Courses for Non-Majors

For students not majoring in English, the department makes available a variety of courses at all levels. Some courses at the 2000-level are open to qualified freshmen, and all of them are open to sophomores. Courses at the 3000-level are open to juniors and seniors and to underclass students with permission of the instructor. The suitability of courses at the 4000-level for non-majors will vary from topic to topic, and permission of the instructor is required.

First-Year Writing Seminars Recommended for Prospective Majors

2700  Section 101  The Reading of Fiction
       TR 10:10-11:25       Brady, Mary Pat
3 credits.

This course examines modern fiction, with an emphasis on the short story and novella. Students will write critical essays on authors who flourished between 1870 and the present, such as James, Joyce, Woolf, Hurston, Lawrence, Fitzgerald, Hemingway, Faulkner, Rhys, Welty, Salinger, and Morrison. Reading lists vary from section to section, and some may include a novel, but close, attentive, imaginative reading and writing are central to all.

First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a “4” or “5” on the Princeton AP examination, or received a “700” or better on the English Composition or CEEB tests.

2700  Section 102  The Reading of Fiction
       TR 11:40-12:55       McCoy, Maureen
3 credits.

This course examines modern fiction, with an emphasis on the short story and novella. Students will write critical essays on authors who flourished between 1870 and the present, such as James, Joyce, Woolf, Hurston, Lawrence, Fitzgerald, Hemingway, Faulkner, Rhys, Welty, Salinger, and Morrison. Reading lists vary from section to section, and some may include a novel, but close, attentive, imaginative reading and writing are central to all.

First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a “4” or “5” on the Princeton AP examination, or received a “700” or better on the English Composition or CEEB tests.

2710  Section 101  The Reading of Poetry
       TR 1:25-2:40        Correll, Barbara
3 credits.

What can reading poetry teach us about writing critical essays? How can we become more perceptive and critical readers of poetry, and also better prose writers? This course deals with a rich variety of poems, including sonnets, odes, sestinas, villanelles, and songs. By engaging in discussions and working with varied writing assignments, we will explore major modes and genres of English poetry, learn about versification techniques, rhetorical strategies, and thematic and topical concerns. In the process, we will expand the possibilities of our own writing.

First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

2720  Section 101  The Reading of Drama
       TR 2:55-4:10        Lorenz, Philip
3 credits.

In this course, we will study and write critically about plays, older and newer, in a variety of dramatic idioms and cultural traditions. We will practice close, interpretive reading of texts and pay attention to their possibilities for live and filmed performance. Readings will include works by such playwrights as Sophocles and Shakespeare, Arthur Miller and Caryl Churchill, Ntosake Shange and Tony Kushner, and some drama criticism and performance theory. Attendance at screenings and at live productions by the Theatre Department may be required.

First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.
Critical Writing and Literary Nonfiction

English 2880-2890 offer guidance and an audience for students who wish to gain skill in expository writing—a common term for critical, reflective, investigative, and literary 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.

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

2890 Section 101 Expository Writing: A Boy Named Sue: Gender, Biology and Sexual Orientation
MWF 10:10-11:00
Jefferis, Sarah
4 credits.
What are the connections between biology (male, female, trans, inter-sex), gender (butch, femme, girlie-boy, masculine-feminine) and sexual orientation (gay, straight, queer, bisexual)? How do we value desire in our own bodies and decide when to place them in proximity to others? How do we perform our gender while sitting in the audience watching everyone else perform? And how are our performances altered by the tensions between sexual majorities and sexual minorities? We’ll read such authors as Judith Butler, Shyam Selvadurai, Susan Faludi, Leslie Feinberg, Robert Bly, and Li Young Li. We’ll watch films such as Brokeback Mountain, Fire, Boys Don’t Cry, Go Fish and The Laramie Project. Students will write art critiques, film reviews, critical arguments, and personal essays.

2890 Section 102 Expository Writing: TV Nation: Television and Identity in America
MWF 12:20-1:10
Faulkner, David
4 credits.
Television mediates our national and domestic life more than we may realize. From its origins, TV—even for those who consume little of it—has represented, even regulated, our experiences of childhood and adolescence, production and consumption, politics and citizenship. It seeks to define us as people, workers, and citizens. In this course, we will develop ways to read and to write about the small screen as a cultural text. In doing so, we will explore how the genres, institutions, and ideologies of contemporary television both reflect and refract our national and domestic life.

2890 Section 103 Expository Writing: Justice.com: Cybertechnology and the Law
MW 2:55-4:10
Menendez, Jennelle
4 credits.
Facebook, YouTube, eBay, cyberbullying, electronic threats to privacy, new forms of digital property and communication, and new venues for free speech—developments like these have challenged the law faster than courts can interpret it or legislatures modify it. The fast-paced evolution of electronic technology has caused the rapid expansion of “cyberlaw,” whose principles and limits are worth exploring. This course will place such issues as illegal music downloading and the rights and wrongs of social networking in the wider context of intellectual property and communication law, looking at ways in which law and technology intersect and affect each other. Students will read court cases, journal articles, and popular media articles on these topics, writing short essays and a final research project.

2890 Section 104 Expository Writing: Human Rights: Ideals and Realities
MW 7:30-8:45
Harivandi, Zsaleh
4 credits.
How does the international legal system protect human rights? Why does that system fail, when it does? Which populations are protected by international human rights, humanitarian, and criminal law, and who suffers from breakdowns of the system? In this course, we will survey international human rights treaties, conventions, declarations, case law, and customs, and we will explore the ultimate uses and limitations of these laws. We will examine topics including torture, war crimes and genocide, female genital mutilation, human trafficking, and the War on Terror, and case studies like the Kosovo and Rwanda conflicts. Students will participate in class discussions and will write case briefs, opinion and advocacy pieces, and a final research project.

2890 Section 105 Expository Writing: Fieldwriting: Telling Community Stories
TR 11:40-12:55
Carrick, Tracy
4 credits.
Journalists, activists, researchers, and just plain citizens tell stories to report facts, build personal relationships, preserve family and community identities, work in academic disciplines, and even start social movements and affect public policy. In this course, we examine how such people find their stories, craft them with substance and style, and engage their power for change. Students will work in “fields” of their choice to design research projects and sharpen critical and technical skills: from compiling observational notes to documenting data ethically, from making fair and useful claims about others to using language persuasively. We will share stories “from the field,” as we write, workshop, and revise our own fieldwritings.

January 8, 2010
In this course students will use writing to imagine cities and the spaces created by cities. We will also study the urban imaginings of others by studying fictional, non-fictional, and visual texts about cities. Students should be prepared to write analytically and imaginatively about both texts and urban spaces. A significant portion of the class will be devoted to studying film and developing a language for writing about film. Students will be expected to attend approximately four out-of-class film screenings. Films may include The Jazz Singer, Roman Holiday, Vertigo, and Annie Hall. We will also study works by such authors as Joan Didion, Mike Davis, John Edgar Wideman, and Raymond Chandler.
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<tr>
<th>Course Code</th>
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<td>Section 109</td>
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<td>TR 1:25-2:15</td>
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**Prerequisite: Completion of your College's First-Year Writing Seminar requirement.** Each Section limited to 18 students.

An introductory course in the theory, practice, and reading of prose, poetry, and allied forms. Students are given the opportunity to try both prose and verse writing and may specialize in one or the other. Many of the class meetings are conducted as workshops.
2810  Section 110  Creative Writing  3 credits.

Prerequisite: Completion of your College's First-Year Writing Seminar requirement. Each Section limited to 18 students.

An introductory course in the theory, practice, and reading of prose, poetry, and allied forms. Students are given the opportunity to try both prose and verse writing and may specialize in one or the other. Many of the class meetings are conducted as workshops.

2810  Section 111  Creative Writing  3 credits.

Prerequisite: Completion of your College's First-Year Writing Seminar requirement. Each Section limited to 18 students.

An introductory course in the theory, practice, and reading of prose, poetry, and allied forms. Students are given the opportunity to try both prose and verse writing and may specialize in one or the other. Many of the class meetings are conducted as workshops.

2810  Section 112  Creative Writing  3 credits.

Prerequisite: Completion of your College's First-Year Writing Seminar requirement. Each Section limited to 18 students.

An introductory course in the theory, practice, and reading of prose, poetry, and allied forms. Students are given the opportunity to try both prose and verse writing and may specialize in one or the other. Many of the class meetings are conducted as workshops.

2810  Section 113  Creative Writing  3 credits.

Prerequisite: Completion of your College's First-Year Writing Seminar requirement. Each Section limited to 18 students.

An introductory course in the theory, practice, and reading of prose, poetry, and allied forms. Students are given the opportunity to try both prose and verse writing and may specialize in one or the other. Many of the class meetings are conducted as workshops.

3830  Section 101  Narrative Writing  4 credits.

Prerequisite: permission of instructor, normally on the basis of a manuscript. The manuscript should be submitted to the instructor no later than the first day of class; the manuscript should be accompanied by a list of writing courses the student has already completed.

The writing of fiction; study of models; analysis of students' work. Conferences to be arranged.

3830  Section 102  Narrative Writing  4 credits.

Prerequisite: permission of instructor, normally on the basis of a manuscript. The manuscript should be submitted to the instructor no later than the first day of class; the manuscript should be accompanied by a list of writing courses the student has already completed.

The writing of fiction; study of models; analysis of students' work. Conferences to be arranged.

3830  Section 103  Narrative Writing  4 credits.

Prerequisite: permission of instructor, normally on the basis of a manuscript. The manuscript should be submitted to the instructor no later than the first day of class; the manuscript should be accompanied by a list of writing courses the student has already completed.

The writing of fiction; study of models; analysis of students' work. Conferences to be arranged.

3850  Section 101  Verse Writing  4 credits.

Prerequisite: permission of instructor, normally on the basis of a manuscript. The manuscript should be submitted to the instructor no later than the first day of class; the manuscript should be accompanied by a list of writing courses the student has already completed.

The writing of poetry; study of models; analysis of students' poems; personal conferences.
4 credits.

Prerequisite: permission of instructor, normally on the basis of a manuscript. The manuscript should be submitted to the instructor no later than the first day of class; the manuscript should be accompanied by a list of writing courses the student has already completed.

The writing of poetry; study of models; analysis of students’ poems; personal conferences.

3850  Section 102  Verse Writing

M 7:30-9:30  Collins, Martha

4 credits.

The writing of poetry; study of models; analysis of students’ poems; personal conferences.

4810  Section 101 Seminar in Writing

T 2:30-4:25  Van Clief-Stefanon, Lyrae

4 credits.

Intended for those writers who have already gained a basic mastery of technique. Although English 4800 is not a prerequisite for English 4810, students normally enroll for both terms and should be capable of a major project—a collection of stories or poems, a group of personal essays, or perhaps a novel—to be completed by the end of the second semester. Seminars are used for discussion of the students’ manuscripts and published works that individual members have found of exceptional value.

4810  Section 102 Seminar in Writing

W 12:20-2:15  Lennon, John

4 credits.

Intended for those writers who have already gained a basic mastery of technique. Although English 4800 is not a prerequisite for English 4810, students normally enroll for both terms and should be capable of a major project—a collection of stories or poems, a group of personal essays, or perhaps a novel—to be completed by the end of the second semester. Seminars are used for discussion of the students’ manuscripts and published works that individual members have found of exceptional value.

Gateway Courses

Designed to be an inviting entrance to the English major and an introduction to literary studies for any student wishing to pursue some course work in English-language literary writing at Cornell, the array of introductory surveys designated as Gateway courses are taught by a range of Cornell English professors, including a number of those who have recently joined the Department of English.

Two Gateway courses are required for English majors and recommended for all other students. Each course is 4 credits.

Students can take the Gateway courses in any order: lower-numbered Gateways are NOT prerequisites for higher-numbered Gateways.

2020  English Literary Tradition

MWF 11:15-12:05  Jones, Wendy

4 credits.

This course is a Gateway course, of which 2 are required to complete the English major.

From powdered wigs and sex comedies to romantic odes to Stoppard and Rushdie: a survey of 250 years of British poetry, prose and drama that also functions as an introduction to literary study. Lectures will stress intertextual relations, historical shifts, and close reading; short reading responses and essays will explore topics of student interest. Special features of the course include an archive of recorded readings and short critical and historical essays. Readings will include The Way of the World, Gulliver’s Travels, Persuasion, A Room of One’s Own, Arcadia, and poetry by Pope, the major Romantics, Tennyson, Browning, Yeats, Hardy, and Auden.

2040+  Introduction to American Literatures: Reconstruction to the Present

MWF 10:10-11:00  Braddock, Jeremy

4 credits. (Also AMST 2040)

This course is a Gateway course, of which 2 are required to complete the English major.

This course will introduce students to American literature from the end of the Civil War to the present. We will consider a wide range of authors and literary movements while paying close attention to radical shifts in American life and culture in the past century and a half. We will ask: What traditions do American authors inherit and what new ones do they issue? How does this writing engage central issues of modern American culture such as race, immigration, globalization, and technology? The class will examine a variety of genres including poetry, novels, manifestos, autobiographies, legal tracts, and film. Authors include Cather, Dickinson, Ellison, Faulkner, L. Hughes, Hurston, Pynchon, N. West.
Introductions to Literary Studies

These courses have no prerequisites and are open to freshmen and non-majors as well as majors and prospective majors.

2060+  The Great American Cornell Novel  
        4 credits. (Also AMST 2060)  
        MW 2:55-4:10  
        Hite, Molly  
Some of the best novels of the last 50 years were written by people who were students or professors at Cornell. In this class we will read and discuss some of these novels—along with some shorter fiction—by at least some of the following: Junot Diaz, Richard Farina, J. Robert Lennon, Alison Lurie, Maureen McCoy, Lorrie Moore, Robert Morgan, Toni Morrison, Vladimir Nabokov, Stewart O'Nan, Thomas Pynchon, Ernesto Quiñonez, Stephanie Vaughn, Helena Maria Viramontes and Kurt Vonnegut. Lecture-discussion format with sections, some guest appearances. Students will also be required to attend some readings outside of the class periods.

2080  Shakespeare and the 20th Century  
        MWF 12:20-1:10  
        Davis, Stuart  
This course may be used as one of the three pre-1800 courses required of English majors.

What can we learn about Shakespeare’s plays from their reception in the twentieth and twenty-first centuries? What can we learn about modern cultures from their appropriations of these texts and of the Shakespeare mystique? We will study four or five plays and their adaptations in film and theater and explore the uses made of Shakespeare in education, advertising, and public culture and by the “Shakespeare industry” itself. For Spring 2010: Midsummer Night's Dream, Richard III, Othello, King Lear, and Merchant of Venice, together with films directed by Ismael Merchant and James Ivory, Richard Loncraine, Janet Suzman, Trevor Nunn, and Akira Kurosawa and plays by Bertolt Brecht, Wendy Wasserstein, and Arnold Wesker. See http://courses.cit.cornell.edu/sad4449/2080/.

Major Genres and Areas

These courses are designed for freshmen and sophomores but are open to all students.

2620+  Asian American Literature  
        TR 1:25-2:40  
        Wong, Shelley  
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.

Special Topics

2180+  History of the English Language since 1300  
        MWF 10:10-11:00  
        Harbert, Wayne  
This course explores the development of the English language from the time of Chaucer to the present. Topics covered will include the development of standard English, the rise of English as a world language, the rise of modern concepts of grammar, the development of dictionaries, American and British English, regional and social variation in American English, English and Culture, and English and Politics. Guest lecturers will be invited to discuss Middle and Modern English literature. This course forms a sequence with LING 2170, but may be taken independently.

2920+  Introduction to Visual Studies  
        TR 2:55-4:10  
        Dadi, Iftikhar  
Provides a broad introduction of modes of vision and the historical impact of visual images, visual structures, and visual space on culture, communication, and politics. The question of “how we see” is discussed in terms of (1) procedures of sight (from optical machines to the psychology of vision and the philosophy of aesthetics); (2) spaces of vision (from landscapes to maps to cities); (3) objects of vision (from sacred sites to illuminated books to digital art); and (4) performances of vision (race, sexualities, ethnicities, cultures). Of importance to the course is the practical and conceptual relation of 20th-century visual technologies (photography, cinema, video, and computing) to their historical corollaries in the arts. The course draws on the visual traditions of both Western and non-Western societies and the study of texts that have defined the premises and analytic vocabularies of the visual. Through viewings, screenings, collaborative writing, and art projects, students develop the critical skills necessary to appreciate how the approaches that define visual studies complicate traditional models of defining and analyzing art objects. Guest lecturers occasionally address the class. Requirements: two objective midterm exams; occasional list serve postings; two five-page papers.

January 8, 2010
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 of the 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, enjambement and metaphor can be formally defined in linguistic terms. These results will be applied to the analysis of particular poems and shown to yield novel and interesting insights into both their structure and interpretation.

Courses for Sophmores, Juniors, and Seniors

Courses at the 3000-level are open to sophomores, juniors, and seniors, and to others with the permission of the instructor.

3080  Icelandic Family Sagas  
4 credits. (Also ENGL 6120)  
MWF 12:20-1:10  Hill, Thomas  
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.

3120#  Beowulf  
4 credits. (Also ENGL 6120)  
MWF 10:10-11:00  Hill, Thomas  
This course may be used as one of the three pre-1800 courses required of English majors.

3190  Chaucer  
4 credits.  
TR 2:55-4:10  Raskolnikov, Masha  
This course may be used as one of the three pre-1800 courses required of English majors.

Chaucer became known as the “father of English poetry” before he was entirely cold in his grave. Why is what he wrote more than six hundred years ago still riveting for us today? It’s not just because he is the granddaddy of this language and its literature; it’s because what he wrote was funny, fierce, thoughtful, political, philosophical and, oh yes, notoriously bawdy. We’ll read some of Chaucer’s brilliant early work, and then dig into his two greatest achievements: the epic Troilus and Crisyeede, and The Canterbury Tales, his oft-censored panorama of medieval English life. Chaucer will be read in Middle English, which will prove surprisingly easy and pleasant.

3230  Renaissance Poetry  
4 credits.  
TR 1:25-2:40  Kalas, Rayna  
This course may be used as one of the three pre-1800 courses required of English majors.

Renaissance writers were acutely aware that poetry had the capacity to arouse emotion and sensation in the reader; this was precisely what made poetry such a marvelous instrument and such a serious threat. This course will focus on the relation of poetry to sense perception and sensationalism in sixteenth- and seventeenth-century lyric. To what extent should poetry be a visual, aural, or tactile pleasure? Are there other means, apart from sense experience, by which poetry can stir the mind or the soul? We’ll begin with Golding’s translation of Ovid’s Metaphorphoses in order to consider its influence on late sixteenth-century narrative verse and Ovidian lyric. Other readings will include works by Spenser, Marlowe, Shakespeare, Donne, Sidney (Philip and Mary), Whitney, Chapman, Lanier, Herrick, Herbert, Milton, and Marvell.
Edmund Spenser is a major Elizabethan author, innovator, and political aspirant with a complicated life of literary success and professional disappointments. Spenser's epic poem, *The Faerie Queene*, is often seen as a major source of contemporary fantasy literature, yet it is also a complex and intellectually challenging work, endlessly fascinating. His other writing is also innovative, especially in ways that it, too, adapts traditional models and introduces literary innovations that would strongly influence later writers. This course will cover the course of Spenser's career, including *The Shepherd's Calendar*, *Complaints* (traditional laments), *The Amoretti* and *Epithalamion*, writing about Ireland, and, most especially, *The Faerie Queene*. We will examine, discuss, and debate his contributions to central sixteenth-century topics: power and politics, gender relations, the English nation, colonialism, the Protestant Reformation, love, virtue, courtliness, and the fashioning of subjects. "Be bold...be bold...be not too bold."

A lecture and discussion course on Shakespeare's plays from the middle to late part of his career: “dark comedies,” late tragedies, and romances. While we will pay particular attention to questions of dramatic form and historical context, the main focus of the course is on careful close readings of the play-texts themselves. Plays include *Hamlet*, *Measure for Measure*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *The Winter's Tale*, and *The Tempest*.

A study of form and theme in the British novel tradition. The course focuses on representative novels mostly from the eighteenth century, paying close attention to language and structure but also to cultural contexts and to the development of the novel form itself. We explore such topics as truth and fiction; romance, realism, satire, and the gothic; heroic and mock-heroic modes; sentiment, sensibility, and sexuality; race and gender; and the forms and uses of narrative. Readings may include Behn's *Oroonoko*, Defoe's *Moll Flanders*, Richardson's *Clarissa*, Fielding's *Tom Jones*, Johnson's *Rasselas*, Sterne's *A Sentimental Journey*, and Austen's *Emma*.

Critical study of major works by Hardy, Conrad, Forster, Lawrence, Joyce, Woolf, Eliot, Yeats, Wilde, Pound, and others. While the emphasis will be on close reading of individual texts, we shall place the authors and works within the context of literary, political, cultural, and intellectual history. The course will seek to define the development of literary modernism (mostly but not exclusively in England), and relate literary modernism in England to that in Europe and America as well as to other intellectual developments. We shall be especially interested in the relationship between modern literature and modern painting and sculpture; on occasion, we shall look at slides. Within the course material, students will be able to select the topics on which they write essays.

Writers across the African American literary tradition have written poems for Billie Holiday and John Coltrane, essays on the spirituals and blues, and novels informed by hip-hop. A consistent engagement with black music is in fact one of the outstanding features of this tradition. What drives writers to analyze, eulogize, and celebrate African American musicians? How have they sought to capture the sound of black music on the page? While we will ask how music has functioned as a model for writers, we will also read musicians’ autobiographies—works that show musicians reaching for the written word just as writers reach for musical sound. Artists whose work we will study include W. E. B. Du Bois, Zora Neale Hurston, James Baldwin, Bessie Smith, Miles Davis, Nina Simone, and Mos Def.
3530  The Modern Indian Novel  TR 10:10-11:25  Mohanty, Satya
4 credits.
A survey of the modern Indian novel, from its origins in the latter part of the 19th century to the present. An attempt will be made to read the novels as responses to colonialism and to the challenges of a postcolonial society. Texts (mainly novels, but also a few short stories) are drawn from a variety of Indian languages as well as English, including works by such authors as U. R. Ananthamurthy, Rabindranath Tagore, Salman Rushdie, Gopinath Mohanty, Anita Desai, Fakir Mohan Senapati, Ambai, Prem Chand, Arundhati Roy, and R. K. Narayan. Two papers (5-6 pp. and 12-14 pp.) and a journal.

3550+  Decadence  MW 3:35-4:25  Hanson, Ellis
4 credits. (Also FGSS 3550, COML 3550)
“My existence is a scandal,” Oscar Wilde once wrote, summing up in an epigram the effect of his carefully cultivated style of perversity and paradox. Through their valorization of aestheticism and all that was considered artificial, unnatural, or perverse, the so-called “Decadent” writers of the late-nineteenth century sought to free the pleasures of beauty, spirituality, and sexual desire from their more conventional ethical moorings. We will discuss literary and visual texts by Charles Baudelaire, Edgar Allan Poe, J.-K. Huysmans, Leopold von Sacher-Masoch, A. C. Swinburne, Walter Pater, Reneé Vivien, James McNeill Whistler, and Aubrey Beardsley, with a particular focus on Oscar Wilde. Students may read French and German texts in the original or in English translation.

3570  The Gothic  TR 10:10-11:25  Zigarovich, Jolene
4 credits.
For this course, we will trace the evolution of the fantastic and haunting from the origins of the movement. We will examine the early sources of the Gothic then trace the development of the supernatural and macabre in the nineteenth-century. What are the psychological effects of the representation of fear, irrationality and social conflict? How can we understand Gothic monsters as social Others? What elements create terror, the sublime, and the uncanny? The course will cover philosophical and critical approaches to the genre as we learn about the cultural impact of the Gothic. Texts covered may include Edgar Allan Poe’s short stories, Mary Shelley’s *Frankenstein*, Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde*, and Bram Stoker’s *Dracula*.

3590+  Consuming Passions: Media, Space & the Body  TR 1:25-2:40  Juffer, Jane
3 credits. (Also FGSS 3590)
This course examines the intersections of gender, sexuality, space, and popular culture. Ranging across media—film, literature, television, and music—the class analyzes how these different forms represent and constitute gendered and sexual bodies. How does the Lifetime channel, for example, represent itself as a woman’s space? Spike as a man’s space? Are these distinctions breaking down, resulting in more hybrid genres? How do race, ethnicity, age, and class figure in? We connect media to sites of production, distribution, and consumption, such as the theater, the home, and cyberspace with particular emphasis on the affective and often passionate realm of consumption. Questions of access are considered: which technologies have provided access to marginalized groups, and on what terms? What are the political possibilities of popular culture, and what are the intersections of politics and pleasure?

3640+  Studies in U.S. Literature After 1950: American Literature, the 1980s  TR 2:55-4:10  Woubshet, Dagmawi
4 credits. (Also AMST 3640, ASRC 3640)
This course will explore literature of the 1980s against the broader cultural and historical landscape of 80s America. In many ways, we live in the immediate shadow of the 1980s, but our slight remove from the decade affords us a chance to look back at the literature and culture of the 80s with some distance (and familiarity). In this course, we will give particular emphasis to the following themes: postmodernism, the blurring of literary genres, the blurring of taste (high vs. low culture), the emphasis on (racial, gender, and sexual) difference, pop culture, and history. Authors may include: Don DeLillo, Kurt Vonnegut, Maxine Hong Kingston, Thomas Pynchon, Toni Morrison, Norman Mailer, Ishmael Reed, Audre Lorde, and Gloria Anzaldúa.

3690+  Fast Talking Dames and Sad Ladies: 1940s and now  W 2:30-4:25  Bogel, Lynda
4 credits. (Also FGSS 3690, FILM 3690)
Focusing on sassy or subdued heroines of Hollywood’s 1940s films and current films, this seminar works to define romantic comedy and melodrama as genres; as vehicles for female stars; as ways of viewing the world. Psychoanalytic and feminist analyses of these films will help us pose questions about gender and culture, about gendered spectatorship, about Hollywood’s changing constructions of “woman,” the “maternal,” and the “feminine,” and about representations of desire, pleasure, fantasy, and ideology. Required twice-weekly screenings of such films as *Gilda*, *The Lady Eve*, *Notorious*, *The Women*, *The Philadelphia Story*, *His Girl Friday*, *Mrs. Dalloway*, *The Hours*, *First Wives’ Club*, *All About My Mother*, *Silence of the Lambs*, and *Far From Heaven*. Preference given to FGSS, Film and English majors.
Courses for Advanced Undergraduates

**3712  American Poetry Since 1950**
4 credits. (Also AMST 3712)
The second half of the 20th century has been a remarkably diverse period in American poetry, characterized by restless exploration of new areas of language and experience. In this course we'll focus on a series of representative figures born between 1900 and 1950. These may include some or all of the following: Theodore Roethke, Elizabeth Bishop, Gwendolyn Brooks, John Berryman, Robert Lowell, Robert Creeley, Allen Ginsberg, Frank O'Hara, W. S. Merwin, James Wright, A. R. Ammons, John Ashbery, James Merrill, Sylvia Plath, and Adrienne Rich. Weekly informal reading responses; three essays.

**3732  Reading for Writers: Reading as Poets**
4 credits.
In this class, students will learn to use contemporary poetry books as catalysts for their own poetry. We'll read a volume of contemporary poems each week with an eye toward issues of content and craft. We also might read a few essays on poetics. Rather than respond to the reading with papers, students will respond with poems directly influenced by or in conversation with the assigned books, and with brief explanations of the ways in which their poems encounter a given text. In class, we'll consider each book's focus, structure, and techniques. Discussions will help us understand and appreciate divergent aesthetics. In essence, the course recognizes the reading of contemporary poetry as the most essential element of a poet's education. Please note: This is not a poetry workshop. Classroom discussion will focus on the assigned books.

**3751+ Magical Realism Revisited**
4 credits. (Also SPAN 3670)
Magical Realism was the term used to power the “boom period”, when Latin American writers were being popularly translated into English during the 60s and 70s. We'll examine the term as both a genre and as anti-imperialist, coded, writings of protest. We'll inspect what magical realism means in today's world and also examine its “cousins”: fantasy, science fiction, horror, myth, folklore, and anything in between. We'll screen movies, hear songs, see slides of paintings from Latin America. The bulk of the texts will be “boom writers” García Márquez, Vargas Llosa, Rosario Castellanos, Jorge Amado, Luisa Valenzuela, Juan Rulfo, Jose Donoso, Clarice Lispector as well as texts by Amy Bender, Paul Auster, Salman Rushdie, Toni Morrison, and others who have been influenced by magical realism.

**Courses for Advanced Undergraduates**

Enrollment in courses at the 4000-level is generally limited by prerequisite or permission of the instructor.

**4050  The Politics of Contemporary Theory**
4 credits.
An introduction to some of the major issues in contemporary criticism and theory, with primary focus on such questions as: What is a (literary or cultural) text? What is interpretation and can it ever be objective? How do cultural and social differences shape reading and interpretation? What views about knowledge, society, and politics underlie particular critical strategies and methodological choices? Drawing on representative essays and books from a variety of critical schools and traditions (from New Criticism to deconstruction, marxism, hermeneutics, new historicism, and feminism), we will examine the competing claims of the various positions and focus on the implications of answers to the above questions for textual analysis. Readings from Cleanth Brooks, Jacques Derrida, Michel Foucault, Hans-Georg Gadamer, Sandra Harding, Fredric Jameson, Toni Morrison, Barbara Herrnstein Smith, Charles Taylor, and Richard Rorty, among others.

**4073+ Abolitionist Circuits**
4 credits. (Also SHUM 4933, ASRC 4933, HIST 4933)
An interdisciplinary seminar drawing on literary, historical and geographical approaches to consider the roles of both physical transit and the geographic imaginary in nineteenth-century antislavery writing in English. Topics discussed will likely include the cross-border community of black activists living around the Great Lakes, the persistence of emigrationism throughout the antebellum period, abolitionist travel literature, and the historical existence and cultural deployment of the maroon communities in the Caribbean and the southern U.S. Primary texts will include works by William Wells Brown, Mary Ann Shadd Cary, Martin Delany, Ralph Waldo Emerson, Joseph John Gurney, Herman Melville, James Redpath, Harriet Beecher Stowe, and Samuel Ringgold Ward, as well as the unique resources available through Cornell's Samuel Joseph May Collection of abolitionist pamphlets.

**4074+ Art Writing: Tracing the Visible**
4 credits. (Also SHUM 4934, VISST, 4934, ARTH 4934)
'Art Writing' will take a psychoanalytic, phenomenological, and philosophic lens to visual art and writing about it. Seminars will cluster around looking, knowing, facing, fearing, feeling, and writing, as represented in both theory and the visual arts, including video-art and photography. We will read critics such as T.J. Clark and Mieke Bal alongside theorists such as Benjamin, Derrida, and Barthes. Case-studies will focus on selected artists who have prompted re-readings or reinterpretations of the visual in their practice, including Richter, Viola, and Twombly. This course will be of interest to students of literature and art who also want to read visual culture and theory.
This course will examine queer Latina and Latino literature, film, and art. Beginning with John Rechy's stunning novel about sex work, *City of Dreams*, and continuing with the theoretical and literary transformations wrought by Cherrie Moraga and Gloria Anzaldúa, this course explores the relationship between sex, desire, revolution, and belonging in the work of Luz Marie Umpierre, Rafael Campos, Luis Alfarro, Marga Gomez, Laura Aguilar, Frances Neigon-Mutaner and many others. We will also take up the theoretical terrain outlined by Jose Munoz, Maja Horn, and Yvonne Yarbo-Bejaranno. This course will entail extensive reading and two longer papers.

This course presents a study of major Romantic writers with a focus on the nature of literary, political and historical beginnings. We will examine the portrayal of revolution as an originary historical and political event and consider its relation to poetic origination. Among our interests will be the role of language as the Romantic writers conceived it in both the literary and political spheres and the struggle with literary form as the site of radical beginning. We will also consider memory in the constitution of the past (and future) and the complex relation between remembering and creating. Themes include the child and orphan and the encounter with death, revolution and freedom (in Wordsworth, Coleridge, the Shelleys, Keats; political, literary theory; Douglass, Hawthorne, Melville).

This course examines the play as the central, essential source for production decisions made by the actor, the director, the designer, and the dramaturg. Students "present" their conclusions about the performance of studied texts through project work as either an actor, director, designer, or dramaturg, as well as through two to three papers.

The course will focus on reading novels by Toni Morrison, including *The Bluest Eye*, *Sula* (1973), *Song of Solomon* (1977), *Beloved* (1987), *Jazz* (1992), *Paradise* (1998), *Love* (2003) and *A Mercy* (2008). The presentation of her novels in trilogy form and her contributions to the genre of historical writing will be given some consideration. We will explore the author's stylistic innovation and expansion of this genre. We will consider topics such as how to read novels critically. We will pursue our study with attention to major public works of Morrison, from her art project as a curator at the Louvre to the Toni Morrison Society's “Bench by the Road” project and its 2008 conference in Charleston, South Carolina and upcoming Paris meeting in summer 2010.

What is the role of the literary imagination in keeping the memory of the Holocaust alive for our culture? We shall examine major and widely read Holocaust narratives that have shaped the way we understand and respond to the Holocaust. We shall begin with first person reminiscences—Wiesel's *Night*, Levi's *Survival at Auschwitz*, and *The Diary of Anne Frank*—before turning to realistic fictions such as Kineally's *Schindler's List* (and Spielberg's film), Kertesz's *Fateless*, Kosinski's *The Painted Bird*, and Ozick's "The Shawl." We shall also read the mythopoeic vision of Schwarz-Bart's *The Last of the Just*, the illuminating distortions of Epstein's *King of the Jews*, the Kafkaesque parable of Appelfeld's *Badenheim 1939*, and the fantastic cartoons of Spiegelman's *Maus* books.

AIDS is one of the hallmarks of our contemporary world, and the loss endured due to this pandemic has been of epic proportions. In this seminar, we will consider literary and other responses to this cataclysmic event. We will give particular attention to the following questions: How do artists rely on, dilate, or overheat antecedent conventions to express AIDS loss? What are the insights and limitations of particular stylistic and formal choices? How do artists balance consolation in the face of compounded crises? How are their creative responses shaping our interpretation of the history and memory of AIDS? Authors may include: Melvin Dixon, Tony Kushner, Paul Monette, Jamaica Kincaid, Susan Sontag, Essex Hemphill, Marlon Riggs, Larry Kramer, Thomas Glave, and Michael Cunningham.

Formalist criticism made its first significant appearance in England and America in the 1930s and 1940s under the label "The New Criticism." Since then, its fortunes have fallen and risen several times, and it has been revised, rejected, adapted, vilified, and much else, surviving mainly in the techniques of "close reading," or detailed analysis of the linguistic features of poetry and prose. This seminar, focusing on English and American poems and prose works, will explore the possibilities, assumptions, strategies, and limitations of contemporary formalist analysis, and its relation to other modes of critical analysis such as psychoanalytic criticism, feminist and gender criticism, and deconstruction. Readings in criticism and theory will combine with critical analysis of poetry and prose. A principal aim of the seminar is to deepen and enrich the interpretive skills that will be put to work in students' honors theses.
Liars, dreamers, lunatics, rebels, sorcerers, slackers, zealots, perverts: poets have been called many harsh names from Plato to the present. We will study charges brought against poetry and hear the case for the defense from such advocates as Sidney, Dryden, Wordsworth, Shelley, Arnold, Stevens, Moore, Kermode, and Kinzie. The trial includes debates about particulars and universals, poetic language and everyday speech, sincerity and imagination, verseforms and emotion, authenticity and ambiguity, pleasure and politics. We will call to the witness stand poets, literary theorists, philosophers, and a few novelists, film critics, and cognitive scientists. Readings may include Shakespeare, Spenser, Donne, Milton, Pope, Gray, Coleridge, Keats, Tennyson, Hardy, Dickinson, Whitman, Frost, Williams, Moore, Stevens, Woolf, James, and others.

4930 Honors Essay Tutorial I
4 credits.
Prerequisites: Senior standing and permission of the Director of the Honors Program

4940 Honors Essay Tutorial II
4 credits.
Prerequisites: Senior standing and permission of the Director of the Honors Program

4950 Independent Study
2-4 credits.
Permission of Departmental advisor and Director of Undergraduate Studies