep familiarity with the Bible is apparent in over one thousand references throughout the plays that made him one of the most popular writers of the Elizabethan stage. And while his impact on the development of the Western literary tradition is undoubted, scholars continue to ask why the bards saturated his dramatic scripts with Scripture. Sixteenth-century London was fascinated with reading and interpreting the Bible, and the emerging entertainment industry often competed with public sermons for audiences. Recognizing that the post-Reformation patrons of London's public theaters also occupied parish pews, we will examine a selection of plays that adopt/adapt biblical verses and narratives to understand how they activated the collective consciousness of their audience and amplified the Z R U A T S V objectives. While biblical allusions are present in all of 6 K D N H V works, Z H T D O W our focus to *Hamlet*, *Macbeth*, *Henry V*, *Henry VIII*, *Measure for Measure*, *King Lear*, *The Tempest*, and select poems. Situating the plays in their early modern context, students will gain a deeper understanding of literary history, 6 K D N H V Craft, and the way that extent this timeless text is the product of the biblical reading practices of his day. Taught under the auspices of the English department and the Straus Center for Torah and Western Thought, this course will feature occasional guest lectures by affiliated humanities faculty.

Interpreting Literature and the Arts, IIIC Intro; Prereq: ENGL 1100 or ENGL 1200H.

ENGL 2924H Myth and Magic in American Literature (Honors)
 M/W 3:10PM-4:25PM/3:35PM-4:50PM E Slot
 Matthew 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 us² 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, and an African American boy grows up and learns WR IO \ 7KH FRXUVH ZLOO SURFHGG FKURQRORJLFD O O \ E H J Washington Irving. It will cover the stories just described D U N 7 Z D L Q ¶ V \$ & R Q Q H F W L F X W \$ U W K X U ¶ U John Gardner's *Sarah*, and Toni MR U U L S ¶ R Q ¶ V ² 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 focuses on topics including American folklore and tales of dread, playing with time (time travel and time folding), fairy tales and monsters, and Native American magic.

HONORS: Interpreting Literature & the Arts: IIIC Intro; Prereq: ENGL 1100 or ENGL 1200H; Counts Toward American Studies Minor; HONORS or 3.5 OR above GPA.

ENGL 2925 Topics: Literature and Identity
 M/W 10:25AM-11:50AM B Slot
 Seamus O'Malley

How do you identify? How do others identify you? How do you identify others? These questions feel urgent in our politicized climate, yet have been asked for thousands of years. We currently think of identity through the concepts of race, ethnicity, gender, sexuality, religion, etc., but there are forms of identity that we are only aware of in retrospect, if ever at all.

This course explores how writers have discussed, dramatized, critiqued and represented the concept of identity. What are the historical, cultural, and philosophical foundations of various identities? How does narration relate to identity and can identity even exist without narration and representation? And why do we fight about it so intensely?

The syllabus will sample from a broad range of literary eras and traditions. We will read mainly novels, but also essays and poetry. Writers may include Jeanette Winterson, James Baldwin, Kwame Anthony Appiah, Bennett, Virginia Woolf and Emily Dickinson. Course requirements will include reading responses, two formal essays, and a final exam.

Interpreting Literature and the Arts, IIC Intro; Preq: ENGL 1100 or ENGL 1200H

ENGL 2936 Monstrous Imaginations
 T/Th 1:35PM-2:50PM M Slot
 Nora Nachumi

Monsters have engrossed the literary imagination for centuries and still capture readers and viewers. A bit like the Geico lizard or We even have vampire apps and werewolf games. Why? In this class we will examine cultural constructions of monsters. We will read a variety of texts, including novels, short stories, and film. We will also watch a variety of films and TV shows. We will also read a variety of critical texts. We will also watch a variety of films and TV shows. We will also read a variety of critical texts.

ADVANCED LITERATURE COURSE: Category III (Topics)

ENGL 3792 American Autobiography

T/Th 1:35PM-2:50PM M Slot

Ann Peters

What makes a work autobiographical? Why do people feel the need to tell their stories, and why do people want to read them? What happens when we take the seemingly shapeless events of our lives and try to organize them into a coherent form? What part does fiction play in the writing of a life story, and what part does

COURSE SCHEDULE FALL 2023

Monday	Tues	Wed	Thurs
A 9-10:15	J 9-10:15	A 9-10:15	J 9-10:15
ENGL 1100TBA	ENGL 1100 Grimaldi	ENGL 1100TBA	ENGL 1100 Grimaldi
B 10:25-11:40	K 10:25-11:40	B 10:25-11:40	K 10:25-11:40
ENGL 1010 Trapedo	ENGL 1100 Grimaldi	ENGL 1010 Trapedo	ENGL 1100Grimaldi
ENGL 1100TBA	ENGL 2004 Survey of British Literature II, Nachumi	ENGL 1100 TBA	ENGL 2004 Survey of British Literature II, Nachumi
ENGL 2925: Topics: Literature and , G H Q W L W \ 2 ¶ 0 D	ENGL 2922: Topics: Shakespeare & the Bible, Trapedo	ENGL 2925: Topics: Literature and Identity, 2 ¶ 0 D O O H \	ENGL 2922: Topics: Shakespeare & the Bible, Trapedo
C 11:55-1:10	L 11:50-1:05	C 11:55-1:10	L 11:50-1:05
ENGL 1100: TBA	ENGL 1100 Grimaldi	ENGL 1100: TBA	ENGL 1100 Grimaldi
ENGL 1200H: Trapedo	ENGL 1800Intro to Creative Writing, Peters CW	ENGL 1200H: Trapedo	ENGL 1800Intro to Creative Writing, Peters CW
D 1:25-2:40, 1:40-2:55	M 1:35-2:50	D 1:25-2:40	M 1:35-2:50
ENGL 1100 Miller	ENGL 1200H, Wachtell	ENGL 1100 Miller	ENGL 1200H, Wachtell
ENGL 2000: Ways of Reading, 2 ¶ 0 D O O H \	ENGL 3792, American Autobiography (Advanced), Peters	ENGL 2000: Ways of Reading, 2 ¶ 0 D O O H \	ENGL 3792, American Autobiography (Advanced), Peters
ENGL 1728 Media Revolutions Freedman (media Xst)	ENGL 2936 Monstrous Imaginations, III C Intro, Nachumi	ENGL 1728 Media Revolutions, Freedman (med X-list)	ENGL 2936 Monstrous Imaginations, III C Intro, Nachumi
		Club hour 2:40-3:30	
E 3:10-4:25	N 3:00-4:15	E 3:10-4:25; 3:35-4:50	N 3:00-4:15
ENGL 1100: 2 ¶ 0 D O O H \	ENGL 1100: TBA	ENGL 1100: 2 ¶ 0 D O O H \	ENGL 1100: TBA
ENGL 2924H: Topics: Myth & Magic in American Literature (honors), Miller	ENGL 1200HNachumi	ENGL 2924H: Topics: Myth & Magic in American Literature (honors), Miller	ENGL 1200HNachumi
	ENGL 2880: Parents and Children: Reading and Writing about the Family Peters III C Intro; counts for Creative Writing		ENGL 2880: Parents and Children: Reading and Writing about the Family Peters III C Intro; counts for Creative Writing
F: 4:40-5:55	P 4:40-5:55	F 5:00-6:15	P 4:40-5:55
ENGL 2007: American Literature II, Miller	none	ENGL 2007: American Literature II, Miller	none
ENGL 1501: News Writing Gewirtz. 6:00-8:30pm		ENGL 1727: Digital Photography II Sequence and Book Design, Sottos. 3:35-6:05pm	