

COURSE DESCRIPTIONS ENGLISH DEPARTMENT ***Spring 2025***

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 department Associate Chair, Prof. Seamus O’Malley seamus.omalley@yu.edu

Media Exit Project: The media exit project will now be completed as part of an advanced course taken with our media studies instructors.

Internships: *Must be approved for academic credit before being started.* Fill out the form and give a description of the internship duties to your faculty or media advisor. Internships are only required for media studies students who wish to earn a concentration in journalism or advertising. www.yu.edu/registrar/forms

MEDIA AND CREATIVE WRITING COURSES

ENGL 1501 News Writing

M 6:00PM-8:30PM Evening, once per week only

Jason Gewirtz

In this class we will take real world examples and write the news. We’ll work with several different formats including radio, television and digital news stories. While the stories may be similar, the platforms are very different requiring different styles, different leads and different ways to present quotes and soundbites. In this class you will learn as a student but participate as if you’re in a real newsroom. After January 20th, the news cycle is likely to change quite dramatically as the new administration is sworn in, in Washington. Beyond writing we’ll also learn about the challenges for journalists these days and the ethics that guide the business.

Pre-req: ENGL 1100 or 1200 or 1200H. Elective for Media Tracks & Creative Writing. Counts toward Writing Minor.

ENGL 1805 Creative Writing Online

M/W 1:25PM-2:40PM D slot

Matt Miller

Teachers cannot create poets, but we can create the conditions for poetry to emerge. This class uses a broad definition of "poetry," which includes short prose forms, personal reflections, online art using images and text, and music-based forms. An important part of these kinds of writing involves understanding craft, though in an art as diverse as this one, precisely where the line lies between inspiration and craft—imagination and technique—is never entirely clear. This course in reading, writing, and writing about poetry and related forms starts with the basics, emphasizing prosody (the way poets use sound in language), sharp visceral imagery, and approaches to the poetic line (or lack thereof). Working with the belief that writers must first understand conventions before they can meaningfully oppose them, students will develop better understandings of poetry’s tools, such as symbolism, metaphor, and rhyme, as well as more recent experimental techniques. We will read widely from the best and most representative poetry in the language, understanding that developments in our writing emerge from engaged reading. Because writing poetry helps you write more effectively in general, we will explore connections between poetry and other uses of language, such as tweets, blog posts, short speeches, advertising copy, and song lyrics.

In addition to writing and analyzing poetry, students will create websites to share their work and comment on others' writing and media. The course will guide students through the process of posting and sharing work online, as well the best practices for using images, video, and audio to enhance online creations. Students will

respond to other students' work via their blogs, and we will collectively establish an overall website for Stern's creative writers to share their best work.

Goals for the class include developing a better understanding of language as an artistic medium, coming to a fuller and more “interior” understanding of literature, developing the knowledge and skills for effectively using online resources, and producing work that students can look back upon, knowing it pushed their natural human potential for creativity.

This course used to be titled "Reading, Writing, Blogging Poetry." It is an elective for Creative Writing track and for Media Studies. It counts towards the Writing Minor. It does not count for Literature and Arts requirement. Prerequisite: English 1100 or 1200H.

ENGL 1812 Screenwriting

M/W 3:10PM-4:25PM/3:35PM-4:50PM E slot

Erik Mintz

You love movies, right? (otherwise, why are you even reading this?) But how well do you *know* movies. No, it's not just about that great movie a parent is always telling you to watch (*Casablanca? Citizen Kane? The Godfather?* Though you might want to listen to them). Here, it's also about knowing what it takes to *make* a great movie from a terrific screenplay. That means building a great story. Full of plot twists, conflict, well-written (even memorable?) dialogue, and some sort of resolution. But also, getting your audience intrigued by the characters and drawn into the setting, so they'll stay with you for two hours or so. What we set out to do in this class is to understand how to tell that involving story. Prepare to watch and gain some understanding of some great movies and their screenplays. And then prepare to begin writing one, too.

Pre-req: ENGL 1100 or 1200 or 1200H. Elective for Media Tracks & Creative Writing. Counts toward Writing Minor.

LITERATURE COURSES: Category II (Survey) Courses

ENGL 2007 American Literature II Survey

T/Th 3:00PM-4:15PM N slot

Ann Peters

American Literature II is an introductory survey of the period between the end of the Civil War and the present. In this course, we'll read a wide variety of works over a broad sweep of time and consider literature in its context, looking at how literature responds to changes in the American culture at large. We'll also learn about some of the literary movements of the time, starting with the realist tradition and ending with postmodernism. Fiction will include works by Sherwood Anderson, James Baldwin, Abraham Cahan, Stephen Crane, Kate Chopin, Theodore Dreiser, William Faulkner, Charlotte Perkins Gilman, William Dean Howells, Sarah Orne Jewett, Maxine Hong Kingston, Flannery O'Connor, Bernard Malamud, Grace Paley, and Mark Twain. Poetry will include (but not be limited to) works by Elizabeth Bishop, Emily Dickinson, Robert Frost, Allen Ginsberg, Langston Hughes, Sylvia Plath, Wallace Stevens, and William Carlos Williams. We'll also be reading a play, August Wilson's *Fences*.

You'll write three reading response letters, respond to peer discussion forums, give a short presentation on a critical article, and write one argument paper in two drafts (7-10 pages.) There will not be a midterm, but there will be a final exam.

Pre-req: ENGL 1100 or 1200 or 1200H or FYWR 1020. Counts toward Interpreting Lit and Art. Fulfills II C Intro.

ENGL 2510 American Literature and Culture

M/W 3:10PM-4:25PM/3:35PM-4:50PM E slot

Matt Miller

What is lost when a book is interpreted as film? What is gained? What happens when a literary writer and a cartoonist approach the same subject, and how do novels and cartoons differ in their ability to represent events? Do song lyrics when read on the page or screen amount to poetry, or are poetry and song fundamentally different? What becomes of history when it is presented in a novel or film, as opposed to by a historian? And who defines these questions and authorizes their answers: the writer? the audience? the scholar or critic? This course asks you to think about literature as engaging with its culture. Drawing upon both literary texts and other kinds of documents, you will look at American literature in a cultural context and explore ways literary and nonliterary texts can speak to one another. Specific subjects include the recent film *Lincoln*, poems by Walt Whitman, novels including *Gentlemen Prefer Blondes*, photographs of Marilyn Monroe, Betty Boop cartoons, song lyrics by Bob Dylan and others, as well as various other media from American culture in the nineteenth, twentieth, and twenty-first centuries.

Pre-req: ENGL 1100 or 1200H or FYWR 1020. Counts toward Interpreting Lit and Art. Fulfills II C Intro for English Majors. Counts toward American Studies Minor.

ENGL 2600 Topics: Late Victorian to Modernism

M/W 1:25PM-2:40PM D slot

Seamus O'Malley

This course will take a narrow survey of the transition from late Victorian—that is, late nineteenth-century—literature into the modernist era of the early twentieth century. This is a time when writers were pushing boundaries in terms of what a reading public would allow. Writers questioned established ideas about politics, religion, childhood, gender, and sexuality. But they also questioned *how* writers should write—should a writer produce work for the masses, or for the few? Should the goal of a writer be to entertain, to instruct, or to satisfy their own need for self-expression? This period witnessed unprecedented experimentation as novelists and poets explored new styles and methods of storytelling and verse. Writers might include Christina Rossetti, Thomas Hardy, Henry James, Oscar Wilde, Ford Madox Ford, May Sinclair, Virginia Woolf, T.S. Eliot, and James Joyce.

Course requirements: 2 close-reading essays, 1 thesis-driven essay, midterm, final exam.

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 IIB Intro. requirement for the English Major. It fulfills Interpreting Literature and the Arts. Pre-requisite: English 1100 or 1200H.

ENGL 2880 Parents and Children

M/W 5:00PM-6:15PM F slot

Matt Miller

The Russian writer Leo Tolstoy began his classic novel, *Anna Karenina*, by claiming that "happy families are all alike," while "every unhappy family is unhappy in its own way." Perhaps he was right. Certainly, many American writers have explored the drama and crises that arise from unhappy families. Some families depicted in American literature have courageously risen to the challenges they faced, overcame them (to some extent) and lived, if not "happily ever after," then at least happily enough. Other families have also been depicted tragically, of course, and many have been described as a balance of tragedy and triumph, comedy and clear-eyed realism.

American literature began to focus on parents and children with particular intensity beginning in the mid-nineteenth century with the growth of a literary movement known as "realism." Whether in novels, poetry, short stories, plays, or memoirs, an intense interest in parents and children continues in literature to the present day. This course explores the roles of parents and children--and how those roles have changed over time--in the

work of a wide variety of American authors, including William Dean Howells, Willa Cather, William Faulkner, Lorraine Hansberry, Sylvia Plath, Allen Ginsberg, Toni Morrison, and others. While the writing we explore may not resolve the challenges of growing up or raising a child, it will surely shed a light on and help to better understand the challenges and rewards of that most important American institution: the family.

Pre-req: ENGL 1100 or 1200H or FYWR 1020. Counts toward Interpreting Lit and Art. Fulfills II C Intro for English Majors. Counts toward American Studies Minor.

LITERATURE COURSES: Category III (Topics) Courses

ENGL 2750 The Graphic Novel

M/W 11:55AM-1:10PM C slot

Seamus O'Malley

For most of the twentieth century, comic books were considered a low form of popular entertainment, suitable only for young boys. Around the 1980s, comics grew up and became graphic novels. Will Eisner gave us the first graphic novel, *A Contract with God* (1978), a fragmented memoir of his childhood in the Jewish Lower East Side; Frank Miller transformed the superhero comic Batman into a fable of paranoia in *The Dark Knight Returns* (1986); Alan Moore exploited the dark side of superhero comics for political commentary in *V for Vendetta* (1985) and *The Watchmen* (1986); and, most importantly for reaching a new audience, art Spiegelman's *Maus* (1991), a narrative of his grandfather's memory of the Holocaust, won the Pulitzer Prize.

Subsequent experiments in comic frames, color, texture, and perspective soon followed. The comic book format, invented for action and adventure, proved adept at constructing memoirs, as evidenced by authors like Chester Brown, Seth, and Joe Matt. Comics became not just for little boys, but for grown men as well.

Along the way, however, pioneering female graphic novelists like Linda Barry, Vanessa Davis, Lauren Weinstein, Miriam Libicki and Alison Bechdel launched major contributions to the graphic novel world, Bechdel's *Fun Home* (2007) being hailed by many as the greatest example of the genre to date. Comics are now for women.

This course will explore many aspects of graphic novels, but its primary aim will be to analyze what makes them a unique art form. Not quite literature, not quite art, they have their own set of conventions and readerly assumptions that require a set of critical interpretive practices that borrow from, but cannot imitate, literary or art criticism.

Course requirements include 5 quizzes, reading responses, a 5-page essay and a final exam.

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 B Intro. requirement for the English Major. It fulfills Interpreting Literature and the Arts. Pre-requisite: English 1100 or 1200H.

ENGL 2820 Literature and the Environment

T/Th 11:50AM-1:05PM L slot

Ann Peters

What do we gain by paying attention to the natural world? In what way does an understanding of the environment, be it "natural" or humanly constructed, inform our language and literature? How have literary interpretations of the land evolved and how have they influenced our attitudes towards nature? Why have so many writers been so consistently concerned and inspired by the idea of wilderness? How can writing and reading about the environment help us to respond to the current threats of climate change?

These are some of the questions that we will explore in “Literature and the Environment.” This course will introduce students to central literary environmental texts and to some of the debates within the field of eco-criticism. This course also will help you to sharpen your attention to your environment; you will keep an informal nature journal and will take two nature walks over the course of the semester.

Readings will include poems by Wordsworth, Clare, Dickinson, Bishop, and Frost; excerpts from the journal of Henry David Thoreau; classic environmental essays by Dillard, Muir, Leopold, Matthiessen, Lopez, and Solnit; two novels, *Bewilderment* by Richard Powers, and the dystopian novel by Margaret Atwood, *Oryx and Crake*. (An alternate could be Jenny Offill’s *Weather*.) Secondary readings include essays on environmental ethics and environmental history by Lawrence Buell and Roderick Nash. There will be a midterm exam, three short reading responses (2-3 pages each), an observation journal/scrapbook, and one 5-7 page paper written in two drafts. I am also taking you on two silent nature walks, one in Central Park and one in Inwood Hill Park. Note: there will be a midterm but no final. Expect the occasional pop quiz.

Pre-req: ENGL 1100 or 1200 or 1200H or FYWR 1020. It fulfills Interpreting Literature and the Arts. Fulfills III C Intro.

ENGL 2902 Women and Literature

T/Th 11:50AM-1:05PM L slot

Nora Nachumi

This course imagines women writers engaged in an ongoing conversation about issues that affect their lives and about the literature that represents this engagement. Drawing primarily on British and American writers from 1700 to the present, the course focuses on poetry, novels and non-fiction prose that resonate—either deliberately or otherwise—with work by other women writers. Beginning with Virginia Woolf’s *A Room of One’s Own*, we will place each of the texts we read in this course in dialogue with those by other women writers, including Jane Austen, Charlotte Bronte, Elizabeth Barrett Browning, Harriet Jacobs, Zora Neal Hurston, Jean Rhys, Alice Walker. Requirements include: short reading quizzes and close-reading responses, 1 critical or cultural summary, a creative project, a final essay with a research component.

Pre-req: ENGL 1100 or 1200 or 1200H or FYWR 1020. Fulfills III C Intro. It fulfills Interpreting Literature and the Arts. Counts towards minor in Women’s Studies.

ENGL 2920 American Playwrights and their Plays

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

Cynthia Wachtell

Over the past century, American playwrights have created an extraordinary collection of plays that are brilliant, dynamic, and exceptionally compelling. Through this course we engage in a multidimensional study of these masterpieces of American theater. Through reading them, watching them, and even acting out scenes from them, we delve deeply into these theater classics.

Along the way we consider what it means to “act” American. How have successive generations of playwrights invented, reinvented, and reimagined American theater? How have they used theater to challenge social norms, address taboo topics, and define what it is to be American? We also examine the many special elements of drama: dialogue, staging, acts/scenes, lighting, set design, sound design, costuming, and more.

The plays we read include Thornton Wilder’s profound and ever popular *Our Town*, Eugene O’Neill’s harrowing and haunting *Long Day’s Journey into Night*, Lorraine Hansberry’s immensely powerful *A Raisin in the Sun*, and Wendy Wasserstein’s pitch perfectly funny *The Sister’s Rosensweig*.

Pre-req: ENGL 1100 or 1200 or 1200H or FYWR 1020. It fulfills Interpreting Literature and the Arts. Fulfills III C Intro.

ENGL 2920H Virginia Woolf and the Bloomsbury Group (Honors)**M/W 10:25AM-11:40AM B slot****Seamus O'Malley**

The novelist Virginia Woolf was part of a remarkable social set known as the Bloomsbury Group that produced some of her era's greatest thinkers: John Maynard Keynes (maybe the most influential economist of the century), Roger Fry (art advisor to J.P. Morgan and the Metropolitan Museum of Art), the painter Vanessa Bell, Woolf's sister (who currently has a major new one-person retrospective on view in England), Alix Strachey (Freud's first English-language translator), the novelist E.M. Forster (*Howard's End*, *A Passage to India*), and finally her husband Leonard Woolf (intellectual architect of the League of Nations). This course will center on Woolf but also incorporate the writings, paintings, and lives of her associates. The members of Bloomsbury (named for the London neighborhood where they lived) led such fascinating lives that gossipy biographies of them are a cottage industry, so we will also ask why they continue to hold such an appeal for contemporary readers and audiences.

Course requirements include weekly writing responses; two essays; an oral presentation; a trip to the Metropolitan Museum; and a final exam.

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 IIC Intro. requirement for the English Major. It fulfills Interpreting Literature and the Arts. Pre-requisite: English 1100 or 1200H, and Honors Program requirements

ENGL 2936 Monstrous Imaginations**T/Th 10:25AM-11:40AM K slot****Nora Nachumi**

This course proposes that we can learn a great deal about nineteenth-century British literature and culture by paying attention to its monsters. Portrayed as outsiders, monsters and monstrous humans help to define specific qualities and behaviors as either ordinary and acceptable or strange and taboo. Often, however, literary representations of monsters also may call such distinctions into question and in doing so raise the frightening possibility that monsters and human beings are not so different after all. By examining the characteristics nineteenth-century British writers gave to their monsters (whether human or not), we will attempt to understand the sorts of cultural anxieties that gave rise to these literary monsters and the ways these monsters, in turn, comment on these anxieties. We also will be reading contemporary non-fiction on politics, gender roles, science and economics in order to understand the cultural issues and concerns with which our writers, their readers, and their monsters are engaged. Assigned fiction will include Mary Shelley, *Frankenstein*; Emily Bronte, *Wuthering Heights*; Mary Elizabeth Braddon, *Lady Audley's Secret*; Robert Lewis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*; Bram Stoker, *Dracula*. Requirements: short reading quizzes and close-reading assignments, a group presentation, participation in a mock trial requiring research, a final essay with a research component.

Pre-req: ENGL 1100 or 1200 or 1200H or FYWR 1020. Fulfills IIC Intro. It fulfills Interpreting Literature and the Arts.

ENGL 2950H Classic Texts/Contemporary Revisions (Honors)**M/W 9:00AM-10:15AM A slot****Shaina Trapedo**

"No poet, no artist, of any art, has his complete meaning alone," declares T.S. Eliot in his 1919 essay "Tradition and the Individual Talent." While profoundly impactful, Eliot is not the first to argue that all texts are somehow connected to a complex network of existing writing and art forms, though he does champion the notion that indebtedness to tradition amplifies, rather than inhibits, originality and invention. ENGL 2950 invites students

to read classic works alongside later texts written in response, aiming to understand the ways writers reimagine and respond to canonical texts. In this class, we'll be taking the 1611 King James Bible, often dubbed "the book of books," as our canonical starting point and consider artistic "revisions" (read: re-visions) of biblical narratives in a variety of forms from poems to paintings, theater to film, and beyond. Such works in various genres compel us to consider what is gained (and lost) in terms of aesthetics and ethics through their biblical intertextuality and how such projects amplify, challenge, or reimagine aspects of their scriptural sources for their intended audiences. Milton, Twain, Hawthorne, Steinbeck, DeMille, Andrew Lloyd Webber, and other artists of various modes will be included. We'll also enrich our exploration of the multiple definitions and practices of adaptation and appropriation with theorists including Robert Alter, Roland Barthes, Julia Kristeva, Harold Bloom, and J. Hillis Miller, among others.

Pre-req: ENGL 1100 or 1200 or 1200H, and Honors Program requirements. Fulfills IIC Intro. It fulfills Interpreting Literature and the Arts.

ENGL 2960 Representations of the Holocaust

T/Th 10:25AM-11:40AM K slot

Charlotte Fiehn

The study of literature helps us to understand other people. It affords us greater insight into our own historical moments and teaches us to empathize with people across historical, geographical, and cultural divides. Studying language and learning what it is capable of also helps us to develop our own capacities as thinkers and communicators; studying language and learning to appreciate the kind of eloquence and beauty it is capable of helps us to think more clearly and communicate better, making us more adept at understanding other people as well as conveying our own thoughts and feelings more effectively.

Drawing on this context, this course will allow students to explore literature and other artistic representations of the Holocaust, including works produced during or after, and in response to, the Holocaust that reflects on the experience of Jewish and non-Jewish people.

Beginning with Deborah Lipstadt's academic book, *Denying the Holocaust*, we will explore the startling history of Holocaust denial, and to frame our understanding of the importance of Holocaust representation through this important lens. Reading Lipstadt's book, we will focus on what is at stake when writers and artists are less than rigorous in their research of the Holocaust and related history, for example. We will also consider the need for continued attention to the Holocaust because of the proliferation of Holocaust denial.

Focusing on twentieth and twenty-first century shapings of the meanings of the Shoah through specific disciplines, discourses, institutions and media, students will consider examples of fiction, poetry, memoir, history, film, museums, and monuments. Students will also explore the importance of perspective, examining the work of Jewish writers and artists who witnessed and survived the Holocaust, including Elie Wiesel, as well as non-Jewish writers and those who did not experience the Holocaust directly. After reading Lipstadt's book, we will read and discuss works such as Wiesel's *Night*, Cynthia Ozick's *The Shawl*, Andre Schwarz-Bart's *The Last of the Just*, and Paul Celan's "Death Fugue," among others. Examining these texts as works of literature, we will contextualize what makes Holocaust literature effective and important.

The course will involve writing two essays, one a short critical analysis essay, and the other a longer research paper, embedding secondary sources. There will also be weekly assigned readings and periodic reading journals due. Subject to scheduling and availability, we will also take advantage of the many archives and resources around the city, with trips to the Center for Jewish Studies and the Jewish Museum.

Pre-req: ENGL 1100 or 1200 or 1200H. Fulfills IIC Intro. It fulfills Interpreting Literature and the Arts.

ADVANCED LITERATURE COURSE: Category III (Topics)

ENGL 3920 Advanced Topics: Global Short Fiction

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

Ann Peters

In this course, you will have the opportunity to step beyond the limits of English literature and the boundaries of Western culture to read stories from around the world. The course will focus both on the short story as a literary form and on the way that fiction can help us understand cultures other than our own.

Obviously, some of what you encounter in this course will be read in translation. Works will include (but not be limited to) stories by Achebe, Borges, Chekhov, Dinesen, Ginzburg, Joyce, Kafka, Garcia Marquez, Murakami, and Yi Yun Li.

As this is an advanced course, you will be expected to write a research paper, and in preparation for this final paper, there will be a series of smaller scaffolded assignments to help you move toward the final paper. These assignments include: a three-page general introduction to a writer and their place of origin; a presentation on a critical article on a work you've read; and a short analysis of two stories of your own choosing by one of our assigned authors. You will also be required to visit the upcoming Kafka exhibit at the Morgan Library. Course Requirements: three reading responses (2-3 pages), one of which will be on a story of your own choosing; regular reading quizzes; a response to the museum visit; an oral presentation; a biographical sketch of your chosen author; and a final research paper in two drafts (8-10 pages). There will be no midterm or final.

Pre-req: one Introductory Literature class or a flat A in English 1100 or 1200H or FYWR 1020. Fulfills III Advanced. It fulfills Interpreting Literature and the Arts.

English Department Course Grid, Spring 2025

Monday	Tues	Wed	Thurs
A 9-10:15	J 9-10:15	A 9-10:15	J 9-10:15
ENGL 1100: Composition, Grimaldi ENGL 2950: Classic Texts / Contemporary Revisions (cat. IIIC Intro, Honors and Strauss), Trapedo	ENGL 1100: Trapedo	ENGL 1100: Composition, Grimaldi ENGL 2950: Classic Texts / Contemporary Revisions (cat. IIIC Intro, Honors and Strauss), Trapedo	ENGL 1100: Trapedo
B 10:25-11:40	K 10:25-11:40	B 10:25-11:40	K 10:25-11:40
ENGL 1200H: Trapedo ENGL 2920: Virginia Woolf and the Bloomsbury Group, O'Malley (cat. IIIC intro, Honors). ENGL 1100: Composition, Grimaldi	ENGL 2960: Representations of the Holocaust, (cat. IIIC intro), Fiehn ENGL 2936: Monstrous Imaginations, Nachumi (cat. IIIC intro)	ENGL 1200H: Trapedo ENGL 2920: Virginia Woolf and the Bloomsbury Group, O'Malley (cat. IIIC intro, Honors). ENGL 1100: Composition, Grimaldi	ENGL 2960: Representations of the Holocaust, (cat. IIIC intro), Fiehn ENGL 2936: Monstrous Imaginations, Nachumi (cat. IIIC intro)
C 11:55-1:10	L 11:50-1:05	C 11:55-1:10	L 11:50-1:05
ENGL 2750: The Graphic Novel (cat. IIIB Intro), O'Malley ENGL 1100: Composition, Grimaldi	ENGL 2820: Literature and the Environment, Peters ENGL 2902: Women and Literature (IIIC Intro), Nachumi	ENGL 2750: The Graphic Novel (cat. IIIB Intro), O'Malley ENGL 1100: Composition, Grimaldi	ENGL 2820: Literature and the Environment, Peters ENGL 2902: Women and Literature (IIIC Intro), Nachumi
D 1:25-2:40	M 1:35-2:50	D 1:25-2:40	M 1:35-2:50
ENGL 1805: Creative Writing Online, Miller (counts for CW and Media Studies, formerly "Reading/Writing/Blogging Poetry") ENGL 2600: Topics: Late Victorian to Modernism (cat. IIB), O'Malley	ENGL 1100: Composition, Fiehn ENGL 3920: Advanced Topics: Global Short Fiction (cat. IIIC Adv), Peters ENGL 2920: Topics: American Playwrights and their Plays (cat. III), Wachtell	ENGL 1805: Creative Writing Online, Miller (counts for CW and Media Studies, formerly "Reading/Writing/Blogging Poetry") ENGL 2600: Topics: Late Victorian to Modernism (cat. IIB), O'Malley Club hour 2:40-3:30	ENGL 1100: Composition, Fiehn ENGL 3920: Advanced Topics: Global Short Fiction (cat. IIIC Adv), Peters ENGL 2920: Topics: American Playwrights and their Plays (cat. III), Wachtell
E 3:10-4:25	N 3:00-4:15	E 3:35-4:50	N 3:00-4:15
ENGL 2510: American Literature & Culture (Cat. IIC Intro), Miller ENGL 1812: Screenwriting: Elective for Media; cross-list CW; counts towards Writing minor, Erik Mintz	ENGL 1100: Composition, Fiehn ENGL 2007: American Literature II (IIC Intro), Peters ENGL 1200H: Freshman Honors Seminar, Nachumi	ENGL 2510: American Literature & Culture (Cat. IIC Intro), Miller ENGL 1812: Screenwriting: Elective for Media; cross-list CW; counts towards Writing minor, Erik Mintz	ENGL 1100: Composition, Fiehn ENGL 2007: American Literature II (IIC Intro), Peters ENGL 1200H: Freshman Honors Seminar, Nachumi
F 4:40-5:55	P 4:40-5:55	F 5:00-6:15	P 4:40-5:55
ENGL 2880: Parents and Children (cat. IIC), Miller (note: normally cat. III: taught as cat. II this time)		ENGL 2880: Parents and Children (cat. IIC), Miller (note: normally cat. III: taught as cat. II this time)	
EVENING, ONCE PER WEEK 6-8:30 ENGL 1501: News Writing: Elective for Media; cross-list CW; counts towards Writing minor, Jason Gewirtz			