Critical Writing and Creative Nonfiction

English 2880-2890 offers guidance and an audience for students who wish to gain skill in expository writing—a common term for critical, reflective, investigative, and creative nonfiction. Each section provides a context for writing defined by a form of exposition, a disciplinary area, a practice, or a topic intimately related to the written medium. Course members will read relevant published material and write and revise their own work regularly, while reviewing and responding to one another’s. Since these seminar-sized courses depend on members’ full participation, regular attendance and submission of written work are required. Students and instructors will confer individually throughout the term. English 2880-2890 does not satisfy requirements for the English major.

http://courses.cit.cornell.edu/engl2880-2890

Each seminar limited to 18 students. Students must have completed their colleges’ first-year writing requirements or have the permission of the instructor.

2880 Seminar 101 Expository Writing: The Epic Western

MWF 11:15 - 12:05 Harmon, Lauren

Sweeping vistas. Dark canyons. A cowboy hero, and—the Vietnam War? Epic Westerns shape the legendary landscape of the American West and dramatize individual and collective efforts to establish national values. At the same time, they track the way those values change over time, reflecting contemporary cultural or political events, e.g. the antiwar movement, feminism, the nation’s bicentennial. Looking at recent political struggles, we’ll discover what history Western narratives engage, and what they obscure. In films such as The Searchers, The Wild Bunch, and the recent The Hateful Eight, as well as novels including Cormac McCarthy’s Blood Meridian, we will examine the intersections of history, gender, class, race, and power in the mythic American West.

2880 Seminar 102 Expository Writing: Legal (Science) Fictions

MWF 12:20 - 1:10 Brangan, Michaela

4 credits.

Science fiction writers imagine whole new social, economic or political systems in order to diagnose or cure the world’s ills, and questions of law inevitably emerge. Should this robot be considered a legal person? Does this cool new policing tactic infringe our civil rights? In this course, we’ll consider how such legal topics as personhood, equality, and criminality arise in utopian fiction and science fiction, and in actual case law, and how issues of gender, race, labor, and policing and punishment are complicated by technology and law. Assignments will include writing your own Utopia, and a collaborative research project on a currently contested legal-technological issue. Authors will include Octavia Butler, Samuel Delany, Plato, Joanna Russ, Ursula Le Guin, and China Miéville.

2880 Seminar 103 Expository Writing: Creative Nonfiction: Do Our Stories Matter?

MWF 1:25 - 2:15 Masum-Javed, Aurora

4 credits.

Can a story take down a system? Under what conditions? This course will examine the role of the personal narrative as a political weapon. We will analyze the impact of art on the sociopolitical landscape through the works of James Baldwin, Adrienne Rich, Ta-Nehisi Coates, Rebecca Solnit, and many others. We will then interrogate our own biases, assumptions, desires, relationships, and fears in order to write the self into a global context. The essays we craft will confront the intersections of political and personal trauma, history and family, identity and theory. Ultimately, we will ponder: Do our stories matter? Why or why not?

2880 Seminar 104 Expository Writing: Recognizing Genocide

TR 10:10 - 11:25 Toor, Gaurav

4 credits.

Genocides remain etched in our memories. But what, exactly, is a genocide? In this course, you’ll write in several roles to shape public opinion. As a legal expert, you’ll review the Genocide Convention’s applicability to the Rwandan genocide. As an academic, you’ll test the concept of genocide against the Cambodian experience. Reporting as a journalist, you’ll profile the killings in former Yugoslavia. As a politician, you will debate whether to recognize the deaths in Darfur as a genocide or not. To support these several forms of writing, you’ll read Henri Locard’s Pol Pot’s Little Red Book, watch Hotel Rwanda and Enemies of the People, explore the genocide archive at Cornell, and hear cases from the Arusha Accords and The Hague.

2880 Seminar 105 Expository Writing: Global Romance: Love and the Political

TR 11:40 - 12:55 Lee, Nicolette

4 credits.

Does love create worlds or put them in question? Does it secure a community, or mark its dissolution? Does it socialize or unsettle the individual? What is love when it meets the law? This course examines the dialogue between romantic and political narratives, tracing the ways they interrupt, galvanize, or complement each other. We will bring together fictions of love’s sway over the self (such as The Tempest, Frankenstein, and Beloved) with theories of love’s place in the political (such as Elizabeth Povinelli’s The Empire of Love and Michael Hardt’s and Antonio Negri’s Declaration). Through reviews and critical essays, we’ll examine what happens when romance is placed at the heart of tales of empire, migration, reunion, and revolt.

March 31, 2016
In this course, we'll explore the personal essay, focusing on how the form can be a tool for self-discovery, self-reflection, and self-invention. As thinkers, we'll focus on the practice of critical reflection, learn how to interrogate our experiences, make peace with the imperfections of our memory, and become more conscious of the particular ways in which we see the world. As writers, we'll study narrative craft, including scene, dialogue, metaphor and character development. Our reading will feature Jamaica Kincaid, Zadie Smith, Eula Biss, James Baldwin and David Foster Wallace, among many others. A few documentaries and audio stories will round things out. Through our workshops, we'll learn how to be generous, empathetic, and constructive readers of our peers’ work.

Creative Writing

Students usually begin their work in Creative Writing with English 2800 or 2810, and only after completion of the First-Year Writing Seminar requirement. Please note that either English 2800 or English 2810 is the recommended prerequisite for 3000-level Creative Writing courses. English 2800 and 2810 may satisfy a distribution requirement in your college (please check with your college advisor). English 3820-3830, 3840-3850, and 4800-4810 are approved for the English major. In addition, one course at each level of Creative Writing is required for the Creative Writing minor: one 2800 or 2810, one 3820, 3830, 3840 or 3850, and one 4800, 4801, 4810 or 4811.

**MAJORS AND PROSPECTIVE MAJORS, PLEASE NOTE:** Although recommended for prospective English majors, English 2800-2810 cannot be counted towards the 40 credits required for completion of the English major. English 2800 or English 2810 is a prerequisite for 3000-level Creative Writing courses, which count towards the major. English 2800 is not a prerequisite for English 2810.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Time</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>2800 Seminar 110</td>
<td>Introduction to Creative Writing</td>
<td>3</td>
<td>TR 10:10 - 11:00</td>
<td>Flum, Liza</td>
</tr>
<tr>
<td>2800 Seminar 111</td>
<td>Introduction to Creative Writing</td>
<td>3</td>
<td>TR 11:15 - 12:05</td>
<td>Green, Charlie</td>
</tr>
<tr>
<td>2800 Seminar 112</td>
<td>Introduction to Creative Writing</td>
<td>3</td>
<td>TR 11:15 - 12:05</td>
<td>Van Clief-Stefanon, Lyrae</td>
</tr>
<tr>
<td>2800 Seminar 113</td>
<td>Introduction to Creative Writing</td>
<td>3</td>
<td>TR 12:20 - 1:10</td>
<td>LaRose, Richard</td>
</tr>
<tr>
<td>2800 Seminar 114</td>
<td>Introduction to Creative Writing</td>
<td>3</td>
<td>TR 12:20 - 1:10</td>
<td>White, Renia</td>
</tr>
<tr>
<td>2800 Seminar 115</td>
<td>Introduction to Creative Writing</td>
<td>3</td>
<td>TR 1:25 - 2:15</td>
<td>Akinsiku, Lanre</td>
</tr>
<tr>
<td>2800 Seminar 116</td>
<td>Introduction to Creative Writing</td>
<td>3</td>
<td>TR 1:25 - 2:15</td>
<td>Ma, Ling</td>
</tr>
<tr>
<td>2800 Seminar 117</td>
<td>Introduction to Creative Writing</td>
<td>3</td>
<td>TR 2:30 - 3:20</td>
<td>Saracini, Kirsten</td>
</tr>
<tr>
<td>2800 Seminar 118</td>
<td>Introduction to Creative Writing</td>
<td>3</td>
<td>TR 2:30 - 3:20</td>
<td>Stevens, Mary-Margaret</td>
</tr>
<tr>
<td>3820 Seminar 101</td>
<td>Intermediate Narrative Writing</td>
<td>4</td>
<td>MW 11:15 - 12:05</td>
<td>Viramontes, Helena</td>
</tr>
<tr>
<td>3820 Seminar 102</td>
<td>Intermediate Narrative Writing</td>
<td>4</td>
<td>MW 1:25 - 2:15</td>
<td>Koch, Michael</td>
</tr>
<tr>
<td>3820 Seminar 103</td>
<td>Intermediate Narrative Writing</td>
<td>4</td>
<td>TR 12:20 - 1:10</td>
<td>Morgan, Robert</td>
</tr>
<tr>
<td>3840 Seminar 101</td>
<td>Intermediate Verse Writing</td>
<td>4</td>
<td>MW 12:20 - 1:10</td>
<td>Mackowski, Joanie</td>
</tr>
<tr>
<td>3840 Seminar 102</td>
<td>Intermediate Verse Writing</td>
<td>4</td>
<td>TR 10:10 - 11:00</td>
<td>Van Clief-Stefanon, Lyrae</td>
</tr>
</tbody>
</table>

Prerequisite: ENGL 2800 or ENGL 2810 and permission of instructor based on submission of a manuscript (bring manuscript to first day of class, or submit via email, depending upon instructor's preference). ENGL 3820 or 3830 counts toward the English major, and either it or ENGL 3840 or 3850 (Intermediate Poetry Workshop) is required for the Creative Writing minor. ENGL 3820 and 3830 are the same course, the former offered in fall, the latter in spring. Limited to 15 students.

This course focuses upon the writing of fiction or related narrative forms. May include significant reading and discussion of readings, explorations of form and technique, completion of writing assignments and prompts, and peer review of student work. Many students will choose to write short stories, but excerpts from longer works will also be accepted. Students may take 3820 or 3830 more than once.

This course focuses upon the writing of poetry. May include significant reading and discussion of readings, explorations of form and technique, completion of writing assignments and prompts, and peer review of student work. Students may take 3840 or 3850 more than once.
4800 Advanced Verse Writing
4 credits.
Fulton, Alice
Prerequisite: permission of instructor based on submission of a manuscript (bring manuscript to first day of class, or submit via email, depending upon instructor's preference). Prior completion of a section of ENGL 3840 or 3850 is strongly recommended. ENGL 4800 and 4810 count toward the English major, and fulfill the 4000-level writing seminar requirement of the Creative Writing minor. Limited to 15 students.

This course is intended for verse writing students who have completed ENGL 3840 or 3850 and wish to refine their writing. It may include significant reading and discussion of readings, advanced explorations of form and technique, completion of writing assignments and prompts, and peer review of student work. In addition to the instructor's assigned writing requirements, students may work on longer-form verse projects. Students may take 4800 or 4810 more than once.

4801 Advanced Narrative Writing
4 credits.
Quiñonez, Ernesto
Prerequisite: permission of instructor based on submission of a manuscript (bring manuscript to first day of class, or submit via email, depending upon instructor's preference). Prior completion of a section of ENGL 3820 or 3830 is strongly recommended. ENGL 4801 and 4811 count toward the English major, and fill the 4000-level writing seminar requirement of the Creative Writing minor. Limited to 15 students.

This course is intended for narrative writing students who have completed ENGL 3820 or 3830 and wish to refine their writing. It may include significant reading and discussion of readings, advanced explorations of form and technique, completion of writing assignments and prompts, and peer review of student work. In addition to the instructor's assigned writing requirements, students may work on longer-form narrative writing projects. Students may take 4801 or 4811 more than once.

2000-Level Courses

Courses at the 2000 level include foundational surveys designed to introduce English majors and minors to important areas of the curriculum, courses on major themes and topics that span historical periods, and courses intended for non-majors as well as majors and minors. No previous college-level study in English is assumed.

2000 Introduction to Criticism and Theory
4 credits.
Lorenz, Philip
MWF 11:15 - 12:05
An introductory survey of modern methodologies in criticism and theory. Readings include key texts from such schools as New Criticism, psychoanalysis, structuralism, post-structuralism, Marxism, feminism, and postcolonial studies. The course gives students a solid foundation in the issues, techniques, and vocabularies of advanced literary analysis. While literary questions are predominant throughout the semester, this course is nevertheless designed to be accessible and useful not only for English and literature majors (and prospective majors) but also for anyone interested in gaining a foundation in aesthetic and cultural analysis. The contemporary humanistic disciplines largely share a technical vocabulary, and this class provides undergraduates from various fields a firm grounding in the key concepts and issues of what has come to be called “theory.”

2010 Dragons, Green Knights and the Origins of English Literature
3-4 credits.
MWF 10:10 - 11:00
Mann, Jenny
Non-majors may choose a 3-credit option with less writing.

This course may be used as one of the three pre-1800 courses required of English majors.

How did England, once a backwater, create some of the culture that now dominates our world? Who wrote the first poem in English, and why did Londoners believe that they were descended from exiled Trojan warriors? This course introduces you to the works that make up the foundation of what we came to call English literature, and teaches you how to read them well. Along the way, you will learn how to talk about literary works like an English major, whether you plan to be one or not. Readings include Beowulf, Sir Gawain and the Green Knight, selections from Chaucer’s Canterbury Tales and Spencer’s Faerie Queene, some of the first plays written in England as well as Shakespeare’s Twelfth Night, Elizabethan sonnets, poems by Donne, and Herbert, and a selection from Milton’s Paradise Lost.

2030 Introduction to American Literatures: Beginnings to the Civil War
4 credits. (Also AMST 2030)
TR 2:55 - 4:10
Samuels, Shirley
This course may be used as one of the three pre-1800 courses required of English majors.

This class surveys early literature produced in the United States, roughly from 1620 to 1865, and asks about religion and nationalism in the emerging republic. We will read some classic authors—such writers as William Bradford, Benjamin Franklin, Phillis Wheatley, Thomas Jefferson, and Nathaniel Hawthorne—and we will read their contemporaries—figures such as Sarah Kemble Knight, Judith Sargent Murray, Charles Brockden Brown, Catharine Sedgwick, and Olaudah Equiano.
This course examines contemporary world literature from the second half of the twentieth century to the present. Our readings will range across genres (including fiction, poetry, and drama) and include writers from multiple geographies—in addition to America and Britain, South Asia, Africa, the Middle East, and the Caribbean. As we define the category “world literature,” we will explore innovations in aesthetics as well as historical developments that have influenced recent literary production. In particular, our readings will compel us to investigate how ethnicity, nationalism, religion, gender, and economics have impacted the formation of world literature and its bearings on social justice. Authors may include: O’Neill, DeLillo, Plath, Kushner, Coetzee, Walcott, Danticat, and McCann.

“I too dislike it,” writes Marianne Moore in her poem “Poetry.” Do you like poetry? Do you greet it with Moore’s ironic “perfect contempt,” or just some hesitation? Welcome one and all to a survey of English-language poetry written in the 20th century! When do we resist and when do we embrace what poems have to offer? We will consider poems written in traditional verse as well as in innovative forms; poems that are relatively easy to read and poems that are extremely challenging; poems that deal with war, race, gender, sex, and science; important poetic movements from Symbolism to the Beats. Poets to be studied may include Yeats, Bishop, Williams, Stein, Auden, Eliot, Hughes, Ginsberg, and Plath.

This course may be used as one of the three pre-1800 courses required of English majors.

Remarkable works written BY women and images OF women shape literature, art, music, and personal experience in the nineteenth and twentieth centuries. This seminar will develop skills in discussion and critical writing valuable for courses in the humanities—and for life. Focusing on literature in English, we will question how women imagined in literature have an impact on women’s and men’s individuality, gender, and sexuality, and will explore how women writers use and change the images of women’s sexuality and creativity found in Romantic writers. We also will explore how women influenced and helped to shape issues that emerged in the tumultuous period marked by the French Revolution.

The production of North American Indigenous literatures began long before European colonization, and persists in a variety of printed, sung, carved, painted, written, spoken, and digital media. From oral traditions transmitted through memory and mnemonics to contemporary innovations, Native North American authorial techniques layer Indigenous perspectives on social, political, and environmental experience, through deft artistry and place-specific aesthetics. Our attention will focus on the relationships and contexts from which particular Native American literatures emerge, and ethical considerations associated with entering Indigenous territory, both figuratively and literally. In response to a selection of traditional stories, fiction, non-fiction, poetry, and a graphic novel or two, we will examine how Native literatures voice scathing critiques of settler-colonial values and practices, and yet challenge, delight, and intrigue their readers.

This course will introduce both a variety of writings by Asian North American authors and some critical issues concerning the production and reception of Asian American texts. Working primarily with novels, we will be asking questions about the relation between literary forms and the socio-historical context within which they take on their meanings, and about the historical formation of Asian American identities.
The course may be taken for 3 or 4 credits; those choosing 4 credits will complete an additional writing project.

This course may be used as one of the three pre-1800 courses required of English majors.

Although Scotland, which was long a separate nation, is now politically united with England, it preserves its distinctiveness. This course provides an introduction to Scottish literature, with special emphasis on the medieval period and the eighteenth through the twentieth centuries. The course should appeal to those who wish to learn about their Scottish heritage, and also to those who simply wish to encounter a remarkable national culture and the literature it has produced. Some of the texts will be read in Scots, but no familiarity with Scots or earlier English is presumed. We welcome readers of literature who are not English majors.

In Eddie Murphy’s *Coming to America*, Africa is a place of nobility, where even lions are at peace with lambs. In contrast, Leonardo DiCaprio’s *Blood Diamond* is a violent look at the role the demand for diamonds has played in destabilizing mineral-rich African countries. But if Hollywood has long been concerned with depicting Africa in particular ways, African filmmakers are at the same time creating their own stories. Popular and scholarly film critics are also contributing to the battle over who speaks for Africa. In this course we will explore these competing images of Africa, questions of imagination versus reality, and the extent to which artists should, if at all, be responsible to the subject of their art.

We experience our bodies as so much a part of who we are that we take them for granted. Yet the way we think about the body has a history of its own. This class looks at how the idea of “the body” gets constructed over time. How has the body come to have attributes called “gender,” “sexuality,” and “race”? Why have some bodies been seen as monstrous, perverted, and unholy, others as gorgeous, normal, and divine? What makes bodies pleasurable and dangerous? We’ll find out by examining a broad range of evidence from the ancient era to the present day, including literature (Ovid, Kafka, Octavia Butler), philosophy (Plato, Descartes, Judith Butler), film, and the history of science.

Courses Originating in Other Departments

In this introductory course, participants will study the economic and technological history of the television industry, with a particular emphasis on its manifestations in the United States and the United Kingdom; the changing shape of the medium of television over time and in ever-wider global contexts; the social meanings, political stakes, and ideological effects of the medium; and the major methodological tools and critical concepts used in the interpretation of the medium, including Marxist, feminist, queer, and postcolonial approaches. Two to three hours of television viewing per week will be accompanied by short, sometimes dense readings, as well as written exercises.

Focusing mostly on Hollywood film, this course introduces the study of American cinema from multiple perspectives: as an economy and mode of production; as an art form that produces particular aesthetic styles; as a cultural institution that comments on contemporary issues and allows people to socialize. We will consider the rise of Hollywood in the age of mass production; the star system; the introduction of sound and the function of the soundtrack; Hollywood’s rivalry with television; censorship; the rise of independent film, etc. Weekly screenings introduce major American genres (e.g. science fiction, film noir, the musical) and directors (e.g. Hitchcock, Kubrick, Tarantino).

Punk Culture—comprised of music, fashion, literature, and visual arts—represents a complex critical stance of resistance and refusal that coalesced at a particular historical moment in the mid-1970s, and continues to be invoked, revived, and revised. In this course we will explore punk’s origins in New York and London, U.S. punk’s regional differences (the New York scene’s connection to the art and literary worlds, Southern California’s skate and surf culture, etc.), its key movements (hardcore, straight edge, riot grrrl, crust, queercore), its race, class and gender relations, and its ongoing influence on global youth culture. We will read, listen, and examine a variety of visual media to analyze how punk draws from and alters previous aesthetic and political movements.
4 credits. (Also ASRC 2310, AMST 2310)

Wilson, Ricardo

This course takes a critical approach to our contemporary understanding of the figure of the zombie and its inextricable link to discourses on race and blackness in the Americas. An introductory grounding in theories of social death will allow us to explore the racial anxiety that gave birth to the genre and trace its development throughout the hemisphere. The course seeks to broaden the genre to include novels that normally would not be considered antecedents and ultimately poses the following questions: What can the figure of the zombie teach us about our evolving relationship to race? What does the recent proliferation of zombie-related television shows, movies, books and video games say about our contemporary racial anxieties?

2960 Linguistic Theory and Poetic Structure
4 credits. (Also LING 2285, LING 6285, ENGL 6785)

Bowers, John

Poems are among the most highly structured linguistic objects that human beings produce. While some of the devices used in poetry are arbitrary and purely conventional, most are natural extensions of structural properties inherent in natural language itself. The aim of this course is to reveal the ways in which poetry is structured at every level, from rhyme to metaphor, and to show how certain results of modern linguistics can usefully be applied to the analysis and interpretation of poetry. After introducing some of the basic concepts of modern phonology, syntax and semantics, it will be shown how literary notions such as rhyme, meter, enjambment and metaphor can be formally defined in linguistic terms. These results will then be applied to the analysis of particular poems and shown to yield novel and interesting insights into both their structure and interpretation.

### 3000-Level Courses

Courses at the 3000 level cover major literary periods, authors, traditions, and genres, as well as literary theory, cultural studies, and creative and expository writing. These courses are designed primarily for English majors and minors, though non-majors are welcome to take them. Some previous college-level study in English is assumed.

3080 Icelandic Literature
4 credits. (Also MEDVL 3080)

Hill, Thomas

This course may be used as one of the three pre-1800 courses required of English majors.

An introduction to Old Norse-Icelandic mythology and the Icelandic family saga—the “native” heroic literary genre of Icelandic tradition. Texts will vary but will normally include the Prose Edda, the Poetic Edda, Hrafnkels Saga, Njals Saga, Laxdaela Saga, and Grettirs Saga. All readings will be in translation.

3110 Old English
4 credits. (Also ENGL 6110, MEDVL 3110, MEDVL 6110)

Zacher, Samantha

This course may be used as one of the three pre-1800 courses required of English majors.

In this course, we will read and discuss some of the earliest surviving English poetry and prose. Attention will be paid to (1) learning to read the language in which this literature is written, (2) evaluating the poetry as poetry: its form, structure, style, and varieties of meaning, and (3) seeing what can be learned about the culture of Anglo-Saxon England and about the early Germanic world in general, from an examination of the Old English literary records. We will begin by reading some easy prose and will go on to consider some more challenging heroic, elegiac, and devotional poetry, including an excerpt from the masterpiece Beowulf. The course may also be used as preparation for the sequence ENGL 3120/ENGL 6120.

3190 Chaucer
4 credits. (Also MEDVL 3190)

Lerer, Seth

This course may be used as one of the three pre-1800 courses required of English majors.

We will approach the range and scope of Chaucer’s poetry (The Book of the Duchess, selections from the Canterbury Tales, his short lyrics, and selections from Troilus and Criseyde) through the rise of vernacular English writing in the 14th century; the politics of authorship and the place of literature in effecting social change; the influence of European literary forms, Christian allegorical modes of reading, and English language change on late medieval poetry; and the culture of the manuscript. We will look at his varieties of genre (fabliau, saint’s life, epic, lyric, sermon, beast fable, romance); at the representations of men and women; and at the ways in which Chaucer’s contemporaries handled similar literary themes, subjects, and structures.
3290 Losing Paradise: Milton's Great Epic 
4 credits. 
MW 2:55 - 4:10 
Caruth, Cathy 
Whose story is the story of the fall? Milton’s poem about “man’s first disobedience” begins, in fact, with a story about an earlier act of falling, that of Satan, and inserts the human perspective in a larger drama of which Adam and Eve are at first largely unaware. Why can’t the story of falling be told as a single plot or from a single perspective, and what does this tell us about the human, about history, and about (poetic) narrative? How does the poem’s echoing of earlier texts raise questions (literary, political, philosophical) about the problem of finding a single voice with which to tell this story? We will read Paradise Lost in full, with attention to excerpts from biblical, theological, political, and classical texts.

3390 Jane Austen 
4 credits. 
MWF 1:25 - 2:15 
Shaw, Harry 
It is a truth universally acknowledged, that students who have read Jane Austen must be in want of an opportunity to continue that delicious experience, and that those who have not read her novels should. This course explores Austen’s characters, culture, and narrative art against the backdrop of films, novels, and poems which resonate with her fiction. We will investigate Austen’s importance in literary history as well as her continuing attraction in the twenty-first century. By immersing ourselves in her fictional world we will enrich our experience of her novels and sharpen our awareness of the pleasures of reading.

3450 Victorian Culture 
4 credits. 
TR 1:25 - 2:40 
Cohn, Elisha 
A century after the death of Queen Victoria, the culture that bears her name is alive and well in contemporary society, from critical and political discourse to the popular media and consumer culture. This course examines British poetry, prose, and drama written during the Victorian period (1837-1901), and investigates the aesthetic, cultural, political, and social interests of Victorian culture, including: industrialism; wealth; mass culture; the construction of social and anthropological ideas of culture; nature and animals; education; childhood; feminism; sexuality; death, mourning, and ghosts; and imperialism. Poetry and primarily non-fiction prose of Tennyson, the Brownings, Arnold, Carlyle, Pater, Mill, and Darwin; fiction by Charles Dickens and Elizabeth Gaskell; and the drama and criticism of Oscar Wilde.

3545 British Literature after 1945 
4 credits. 
MW 2:55 - 4:10 
Londe, Greg 
What does it mean to write after the aesthetic breakthroughs of modernism, after the devastation of WWII, and during the twilight of the British empire? This class will introduce students to British literature from 1945 to the present, investigating how novels, poems, and plays have taken on new voices through their encounter with vast cultural and political changes. Beginning with Virginia Woolf’s final novel, a cavalcade of English culture written in the shadow of war, we will proceed to study authors who explored the state of the nation through kitchen-sink realism, multicultural collage, and warped fantasy: Amis, Selvon, Naipaul, Carter, Larkin, Rushdie, Ishiguro, Rowling, and others.

3560 Thinking from a Different Place: Indigenous Philosophies 
3 credits. (Also AIS 3560, AMST 3562) 
MWF 11:15 - 12:05 
Warrior, Carol 
Native and Western philosophies serve similar functions: they organize societies and construct those taken-for-granted truths we all operate from, but rarely examine. Even as such “truths” create ideas about how the world and universe work, these differences can be a source of conflict between people groups. In this class, we’ll examine how Indigenous knowledge systems are formed and expressed, and what can be the result when people with conflicting knowledge systems interact with one another. Through readings, discussions, lectures, films, a guest presentation, group work, and other course assignments, we’ll consider Indigenous North American knowledge systems and worldviews with a particular eye toward how these ideas are related to geographic space, social structure, culture, science, and contemporary global problems.

3585 Feminist Literary Traditions 
4 credits. (Also FGSS 3585, AMST 3585) 
TR 1:25 - 2:40 
McCullough, Kate 
To what extent are there specific forms or themes that characterize women’s literature? How have women writers both extended and revised each other’s work? What issues have been most pressing for feminist writers? What political questions most vexing? This course will consider these questions as we read primarily British and US 19th-21st century writers and examine what use they make of both canonical and experimental literary forms. To what extent, that is, does the need to tell a new story force or enable a writer to develop a new form in which to write? Reading may include texts by Jane Austen, Pat Barker, Alison Bechdel, Louise Erdrich, Maxine Hong Kingston, Toni Morrison, and Monique Truong.

3690 The Race and Gender of Poverty in Literature and Film 
4 credits. (Also AMST 3690, FGSS 3691) 
MW 8:40 - 9:55 
Cheyfitz, Eric 
Poverty is an ongoing issue in the United States, and has intensified since the recession of 2008. As such, poverty has disproportionately affected women and underrepresented racial and ethnic communities. This course will analyze this issue through its representation in film and literature, both fiction and non-fiction.
3702 Desire and Cinema
4 credits. (Also FGSS/LGBT 3702, COML 3702, PMA 3702, VISST 3702)

“You didn’t see anything,” a woman in a movie says to her dubious lover. “No one sees anything. Ever. They watch, but they don’t understand.” What is desire in the cinema? How do we know it when we see it or when we feel it? How do the images, sounds, and narratives of the cinema engage us erotically? We will examine classic theories of gender and sexuality in visual studies through a survey of recent cinema, including work by such directors as Pedro Almodóvar, Catherine Breillat, David Lynch, Steve McQueen, Michael Haneke, Gaspar Noé, and Wong Kar-wai.

3765 The 21st Century Novel
4 credits.

What innovations in form, style, genre, and subject matter have characterized the novel in the 21st century? What is the status of the novel in the wake of postmodernism, postcolonialism, poststructuralism, post-humanism, and the other “post”s of literary theory? Are we witnessing a blurring of theory and fiction? This course will explore a number of key developments and trends in the 21st century novel, such as the rise of genre fiction (fantasy, science fiction, the Western, the “rock novel”), speculative fiction, new historical realisms, comic/graphic novels, philosophical fiction, among others trends. Our writers may include Zadie Smith, Kazuo Ishiguro, J.M. Coetzee, Percival Everett, Colson Whitehead, Toni Morrison, Cormac McCarthy, Junot Díaz, Tom McCarthy, David Mitchell, and Jennifer Egan.

3785 Apocalyptic Films and Fictions
4 credits.

In these latter days, apocalyptic narratives abound—stories that help us imagine the end of times, address or avoid real-world crises, and make sense (or fun) of history. We'll read and view works in such genres as the nuclear disaster story (Kubrick’s Dr. Strangelove), the cold war assassination tale (Richard Condon’s The Manchurian Candidate), the paranoid quest romance (Thomas Pynchon’s Crying of Lot 49), the end-time narrative (Doris Lessing's Memoirs of a Survivor), the biocatastrophe thriller (Margaret Atwood’s Oryx and Crake), the superhero apocalypse (Alan Moore and David Gibbons’ Watchmen), and the millenial fantasy (Tony Kushner’s Angels in America). We'll reflect on Biblical apocalypses and explore contemporary conspiracy theories, writing critical essays and a final project involving research. For updates, see http://courses.cit.cornell.edu/sad4449/3785/

3805 Literary Translation: Messing with the Greats
4 credits.

This is the one and only translation workshop intended for creative writers and other students in love with literature. The workshop is designed to enrich your writer's and reader's imagination through the art of literary translation. In addition to examining theories of translation and the intriguing relationship between author, translator and text, most of the semester will be dedicated to deciphering various, diverse literary texts and mastering the craft of writing and rewriting. We will focus on the nuances of voice, tone, and style. We will get to mess with the greats. Knowledge of other languages is a plus, but not a requirement.

3980 Latino/a Popular Culture
4 credits. (Also LSP 3980, AMST 3981)

This course analyzes several areas of Latino/a popular culture. Considering the historical trajectory of Latinidad in art, music, film and popular media, the course also engages emergent cultural practices. Topics include Latinos/as in film and TV, muralism and street art, as well as musical traditions. The course also uses foundational texts on cultural studies to frame each topic.

Courses Originating in Other Departments

3954 Spoken Word, Hip-Hop Theater, and the Politics of the Performance
4 credits. (Also PMA 3754, LSP 3754, AMST 3754, FGSS 3754)

In this course, we will critically examine the production and performance of race, ethnicity, sexuality, and gender through literature and contemporary performance genres such as spoken word, slam poetry, and hip-hop theatre.

Courses at the 4000 level are advanced seminars intended primarily for English majors and minors who have already taken courses at the 2000 and/or 3000 level. Other students may enroll in these courses, but are encouraged to consult with the instructor.

4070 Key Issues in Contemporary Theory: Ideology, Knowledge, Social Identity
4 credits. (Also ENGL 7020)

An introductory survey of some of the central issues in contemporary theory, drawing on both the humanities and the social sciences, with a special focus on three themes: ideology, objectivity, and social identity. Exploring various theoretical approaches and schools of criticism (e.g., Marxism, feminism, deconstruction, hermeneutics, structuralism, psychoanalysis, postcolonial theory, minority studies, queer studies), we will explore these and other themes and examine some of the underlying—and often competing—epistemological and political claims made about them. No previous knowledge of theory is required.
4195 Medieval Lyric
4 credits. (Also ENGL 6195, MEDVL 4195)
This course may be used as one of the three pre-1800 courses required of English majors.

This offers an in-depth survey the traditions of lyric poetry during the English Middle Ages. Beginning with the legacy of medieval Latin, it traces the rise of the short, vernacular poem in a variety of social, literary, and material contexts. Our approaches include: the place of the lyric in manuscript culture; the social facts and literary fictions of oral performance; the political environments in which lyrics come to be; the relationships of lyric to other literary forms in the European Middle Ages; England's status as a trilingual community that creates contexts for lyric production and reception in Latin, English, and French; critical and historical theories of the lyric as genre, performance, and defining literary form.

4370 Science, Poetry, and the Politics of Enlightenment
4 credits. (Also STS 4871)
This course may be used as one of the three pre-1800 courses required of English majors.

If you want to learn geology, engineering, psychology, nutrition, religion, economics, and how to write an epic poem, you go scurrying to widespread corners of the university. Yet in the English Enlightenment, artists and savants laid the groundwork for all these fields in close collaboration, through social networks updated by mail-coach and moonlight. This seminar on literature and science in an age of political and technological revolution focuses on the “Lunar Society,” a polymathic club whose projects ranged from the steam engine and evolutionary theory to the abolition of slavery and the artistic turn known as “Romanticism.” Our class puts the now familiar division between sciences and humanities to the test by reviving their “lunatic” arts of collaboration. Non-majors welcome.

4507 Black Women Writers: Books to Screen
4 credits. (Also ASRC 4507, FGSS 4507, ENGL 6507, ASRC 6507)
An exploration of writing by representative black women writers. We will examine specific texts as well as necessary critical and theoretical ideas which have been generated through, or with which this literature is in conversation. Students will develop critical thinking and other analytical skills as they engage the meanings of the politics of black women's lives in cross-cultural contexts. We will therefore consistently broaden the definition of black women's writing so that the trans-national contexts of this writing become visible. Among other ideas, the course will explore the social construction of black womanhood; social and literary hierarchies which locate black women and their writing in specific ways; aspects of black women’s creativity. Moving beyond the questions of the representation of black women by others, our focus will be on the way that black women represent themselves.

4550 Race and Time
Race, comparison, and time—what do these terms have to do with each other? What does it mean to be in time, or out of time? What are some other ways of inhabiting time, or of being inhabited by time? What is the time of the racialized subject? How is time and temporality figured in literature? Some of the writers we’ll be reading in the course include Carolivia Herron, Carlos Bulosan, Jamaica Kincaid, Theresa Hak Kyung Cha, and Joy Kogawa. Other readings will be drawn from a range of disciplines, including selections from the work of Johannes Fabian, Frantz Fanon, Dipesh Chakrabarty, Walter Benjamin, Ernst Bloch, Cathy Caruth, Thomas Bender and David Wellbery.

4655 Reading Walden
4 credits. (Also AMST 4645)
An intensive study of Henry David Thoreau's Walden. What is this book? A journal, a memoir, a polemic, a meditation, a prose poem, a how-to manual, a treatise, a work of philosophy, a manifesto, a cry of despair, a call to revolution? Why does this book infuriate some readers today and enchant others? What drives Thoreau to write as he does in this extravagantly strange, luminously perceptive, and fiercely inventive account of a “Life in the Woods” next door to home? How can we learn to hear Thoreau's voice—crabby, tuneful, tough-minded, and sly as a fox—from where we live now in our own devastated woods? This course is open to anyone curious about Walden and ready to “live deliberately” in earshot of a famously contentious voice from nineteenth-century New England.

4712 New Topographers: Contemporary Environmental Writing
4 credits.
This seminar focuses on major works by contemporary American and British nature writers. Most of the writers we will read actually resist or reject the term “nature writing,” since they see their work as engaging in large issues of place and planet. The new topographers write on the border of nature and culture, and they constantly ask probing questions about the long story of human inhabitation in landscapes. The American writers include Wendell Berry, Gary Snyder, Barry Lopez, and Terry Tempest Williams; the British writers include Nan Shepherd, Robert Macfarlane, Tim Robinson, Kathleen Jamie, and Helen Macdonald. Although several of these writers work in other genres, creative nonfiction predominates.
In many ways,” says Anton Ego in Ratatouille, “the work of a critic is easy.” Is that true? This course examines critical writing intended for general readers – book and film reviews in particular – with an emphasis on the practical strategies critics use in framing their writing for different audiences and in manipulating different forms (the review-essay, the survey, the hatchet job, the retrospective, etc.). We'll read from some of the great mid-century critics (Pauline Kael, Randall Jarrell), as well as the many critics who have flourished in the contemporary era (Updike, Vendler, Wood, Dargis, et al.). Our goal will be to better understand, if not answer, the ancient question, “What's the point of criticism?”, as well as its modern variant, “Why should anyone care what That Guy thinks?”

This course may be used as one of the three pre-1800 courses required of English majors.

Joyce's masterwork, Ulysses, the most influential book of the twentieth century, will be the focus of a fascinating, challenging, and pleasurable odyssey of reading to discover its art and meaning. We shall place Ulysses in the context of Irish culture and literary modernism. We shall discuss critical and theoretical approaches with the goal of preparing you to write your senior Honors thesis. We shall explore the relationship between Ulysses and other experiments in literary modernism—but also in painting and sculpture—and show how Ulysses redefines the concepts of epic, hero, and reader. We shall examine Ulysses as a political novel—specifically, Joyce's response to Yeats and the Celtic Renaissance; Joyce's role in the debate about the direction of Irish politics after Parnell; and Joyce's response to British colonial occupation of Ireland. We shall also consider Ulysses as an urban novel in which Bloom, the marginalized Jew and outsider, is symptomatic of the kind of alienation created by urban culture. No previous experience with Joyce is required.

Students should secure a thesis advisor by the end of the junior year and should enroll in that faculty member's independent study section of ENGL 4930 during the first semester of their senior year. Students enrolling in the fall will automatically be enrolled in a discussion section, which will meet a few times throughout the semester and will give students a chance to get together with other honors students to discuss issues pertinent to writing a thesis. Topics will include compiling a critical bibliography and writing a prospectus. Professor Lorenz, the Honors Director in English, will contact students to set up the first meeting time.

Prerequisite: ENGL 4930. Permission of director of Honors Program required. Students should take care to enroll in the correct section with their thesis advisor.

ENGL 4940 Honors Essay Tutorial II is the second of a two-part series of courses required for students pursuing a Bachelor of Arts with Honors in English. The first course in the series is ENGL 4930 Honors Essay Tutorial I.

Independent reading course in topics not covered in regularly scheduled courses. Students select a topic in consultation with the faculty member who has agreed to supervise the course work. Permission of departmental advisor and director of undergraduate studies required. To apply for an independent study, please complete the on-line form at https://data.arts.cornell.edu/as-stus/indep_study_intro.cfm