

YC Department of English Spring 2025 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 considering which Spring 2025 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).

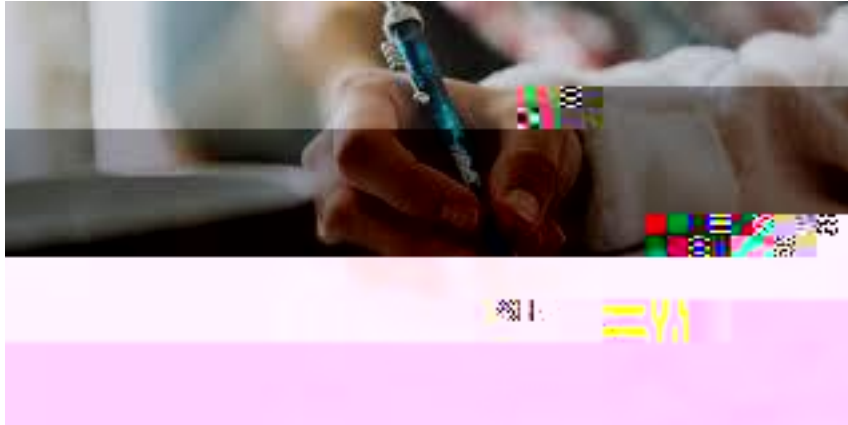
Course requirements for the major and our minors can be found on the YC [English website](#).

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. Pre-requisites: FYWR 1020/H or SSSB Business Communications I

ENG 1408 Telling the Self: Memoir M/W 4:30 – 5:45
Professor Sarah Snider

"I am large, I contain multitudes"
--Walt Whitman, "Song of Myself"



Working off of the premise that we, too, contain multitudes, in this creative writing workshop, we will explore the process of taking our intricate, unruly, expansive, and

multidimensional selves and experiences and shaping them onto the written page. Through mining for inspiration a range of works, from the linear to the experimental, in which writers use "I" as a point of departure for describing their worlds, we will develop and refine our own methods for telling the complexity of the self.

This course will move between discussions of readings and craft techniques, in-class writing, and full-class workshops. Students will work as a classroom community to constructively comment on each other's work as well as to investigate through writing the ways that the self can be expressed and transformed, pushing the boundaries of the artistic and written imagination.

ENG 1721 Introduction to Creative Writing Mondays 6:45– 9:15
Professor Brian Trimboli

For writers from all backgrounds and all skill levels. The course will encourage writers to sharpen their communication skills through exploration of the three major genres within creative writing. We will read, and write, fiction, poetry, and creative nonfiction, in order to better understand reader-based writing through precision and voice. Writers in this course will start with the basic elements of short fiction and



work their way towards producing short non-fiction, as well as poetry. In addition, we will be reading authors such as Italo Calvino, Barry Yourgrau, Margaret Atwood, Haruki Murakami, Louise Gluck, and Yusef Komunyakaa, in order to better understand the genres' trajectories and contemporary standing. This course will provide the space to develop your own writerly voice, as well as how you might explore that voice within different mediums, and might be especially interesting for those studying Media Studies, Philosophy, as well as English or Writing Studies.

ENG 1028 Truth in Fiction and the Expression of Experience
T/R 4:30 – 5:45 (*This course also fulfills the INTC Core Requirement*)
Professor David Puretz

In this course we will examine the relationship between authors and the stories they tell. We will explore how creative works can be simultaneously fictional and autobiographical, and we will investigate the notion, as stated by Camus, that "Fiction is the lie through which we tell the truth." To what extent do an

LITERATURE & FILM Electives

Literary Studies students take eight of these electives, and Creative Writing students take at least three, in addition to the Advanced Seminar

ENG 2033 Shakespeare: Major Plays

T/R 3:00 - 4:15

Professor David Lavinsky

In this introductory course, we will read a good selection of Shakespeare's major plays, paying special attention to their place within the cultural and political contexts of early modern England. This course counts as the required pre-1700 course for Engl

Hollywood film, Soviet montage, German Expressionism, experimental film,
and the French New Wave.

CORE COURSES

[INTC \(Interpreting the Creative\)](#)

ENG 1013 Words To Live By: Literature, Morality, and Entertainment
T/R 4:30 – 5:45
Professor David Lavinsky

Can stories have ennobling effects? Can they teach their readers what to feel or think, and therefore how to act? And if so, by what means? This course sets out to examine these questions from a variety of perspectives, all variously concerned with the interrelation of artistic form and moral meaning. We will track anxieties about the spiritual consequences of imaginative diversion and departure; reconsider the relationship between religious art and secular forms of entertainment, and the utility of the sacred/secular distinction more generally; explore the different ways in which visual, textual, and performative mediums exert a hold on our minds (and emotions, and therefore our bodies); and assess how these concerns are implicated in contemporary debates about the problematics of reading and moral exemplification. Many of our readings will be drawn from early English poetry, prose, and drama, though no previous exposure to this period or its literature is assumed, and a wide range of critical and theoretical texts will help students situate unfamiliar material.

"Interpreting the Creative" (INTC) courses with "Creative" (INTC) courses — t^a NT

ENG 1028 Truth in Fiction and the Expression of Experience
T/R 4:30 – 5:45 (*This course is also a Creative Writing course*)
Professor David Puretz

In this course we will examine the relationship between authors and the stories they tell. We will explore how creative works can be simultaneously fictional and autobiographical, and we will investigate the notion, as stated by Camus, that “Fiction is the lie through which we tell the truth.” To what extent do an author’s unique individual experiences influence his or her fictional work? How large of an impact might the author’s gender, ethnicity, nationality, religion, sexuality, geography, and socioeconomic position in society have? In what ways does a fictional narrative reflect the “real world” of its author? And why is it important for authors to convey their representations of truth to readers?

participation in collaborative discussions. The term will culminate in an oral presentation as a final exam, allowing you to articulate your insights and reflections. *This course is a Creative Writing elective and also fulfills the INTC req.*

ENG 1030 Revolutionary Fictions: Early American Literature
M/W 4:30 ÷ 5:45 (sec. 241); 6:45 ÷ 8:00 (sec. 261)
Professor Carrie Shanafelt



"(I am large, I contain multitudes.)" – "Song of Myself" 51, Walt Whitman

From colonial settlement to the Civil War, the British colonies (and later United States of America) were in conflict about who constitutes "the people," what they will honor from their ancestors, and whether they will ever successfully form a stable and just nation. This course focuses on how American writers fashioned themselves under immense pressure during terrifying times with fragile allegiances. Through poems, speeches, essays, sermons, autobiography,

satire, and horror fiction, we will learn how the multivocality of early America found expression in the representation of divided and anxious minds.

Fulfills INTC req.

[COWC \(Contemporary World Cultures\)](#)

ENG 1002 Diaspora Literature

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 imagination, in memory, and in desire.

The massive and often chaotic displacements of peoples seeking refuge from violence, famine, and persecution in their homelands or 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 and fictionalizations of such diasporic experiences. The two oldest and far-reaching global diasporas have been the Jewish and the African diasporas. Both were painful, both produced flowering cultural expression, and both continue to develop, centuries later, to this day.

Texts: Shakespeare, Henry Louis Gates,

(documentary); Christopher Guldbransen

(documentary), Haitian filmmaker Raoul Peck,

(documentary), Frantz Fanon's

Australia's Peter Weir,



(film), Ryan Coogler, W. G. Sebald,
(Germans, Jews, US), Austrian Jewish writer and journalist Joseph
Roth, Jews Czech Jewish writer Franz Kafka, "Josephine, the
Singer, or: the Mouse Folk," Israeli Kafkaesque writer S.Y. Agnon,
Fulfills COWC req.

ENG 1026H Face-to-Face: Complex Modern Identities in Contemporary
Film 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 cultural identity. As Aristotle claimed, we learn to become ourselves by imitating what we see (on the stage) in front of us—for us, the film screen—and we become ourselves by imitating our cultural ideals. This course explores the role cinematic images play in creating narratives about a multiplicity of cultural identities. Aristotle also insisted that it is the "ideal" character created on the stage who will aid in creating "ideal" citizens. In other words, Aristotle knew that the visual/verbal arts—in his case, theater, in our case film—have not only a representative function, but an ideological one as well. But cinematic images, like images in the other arts, have also held the function of "naturalizing" certain

reproductive practices, gender, personhood, animality, and the supernatural. Throughout the term, we will make sense of these topics by employing methods, questions, and theoretical paradigms from different academic disciplines in the humanities. Requirements include response papers, regular postings to an online discussion forum, and a final project.

Please note that this is an interdisciplinary CUOT course. CUOT courses will enable students to: (1) understand the role of historical context in cultural production and the complex and multiple ways in which cultures change over time; (2) analyze the cultural artifacts of pre-twentieth century societies using multiple kinds of sources; (3) write and defend historically grounded theses using both primary and secondary materials. *Fulfills the CUOT req.*

Visit <http://www.yu.edu/yeshiva-college/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/yeshiva-college/ug/writing> to learn about the Creative Writing minor—and for links to the Creative Writing minor and the Media Studies minors' webpages