First-Year Writing Seminars Recommended for Prospective Majors

Descriptions of all First-Year Writing Seminars may be found in the John S. Knight Institute for Writing in the Disciplines Brochure, which is available at the following website: [http://www.arts.cornell.edu/knight_institute/fws/fws.htm](http://www.arts.cornell.edu/knight_institute/fws/fws.htm).

English 1270 cannot be counted towards the 40 credits required for completion of the English major. Each seminar is limited to 18 students.

Students who have already taken a First-Year Writing Seminar, or who score 4 or 5 on the Princeton AP exam, or 700 or better on the English Composition or CEEB tests, may enroll, space permitting, in any section of Engl 1270: Writing About Literature.

1270 Seminar 101 Writing About Literature: Reading Poetry
3 credits.
Correll, Barbara
TR 11:40 - 12:55
What can reading poetry teach us about good writing and critical thinking? This writing seminar deals with a variety of poetry, from the Renaissance to contemporary musical lyrics, in order to make students better readers and writers. We will work collectively in a seminar setting to 1) learn about the formal aspects of poetic texts; 2) improve writing skills; 3) develop habits of critical thinking; 4) learn how to write critical papers; 5) talk about what is at stake in reading a poem and doing critical analysis.

1270 Seminar 102 Writing About Literature: Writing About Fiction
3 credits.
Braddock, Jeremy
TR 1:25 - 2:40
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, Conrad, Joyce, Woolf, Hurston, Nabokov, Fitzgerald, Hemingway, Faulkner, Rhys, Welty, Kafka, and Morrison. We will focus on short fiction, with the seminar culminating in the study of one or two short novels. Close, attentive, imaginative reading and writing will be central throughout.

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](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.

2890 Seminar 101 Expository Writing: Creative Nonfiction: Exploring the Personal Essay
4 credits.
Green, Charlie
MWF 11:15 - 12:05
In this course, we will read and write personal essays, exploring the various possibilities within the genre: the memoir essay, the contemplative essay, and travel narratives, among others. We will explore the power of image and specific detail, the uses and limits of persona, and the boundary between public and private. Reading will include David Sedaris, Kenneth McClane, Annie Dillard, Virginia Woolf, Jamaica Kincaid, and others; we will also pay close attention to the students’ writing. Working through drafts, students will develop fuller skill at criticism and revision.

2890 Seminar 102 Expository Writing: Creative Nonfiction: True Storytelling
4 credits.
Schenkman, Lauren
MWF 12:20 - 1:10
In this course, we'll explore the possibilities of creative nonfiction, using personal experience as a starting point for telling compelling stories that make sense of the world. The course will use writing as a way of investigating and illuminating subjects both familiar and unfamiliar. Reading will include memoirs, travel narratives, and reflective and analytic essays by such writers as Audre Lorde, Virginia Woolf, James Baldwin, and David Sedaris. As readers and storytellers, we'll consider narrative craft (characters, dialogue, scene, and setting) as well as issues of voice, perspective, and purpose. Along the way, we'll discover how careful, intentional writing can make the seemingly incoherent coherent. Through frequent workshopping, students will gain skill at being one another's reviewers and advisors.
Stereotypes and fictional tropes often associate femininity with passiveness, selflessness, and sympathy. So stories about resentful, egotistical, or aggressive women are often as troubling as they are compellingly subversive. In this course, we’ll take up figures of "fierce femininity" in literature, television, and film in order to examine the stakes of our cultural fantasies -- and nightmares -- about female friendship, motherhood, sexuality, and desire. And we’ll discuss and write about how notions of pleasure and pain complicate relationships between and among feminine people, including queer women and men. Course texts may include Charlotte Brontë's novel Villette, the TV series Orange Is the New Black, and the sadomasochistic classic Venus in Furs.

"Ever since my twelfth," muses Molly Ringwald in Sixteen Candles, "I’ve been looking forward to my sweet sixteen." The long-awaited day turns out to offer both deep disappointment and unexpected delight; being a "teenager" has presented hope but also terrible anxiety for children and parents ever since teendom emerged as a social category in the mid-1900s. This course will explore adolescence in such films as Rebel Without a Cause, American Graffiti, and Carrie, considering historical events and trends in popular culture. What possibilities and limitations follow from a genre's organization around a specific age group? What constitute "teen issues" from decade to decade? How do individuals of various social demographics experience adolescence differently? Students will write reviews, formal analyses, and their own film proposals.

Time travel isn’t just possible; it happens all the time in stories set in the past, present, and future. But such films as Mulholland Drive, Primer, and Minority Report -- and fictions and novels by such writers as Jorge Luis Borges, Isaac Asimov, Octavia Butler, and Ursula le Guin -- all imagine time travel as indissociable from fear or horror. Why? And how do such works talk back to the disciplines of philosophy, cultural history, and the physical sciences? This course challenges students to think and write about the abyss that opens between daily experience and fictional narratives that loop, fold, and oscillate in time. Assignments will include critical essays, a film review, and a final independent project.

In this course students will use writing to imagine cities and the spaces created by cities. We will also study urban visions 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, On the Town, Vertigo, and Annie Hall. We will also study works by such authors as Joan Didion, Mike Davis, John Edgar Wideman, and Raymond Chandler.

Good investigative journalists write well and use their reportage to argue effectively. How can we adopt features of their writing for a variety of purposes and audiences, academic and popular? Our weekly readings will include features from the New Yorker, The Atlantic, slate.com, and the New York Times, among others. Students will write essays of opinion and argument—in such forms as news analysis, investigative writing, personal history, and op-ed pieces—on topics such as environmental justice, the value of an elite education, human rights conflicts, the uses of technology, gender equality, and the ethics of journalism itself. Coursework will include an independently researched project on a subject of the student’s choosing.

“Fictions” of thought and language abound in all good writing, especially in works that deliberately test and play with ideas: dialogues, satires, parables, philosophic tales, and “thought-experiments.” Students will write critically about such works and will experiment with writing in similar forms in order to argue flexibly, ridicule vice and folly, or involve readers in pleasingly or disturbingly insoluble problems. Readings may include Plato’s Gorgias or Republic, Swift’s “Modest Proposal” and Gulliver’s Travels, parables by Jesus and Kafka, dystopias by Caryl Churchill and George Saunders, science fiction by Octavia Butler and the Wachowski brothers, short stories by Jorge Luis Borges and Flannery O’Connor, and essays by Richard Rorty and Terry Eagleton. Course limited to 15 students. See http://courses.cit.cornell.edu/sad4449/3860/.
Writers of creative nonfiction plumb the depths of their experience and comment memorably on the passing scene. They write reflectively on themselves and journalistically on the activities and artifacts of others. The voice they seek is at once uniquely personal, objectively persuasive, and accessible to others who want relish their view of the world and learn from it. This course is for the maturely self-motivated writer (beyond the first year of college) who wants to experiment with style and voice to find new writerly personae in a workshop environment. During the semester, we’ll read enabling models of literary nonfiction, including one another’s, and work to develop a portfolio of diverse and polished writing.

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, 4801-4811 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.

2810 Seminar 101 Introduction to Creative Writing
3 credits.  
MW 9:05 - 9:55  Perry, Emma

2810 Seminar 102 Introduction to Creative Writing
3 credits.  
MW 10:10 - 11:00  Hutchinson, Ishion

2810 Seminar 103 Introduction to Creative Writing
3 credits.  
MW 11:15 - 12:05  Edwards, Stevie

2810 Seminar 104 Introduction to Creative Writing
3 credits.  
MW 11:15 - 12:05  Popa, Valer

2810 Seminar 105 Introduction to Creative Writing
3 credits.  
MW 12:20 - 1:10  Green, Charlie

2810 Seminar 106 Introduction to Creative Writing
3 credits.  
MW 12:20 - 1:10  Oliver, Emily

2810 Seminar 107 Introduction to Creative Writing
3 credits.  
MW 10:10 - 11:00  Schenkman, Lauren

2810 Seminar 108 Introduction to Creative Writing
3 credits.  
MW 1:25 - 2:15  Elterman, Karen

2810 Seminar 109 Introduction to Creative Writing
3 credits.  
MW 2:30 - 3:20  Green, Charlie

2810 Seminar 110 Introduction to Creative Writing
3 credits.  
MW 2:30 - 3:20  Mackowski, Joanie

2810 Seminar 111 Introduction to Creative Writing
3 credits.  
MW 7:30 - 8:20  Yuen, Kenneth

2810 Seminar 112 Introduction to Creative Writing
3 credits.  
TR 9:05 - 9:55  Price, Adam
2810 Seminar 113 Introduction to Creative Writing 3 credits. TR 10:10 - 11:00 Gilbert, Isabelle

2810 Seminar 114 Introduction to Creative Writing 3 credits. TR 11:15 - 12:05 Drangle, Christopher

2810 Seminar 115 Introduction to Creative Writing 3 credits. TR 12:20 - 1:10 Van Clief-Stefanon, Lyrae

2810 Seminar 116 Introduction to Creative Writing 3 credits. TR 1:25 - 2:15 Zeilenga, Caroline

2810 Seminar 117 Introduction to Creative Writing 3 credits. TR 2:30 - 3:20 Neal, Joseph

2810 Seminar 118 Introduction to Creative Writing 3 credits. MW 12:20 - 1:10 Gutmann, Mandy

3830 Seminar 101 Intermediate Narrative Writing 4 credits. MW 10:10 - 11:00 McCoy, Maureen

3830 Seminar 102 Intermediate Narrative Writing 4 credits. TR 10:10 - 11:00 Vaughn, Stephanie

3830 Seminar 103 Intermediate Narrative Writing 4 credits. TR 1:25 - 2:15 Lennon, John

3850 Intermediate Verse Writing 4 credits. MW 12:20 - 1:10 Mackowski, Joanie

3850 Intermediate Verse Writing 4 credits. TR 10:10 - 11:00 Mort, Valzhyna

4810 Advanced Verse Writing 4 credits. R 2:30 - 4:25 Fulton, Alice

4811 Seminar 101 Advanced Narrative Writing 4 credits. W 12:20 - 2:15 Quiñonez, Ernesto

4811 Seminar 102 Advanced Narrative Writing 4 credits. T 12:20 - 2:15 Vaughn, Stephanie

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. MWF 10:10 - 11:00 Lorenz, Philip

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.”
2020 The English Literary Tradition II
4 credits. (Also AMST 2040)

One of the richest traditions in world literature, the English literary tradition is the foundation of all other literature written in English. From Gulliver's Travels to “The Tyger,” from Jane Austen to “Jabberwocky”: your favorite authors writing today know these classics. This course surveys 250 years of English poetry and prose, from the barbed wit of Swift and Pope and the beguiling wanderings of the Romantics poets, to the myths retold by Victorian writers and the rumblings of war in Modernism. Lectures and weekly discussion sections teach close reading and other skills needed for in-depth literary study. Authors may include Alexander Pope, William Blake, John Keats, Robert Browning, Christina Rossetti, W.B. Yeats, Virginia Woolf, and others. No previous study of this literature is assumed.

2040 Introduction to American Literatures: Civil War to the Present
4 credits. (Also AMST 2040)

This course will introduce students to American literature from 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 culture in the past century and a half. We will ask: What traditions do American authors inherit and what new ones do they invent? How does this writing engage central issues of modern American culture such as race, immigration, class mobility, and technology? The class will examine a variety of genres including poetry, novels, manifestos, and drama. Authors include Mark Twain, Kate Chopin, T.S. Eliot, Ezra Pound, William Faulkner, Felipe Alfau, Langston Hughes, Allen Ginsberg, Thomas Pynchon, Toni Morrison, and others.

2060 The Great American Cornell Novel
4 credits. (Also AMST 2060)

Some of the best novels of the last 50 years were written by people who were students or professors at Cornell. Reading a selection of these great Cornell novels, we will also be tracing the history and development of post-WWII American fiction. Readings will include classic works by V. Nabokov, R. Fariña, T. Pynchon, W. Gass, J. Russ, and T. Morrison, as well as several more recent (some very recent) works by your fellow Cornellians. Perhaps in a few years your work will be on the list.

2080 Shakespeare and the 20th and 21st Centuries
4 credits. (Also PMA 2681)

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 by late modernity? What can we learn about modern cultures from the way they appropriate these texts and the Shakespeare mystique? We will study 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 2015: Richard III, Othello, Macbeth, Taming of the Shrew and Twelfth Night, with films or filmed performances directed by John Madden, Richard Loncraine, Oliver Parker, Janet Suzman, George Sidney, and Trevor Nunn. For updates, see http://courses.cit.cornell.edu/sad4449/2080/.

2580 Imagining the Holocaust
4 credits. (Also COML 2580, JWST 2580)

What is the role of the literary imagination in keeping the memory of the Holocaust alive for our culture? Within the historical context and raising ethical issues, 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 mythopoetic 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.

2600 Introduction to American Indian Literature
4 credits. (Also AIS 2600, AMST 2600)

Both oral and written, Native literatures of the U.S. comprise a critical commentary on a range of ongoing issues facing the international community: the environment, sustainability, gender, capitalism, and colonialism. This course will discuss these issues from a Native perspective in fiction, poetry, non-fiction, and traditional oral narratives, ranging from before the European invasion of the Americas (1492) to the present, where since the 1960s Native writers have been winning distinguished literary awards such as the Pulitzer Prize and the National Book Award.

2620 Introduction to Asian American Literature
4 credits. (Also AAS 2620, AMST 2620)

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.
Nearly half a century ago, the civil rights movement, the Cold War, and Vietnam stimulated critiques and alternative lifestyles that changed American society forever. What can the experiences of young “boomers” who lived through the 1960s teach a later generation living through similar crises and hopes? This interdisciplinary course combines an historical overview with the close reading of texts, concentrating on racial justice, war, the counterculture, the New Left, the women’s movement, and gay and lesbian rights. Texts will include *The Autobiography of Malcolm X*, Kubrick’s film *Dr. Strangelove*, Vonnegut’s *Slaughterhouse-5*, music of Dylan and Joplin, speeches of King, manifestos, memoirs, and poems.

"Language is a skin," the critic Roland Barthes once wrote: "I rub my language against the other. It is as if I had words instead of fingers, or fingers at the tip of my words. My language trembles with desire." Sexual desire has a history, even a literary history, which we will examine through an introductory survey of European dramatic literature from Plato and Aristophanes to Jean Genet and Caryl Churchill, as well as a survey of classic readings in Western sexual theory from the Ancient Greeks through Sigmund Freud and Michel Foucault to recent feminist and queer theory.

The musical is a distinct and significant form of American performance. This course will consider the origins, development, and internationalization of the American musical and will emphasize the interpenetration of the history of musical theatre with the history of the United States in the 20th century and beyond. We will investigate how political, social, and economic factors shape the production of important American musicals-and how, in turn, musicals shape expressions of personal identity and national ideology. Key texts include *Oklahoma*, *Guys and Dolls*, *West Side Story*, *Hair*, and *Rent*.

Educational historian Frederick Rudolph called Cornell University “the first American university,” referring to its unique role as a coeducational, nonsectarian, land-grant institution with a broad curriculum and diverse student body. In this course, we will explore the history of Cornell, taking as our focus the pledge of Ezra Cornell and Andrew Dickson White to found a university where “any person can find instruction in any study.” The course will cover a wide range of topics and perspectives relating to the faculty, student body, evolution of campus, and important events and eras in Cornell history. Stories and vignettes will provide background on the current university and its administrative structure, campus traditions, and the names that adorn buildings and memorials throughout campus. Finally, the course will offer a forum for students to address questions on present-day aspects of the university.

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.

The course will offer an overview of video art, alternative documentary video, and digital installation and networked art. It will analyze four phases of video and new media: (1) the development of video from its earliest turn away from television; (2) video’s relation to art and installation; (3) video’s migration into digital art; (4) the relation of video and new media to visual theory and social movements. Screenings will include early political and feminist video (Ant Farm, Kosler, Paper Tiger TV, Jones), conceptual video of the ‘80s and ‘90s (Vassulka, Lucier, Viola, Hill), gay and multicultural video of the ‘90s (Muntadas, Riggs, Piper, Parmar), networked and activist new media of the 21st century (Critical Art Ensemble, Electronic Disturbance Theater, SubRosa, Preemptive Media). Secondary theoretical readings on postmodernism, video theory, multicultural theory, and digital culture will provide students with a cultural and political context for the discussion of video and new media style, dissemination, and reception.
3120 Beowulf
4 credits. (Also ENGL 6120, MEDVL 3120, MEDVL 6120)
This course may be used as one of the three pre-1800 courses required of English majors.

A close reading of Beowulf, the earliest epic-length poem in the English language. Attention will be given to relevant literary, cultural, theoretical, and linguistic issues. One semester's study of Old English, or the equivalent, is recommended.

3140 Love and Ecstasy in Medieval English Literature
4 credits. (Also MEDVL 3140)
This course may be used as one of the three pre-1800 courses required of English majors.

What do love, torture, and ecstasy all have in common? How could they all be considered spiritual experiences? The thirteenth century brought a new and intense focus on the body of Christ, bloodied, wounded, and tortured. Female and male mystics began to describe Jesus as a lord, lover, and even mother in most intimate—and even sexual—terms. Guides for meditation, memory work, and holy living focused on bodily practices for approaching the divine and replicating the suffering of Christ. In this course we will explore a range of literary texts and artistic representations that illuminate this religious and aesthetic ethos. Readings will be in modern and medieval English, and will also include contemporary theoretical texts.

3190 Chaucer
4 credits. (Also MEDVL 3190)
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 Crisype, 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.
This course may be used as one of the three pre-1800 courses required of English majors.

From the sixteenth century to the present, love and its codes have intrigued writers and readers. What does it mean when love is the theme? Hearts, flowers, cupidid? Seduction, ambition, power? How are private feelings and historical forces linked? Can writing poetry endanger your career or even your life? This course is for anyone interested in poetry, regardless of background, willing to work in a small discussion setting to examine the craft of lyric, ponder a range of questions, and think about the stakes of reading Renaissance poetry. Some of the authors and poems will be familiar to you (Shakespeare, Donne), others will be new. Our goal is to open windows for reading them. Expect the unexpected and some serious fun with rich material.

3270 Shakespeare: The Late Plays
4 credits. (Also PMA 3270)
This course may be used as one of the three pre-1800 courses required of English majors.

The course focuses on Shakespeare’s middle to late plays, from the “problem comedies” through the great tragedies and romances. While we will pay particular attention to questions of dramatic form and historical context, the primary concentration will be on careful close readings of the play-texts themselves in relation to critical questions of power, politics, and performance. One of the commonplaces in Shakespeare criticism is a division between Shakespeare on the page and on the stage and whether one is preferable to the other. Throughout the semester, we will consider what this difference could mean. On the way, we will encounter problems and anxieties linked to art, sexuality, violence, identity, emotion, the body, family, God, the nation, nature, and money (not necessarily in that order)—to name a few.

3330 Fictions of Self-Invention: The Eighteenth Century Novel
4 credits.
This course may be used as one of the three pre-1800 courses required of English majors.

If the Satanic fantasy is to believe ourselves “Self-begot, self-raised by our own quick’ning power,” as Milton says, then the early novel is diabolical. Foundlings and orphans, abandoned wives, abducted daughters, incestuous marriages, exiled or restless traveling sons: early fiction imagines the possibility of socially inventing ourselves by challenging and leaving behind both the family defined by birth and a place called home. We will examine the ideology of self-invention—its promotion of individual autonomy through education, culture, sex, and economics—in such novels as Defoe’s Moll Flanders, Haywood’s Love in Excess, Fielding’s Tom Jones, Austen’s Emma. We will also examine how fiction tries to invent itself by turning to forms of realism and forgetting the history of literature.
3345 Modern British Drama on Stage and Screen
4 credits. (Also PMA 3745)
A survey of English drama on stage and screen from the late-nineteenth century to the present. We will examine important dramatic forms and theatrical traditions while considering plays in their historical, cultural, and critical contexts. We will also explore film adaptations of these plays to consider the relationship between stage and screen in the modern era. Readings/screenings will include works by Shaw, Wilde, Priestley, Churchill, Pinter, Stoppard, and Kane.

TR 2:55 - 4:10 Gainor, Ellen

3525 Twentieth Century American Poetry
4 credits. (Also AMST 3325)
Twentieth-century poetry has been closely identified with what Ezra Pound famously termed the challenge to "Make It New." Yet the question of just what "making it new" might mean was hotly contested throughout the century. Why did poets feel the need to make it new? What did making it new mean to people entering the institution of "poetry" from different social positions? American poetry diversified as it also rose in international influence. We will look at a number of different forms of poetry developed by poets from the United States, not forgetting to note the extent to which "Americanism" was or was not of concern to them in their experiments.

TR 10:10 - 11:25 Hutchinson, George

3690 The Race and Gender of Poverty in Literature and Film
4 credits.
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.

TR 2:55 - 4:10 Cheyfitz, Eric

3740 Contemporary African American Poetry
4 credits. (Also ASRC 3740)
This course will examine a variety of voices in contemporary African American poetry, focusing on works produced in the decades following the Civil Rights and Black Power Movements. We will consider how new generations of black poets are using verse to represent personal and collective history; to interrogate race and other social categories like gender and sexuality; and to ungate new perspectives for understanding the human condition. Along with verse, we will also study other forms of poetry like Hip Hop and spoken word that inform the contemporary African American lyric. Authors will include Rita Dove, Yusef Komunyakaa, Elisabeth Alexander, Natasha Trethewey, Terrance Hayes, and Lyrae Van Clief-Stefanon.

TR 11:40 - 12:55 Woubshet, Dagmawi

3762 Law and Literature
4 credits. (Also LAW 6710, ENGL 6710)
What can lawyers and judges learn from the study of literature? This course explores the relevance of imaginative literature (novels, drama, poetry, and film) to questions of law and social justice from a range of perspectives. We will consider debates about how literature can help to humanize legal decision-making; how storytelling has helped to give voice to oppressed populations over history; how narratives of suffering cultivate popular support for human rights; the role played by storytelling in a trial; and how literature can shed light on the limits of law and public policy.

MWF 1:25 - 2:20 Anker, Elizabeth

3805 Literary Translation: Don't Shoot the Messenger
4 credits.
This is a creative writing seminar for students wishing to enrich their writer’s imagination through the art of literary translation. Whatever gets lost in translation, let’s hope that it won’t be us. We will examine theories of translation, and the intriguing relationship between author, translator, and text. We will analyze various literary texts and convey them in contemporary English focusing on the nuances of voice, tone, and style. Knowledge of other languages is a plus, but not a requirement.

TR 1:25 - 2:40 Mort, Valzhyna

Courses Originating in Other Departments

3050 History of the Book
3 credits. (Also MEDVL 3050)
This course provides an overview of the book as a material and cultural artifact. Focusing on the era of the printed book (1450-2000) in Western Europe and America, we will examine the invention and spread of printing and publishing, and the evolution of book design, illustration, and binding. The course will place an emphasis on practical tools for the identification and analysis of books and other printed artifacts, especially for literary students. Investigations and assignments will be built around hands-on interaction with examples of Cornell Library’s rare books and manuscripts.

W 2:30 - 4:25 Ferri, Laurent

3360 American Drama and Theatre
4 credits. (Also PMA 3757, AMST 3360)
Explores major American playwrights from 1900 to 1960, introducing students to American theatre as a significant part of modern American cultural history. We will consider the ways in which theatre has contributed to the construction and deconstruction of a national identity. Similarly, we will examine the influence of the American Theatre on and in film. We will pay special attention to the social, political, and aesthetic contexts of the time period and discuss the shifting popularity of dramatic forms, including melodrama, realism, expressionism, absurdism, and the folk play, in the American theatre canon. Authors include O'Neill, Glaspell, Oedets, Rice, Hellman, Hughes, Miller, Williams, and Albee, among others.

TR 11:40 - 12:55 Warner, Sarah
4000-Level Courses

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.

4161 Literature of the Crusades
4 credits. (Also ENGL 6161, MEDVL 4161, MEDVL 6161)
W 12:20 - 2:15  Galloway, Andrew

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

The Crusades occupied brief periods, with events far from most Western writers, but kept a long hold on European historical, religious, and literary imagination. This provides an opportunity to consider how literature responds to ideological and military conflict. Exploring the ideas leading to the Crusades, and some narratives from those directly involved, from the Chanson de Roland to other French and Latin chronicles and poems, the course will consider a wide span of later Middle English literature from romances to the works of Chaucer and his contemporaries in order to reconsider the imprint of the Crusades on the wider English literary tradition. Goals include gaining proficiency in Middle English and its literature, as well as theories of how narrative responds to cultural and ideological crisis.

4340 Dreaming Romanticism
4 credits. (Also COML 4152)
T 2:30 - 4:25  Caruth, Cathy

The story of the Fall, in John Milton's Paradise Lost, is also a story of dreams. Woven into the epic tale of our first encounter with mortality, Adam's and Eve's trances and dream-life tell their own stories within the grand narrative of human beginnings and raise questions about the nature of poetic language in the face of life and death. In this course we will trace the perplexing stories of these dreams as they pass from Milton to the Romantic poets, whose poetry can be said to rewrite the peculiar relation between falling and dreaming in a new language of mortality and survival. Authors will include John Milton, William Wordsworth, John Keats, Percy Bysshe Shelley, and Mary Shelley, among others.

4491 Romanticism and the Fate of the Senses
4 credits. (Also SHUM 4991/6991)
R 12:20 - 2:15  Goldstein, Amanda

What if, William Blake once asked, every bird that flies "is an immense world of delight, closed by your senses five?" Asking what real and possible worlds our habits of sensory perception exclude, Romantic poets criticized their culture’s increasing faith in sense-based, empirical knowledge – knowledge supposedly free from subjective bias, historical circumstance, national prejudice, and political complicity. This seminar will focus on poetry as a form of sensory re-training and on Romantic and post-Romantic claims to a politics of perception. Can artworks produce rival scientific knowledge, provide access to non-human modes of experience, register otherwise unthinkable histories – or sensually suspend the ethical pressures to do so? Since 19th Century conflicts over the right representation of empirical experience helped to forge the humanities and sciences as we still know them, the seminar will equip us to think differently about the organization of knowledge in the modern university and poetry's place in contemporary culture. Readings from Blake, Keats, Dickinson, Goethe, Herder, Bacon, Locke, Foucault, Latour, Daston & Galison, Rancière, Bourdieu, Williams, Adorno, de Man, Terada, Hartman, and Stewart, among others – and one session in the Johnson Museum of Art.

4503 Picturing the U.S. Slave Narrative
4 credits. (Also ASRC 4503)
TR 1:25 - 2:40  Mangrum, Kya

Before the advent of technologies like Facebook and Twitter, nineteenth-century viewers used new visual technologies—like collectible card-photographs and illustrated newspapers—to share information or publically debate social problems. In an effort to garner support for slavery’s abolition, U.S. anti-slavery activists embraced “illustrations,” “scenes,” and “pictures,” as key rhetorical tools, using them to provide “ocular proof” (Gates and Davis 9) of slavery’s horrors and abolition’s necessity. Via hands-on interaction with nineteenth-century images, and classroom study of slave narratives, illustrated newspapers, and photo-texts, we will pinpoint how visual images transformed not only the nineteenth-century slave narrative, but also its many literary after-lives. By reading nineteenth-century visual culture against more contemporary representations of slavery like Toni Morrison’s 1988 novel Beloved, Kyle Baker’s 2005 graphic novel, Nat Turner, and Steve McQueen’s 2014 Academy-Award Winning film Twelve Years a Slave, we’ll re-vise how we define a key genre in American literary studies.

4522 Magical Realism: Ireland and the Postcolonial World
4 credits.
MW 2:55 - 4:10  Londe, Greg

This course will study transnational cross-pollinations among Irish, Latin American, Indian, and Caribbean writers who transgress the boundaries between the enchantment of fantasy and the seeming rationality of the material world. What role do ghosts, miracles, and wondrous transformations play in the social and aesthetic imagination of nations emerging from colonial oppression? Ireland will form our central case study: Irish writers since the 1940s have drawn on the folk legacy of the Celtic Revival while mixing in new inspiration from the hybrid modes of authors such as Borges and Rushdie. By tracing a line of influence that runs from Joyce to García Márquez to Anne Enright, we will map the circulation of the uncanny and the uncontrollable across the crumbling borders of the contemporary globe.
This course will trace the early cinema of the Caribbean (“The Harder They Come,” “Black Shack Alley” etc) up to recent ‘new wave’ films (“Better Mus’ Come,” “SistaGod” etc), within context of the Caribbean’s socio-political, historical, and literary trends. Along with regular viewing of films and listening to music, several fiction and non-fiction texts will be studied. Close attention will be paid to how the ‘cinematic gaze’ represents a society which is still defining itself since the end of the colonial period.

A thorough episode-by-episode study of the art and meaning of Joyce’s masterwork *Ulysses*, the most influential book of the twentieth century. We shall place *Ulysses* in the context of Joyce’s canon, Irish culture, and literary modernism. We shall explore the relationship between *Ulysses* and other experiments in modernism—especially 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.

What are lyric poems made of? Feelings, ideas, sunsets, skylarks, red wheelbarrows? Or are poems made, essentially, of language—words arrayed in lines, sentences, stanzas, patterns, rhythms, fixed forms and free variations? Do a poem’s words match, maul, or mystify everyday words? This Honors Seminar ponders these questions through attentive reading, discussion, and writing about poems from the Renaissance to the present (Shakespeare, Donne, Marvell, Coleridge, Dickinson, Elizabeth Bishop, A.E. Stallings) and commentary on poems and poetic language by responsive readers (Sidney, Wordsworth, Oscar Wilde, William Empson, Josephine Miles, Barbara Johnson). Creative exercises, critical papers, work on research methods in preparation for the Honors essay. Anyone intrigued by these questions is welcome, including lovers of good fiction who feel less sure how to enjoy poetry.

Since the industrial revolution, writers and readers have often thought of literature as the special preserve of the human, an antidote to an ever more technological world. But as technology is increasingly associated with electronic media, it is easier to imagine the relationship of literature to technology as a collaboration rather than an antagonism. One aim of this class will be to explore the character of literature in the age of electronic media. But we will also explore a deeper set of connections between literature and technology, reconsidering our assumptions about both terms to ask if literature is, and has always been, a technology. Readings in literature, philosophy, and theory may include works by Homer, Dickens, Cavendish, West, Whitehead, Hansen, Plato, Benjamin, Heidegger, Williams, Latour, Haraway.

In recent years literary representations and philosophical discussions of the status of the animal vis-à-vis the human have abounded. In this course, we will track the literary phenomenology of animality. In addition we will read philosophical texts that deal with the questions of animal rights and of the metaphysical implications of the “animal.” Readings may include, among others, Agamben, Aristotle, Berger, the Bible, Calvino, Coetzee, Darwin, Derrida, Descartes, Donhauser, Gorey, Haraway, Hegel, Heidegger, Herzog, Kafka, Kant, La Mettrie, de Mandeville, Montaigne, Nietzsche, Ozeki, Rilke, Schopenhauer, Singer, Sorabji, Sterchi, Stevens, de Waal, Wittgenstein, Wolfe. A reading knowledge of German and French would be helpful.
Now let us begin. Now let us rededicate ourselves to the long and bitter, but beautiful, struggle for a new world. The course will begin from the declaration made by Martin Luther King, Jr. that the struggle for a new world, inevitably political, is also beautiful, that is, that it is involved with aesthetics. "The struggle is beautiful, I'm too strong for your slavery," raps Talib Kweli, thirty-seven years after King's speech. What did King mean, and what have others in American culture meant, when they invoked beauty and struggle in the same breath? What have the arts and radical politics had to do with each other? When have radical politics and experimental aesthetics needed each other? We will work with all forms of the arts; discussion will figure heavily in this effort; political and aesthetic theory will surface regularly.

4313 The Beautiful Struggle: Radical Aesthetics and Politics
Maxwell, Barry
4 credits. (Also AMST 4313)

Now let us begin. Now let us rededicate ourselves to the long and bitter, but beautiful, struggle for a new world. The course will begin from the declaration made by Martin Luther King, Jr. that the struggle for a new world, inevitably political, is also beautiful, that is, that it is involved with aesthetics. "The struggle is beautiful, I'm too strong for your slavery," raps Talib Kweli, thirty-seven years after King's speech. What did King mean, and what have others in American culture meant, when they invoked beauty and struggle in the same breath? What have the arts and radical politics had to do with each other? When have radical politics and experimental aesthetics needed each other? We will work with all forms of the arts; discussion will figure heavily in this effort; political and aesthetic theory will surface regularly.

4510 James Baldwin & Philosophy
Farred, Grant
W 10:10 - 12:05

As a writer, James Baldwin was active in many genres. Novelist, essayist, cultural commentator, and, of course, critic, are some of them. This course is interested in the ways in which James Baldwin might be said to have taken up philosophical issues in his writing. More simply phrased, what kind of thinking does Baldwin's writing evince? Baldwin, it seems, is never only taking up issues of race, or religion, or the diasporic condition, or critiquing America's failure to live to its own political promise(s). There is always a philosophical question at stake: Baldwin must be thought, at some level, through abstraction to get fully, properly, at the questions Baldwin is trying to address. To this end, this course will read Baldwin's works in relation to some of the criticism--the theoretical responses--that his work has provoked. Baldwin will be read as a religious thinker (the thinker of religion), Baldwin as a thinker of the Civil Rights movement, Baldwin as a film scholar.

4603 Black Women Writers of the South
Richardson, Riche
TR 2:55 - 4:10

This course considers the new generation of writers of black women that has emerged in the U.S. South in more recent years, whose writings have increasingly impacted the development of contemporary African American literature. Genres that we will explore include the novel, poetry and essay and memoir. We will consider a range of authors, including Tayari Jones, Shay Youngblood, Honorée Jeffers, and Natasha Trethewey. Concomitantly, we will explore the visual art of Kara Walker. We will consider ways in which these writers build upon established themes and conventions in African American and black women's writing and the implications of their work for black feminist theory. Furthermore, we will examine the impact of their work within the emergent field of twenty-first century African American literature and criticism.