

CORNELL UNIVERSITY
Department of English
Undergraduate Courses

Fall 2017

Critical Writing and Creative Nonfiction

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

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

Each seminar limited to 17 students. Students must have completed their colleges' first-year writing requirements or have the permission of the instructor.

2880 Seminar 101 Expository Writing: Modern Metamorphoses 4 credits.

MWF 12:20 - 1:10

Schlemm, Sara

In ancient myths, humans are transformed into animals, plants, and other shapes and states of being. Why do such stories haunt us in the digital age? How fluid are our own identities, and are we capable of metamorphoses of our own? To answer these questions, we will discuss contemporary ideas about gender, sexuality, epigenetics, legal personhood, digital lives, and creative autobiography. We will also develop expository writing skills through a wide range of assignments. Course materials may include LeGuin's novel *The Left Hand of Darkness*, films such as Aronofsky's *Black Swan* and Hitchcock's *Vertigo*, scientific journal articles, Supreme Court opinions, and other cutting-edge theories of what it means to be human - and maybe more.

2880 Seminar 102 Expository Writing: The Reality Effect: Documentary Film 4 credits.

MWF 1:25 - 2:15

Lu, Becky

We trust documentary films to portray the "real" world, yet engaged viewers understand that reality looks different from different perspectives, and documentaries have the power to shape and alter the truth in the process of reporting on it. In this course you'll practice critical reading and viewing, paying close attention to how recent documentaries construct, maintain, reimagine, and/or challenge our understanding of the world and of ourselves. In discussion and writing, we'll consider the ethics and politics of representation and the question of who speaks for whom. Films may include *Grizzly Man*, *Exit Through the Gift Shop*, *Stories We Tell*, *Citizenfour*, *Cameraperson*, and *The Act of Killing*, as well as adjacent genres like reality television and mockumentary.

2880 Seminar 103 Expository Writing: Creative Nonfiction: Do Our Stories Matter? 4 credits.

MW 2:55 - 4:10

Masum-Javed, Aurora

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

2880 Seminar 104 Expository Writing: Cool Britannia: Exporting Britishness 4 credits.

TR 11:40 - 12:55

Glaubman, Jane

A century ago, Britain ruled the largest empire in the history of the world. By 1960, most of that empire was independent; yet Britain still seems to be everywhere. Instead of troops, plantations, and the King James Bible, the U.K. now exports itself. In pop music (The Beatles), fantasy fiction (Harry Potter), comedy (*Monty Python's Flying Circus*), spies (James Bond), science fiction (*Doctor Who*), and costume dramas by the score (Jane Austen any way you want her), we keep buying Britain. What is Britishness, anyway? How did this small island hold on to its outsized cultural influence? And what role did its former colony, the USA, play in this process?

2880 Seminar 105 Expository Writing: What If? Alternative History and Speculative Fiction 4 credits.

TR 1:25 - 2:40

Lee, Ji Hyun

What if the Axis powers had won World War II? What if the Great Depression had never ended? What if single-sex societies had evolved through reproductive innovation? Speculative fiction plays with such possibilities and can present us with new pasts, opening up new presents and futures. We'll read a range of alternative histories such as Philip K. Dick's *The Man in the High Castle*, Joanna Russ's *The Female Man*, Margaret Atwood's *The Handmaid's Tale*, and James Tiptree, Jr.'s "Backward, Turn Backward," exploring the mechanisms that make these strange tales possible and bringing them into conversation with theoretical texts on psychoanalysis and trauma theory. Essays and class discussions will ask: why are such alternatives so alluring?

What techniques do writers use to tell a true story well? This class will analyze sentences, voice, scene-building, and argumentation to explore the specific elements that create persuasive, immersive writing. We'll read essays exploring race (James Baldwin), gender (Rebecca Solnit), politics (George Saunders), culture (Roland Barthes), sexuality (Maggie Nelson), television (David Foster Wallace), and philosophy (Albert Camus). In our writing, we will use our personal experiences to explore what forces shape us, what roles we play, how we are coping, and more—always with a eye on craft.

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, and 4850 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 of 3820, 3830, 3840 or 3850 for students graduating by 2018; one of 3820 or 3830 AND one of 3840 04 3850 for students graduating in 2019 or later; 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.

2800 Seminar 101 Introduction to Creative Writing
3 credits.

MW 10:10 - 11:00

Lennon, John

An introductory course in the theory, practice, and reading of fiction, poetry, and allied forms. Both narrative and verse readings are assigned. Students will learn to savor and practice the craft of poetry and narrative writing, developing techniques that inform both. Some class meetings may feature peer review of student work, and instructors may assign writing exercises or prompts.

Prerequisite: completion of the First-Year Writing Seminar (FWS) requirement. Students should not take an FWS and ENGL 2800 simultaneously. While they cannot be counted towards the English major, ENGL 2800 or ENGL 2810 is the prerequisite for 3000-level creative writing courses, which do count toward the major. Additionally, the course can be used to fulfill distribution requirements in the humanities for Arts & Sciences and most other colleges. ENGL 2800 or ENGL 2810 is required for the Creative Writing minor. ENGL 2800 and ENGL 2810 are the same course, the former offered in fall, the latter in spring. Attendance Policy: Pre-enrolled students are required to attend the first two meetings of the course. Those missing the first two class sessions will be removed from the list.

2800 Seminar 102 Introduction to Creative Writing
3 credits.

MW 10:10 - 11:00 **Masum-Javed, Aurora**

2800 Seminar 103 Introduction to Creative Writing
3 credits.

MW 11:15 - 12:05 **Wheelwright, Tess**

2800 Seminar 104 Introduction to Creative Writing
3 credits.

MW 11:15 - 12:05 **Prior, Michael**

2800 Seminar 105 Introduction to Creative Writing
3 credits.

MW 12:20 - 1:10 **Anica, Rocio**

2800 Seminar 106 Introduction to Creative Writing
3 credits.

MW 1:25 - 2:15 **Giannone, Mario**

2800 Seminar 107 Introduction to Creative Writing
3 credits.

MW 2:30 - 3:20 **Goold, Annie**

2800 Seminar 108 Introduction to Creative Writing
3 credits.

TR 9:05 - 9:55 **Kowalski, Shane**

2800 Seminar 109 Introduction to Creative Writing
3 credits.

TR 10:10 - 11:00 **Marcous, Cary**

2800 Seminar 110 Introduction to Creative Writing TR 11:15 - 12:05 **Green, Charlie**
3 credits.

2800 Seminar 111 Introduction to Creative Writing TR 11:15 - 12:05 **Jardine, Samson**
3 credits.

2800 Seminar 112 Introduction to Creative Writing MW 1:25 - 2:15 **Mackowski, Joanie**
3 credits.

2800 Seminar 113 Introduction to Creative Writing TR 12:20 - 1:10 **Saracini, Kirsten**
3 credits.

2800 Seminar 114 Introduction to Creative Writing TR 1:25 - 2:15 **Vines, Christine**
3 credits.

2800 Seminar 115 Introduction to Creative Writing TR 2:30 - 3:20 **Jay, Jasmine**
3 credits.

3820 Seminar 101 Intermediate Narrative Writing MW 10:10 - 11:00 **Quiñonez, Ernesto**
4 credits.

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

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

3820 Seminar 102 Intermediate Narrative Writing MW 12:20 - 1:10 **Lennon, John**
4 credits.

3820 Seminar 103 Intermediate Narrative Writing TR 1:25 - 2:15 **Koch, Michael**
4 credits.

3840 Seminar 101 Intermediate Verse Writing MW 1:25 - 2:15 **Fulton, Alice**
4 credits.

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

This course focuses upon the writing of poetry. May include significant reading and discussion, explorations of form and technique, completion of writing assignments and prompts, and workshop peer review of student work.

3840 Seminar 102 Intermediate Verse Writing TR 10:10 - 11:00 **Van Clief-Stefanon, Lyrae**
4 credits.

4800 Seminar 101 Advanced Verse Writing R 2:30 - 4:25 **Morgan, Robert**
4 credits.

Prerequisite: permission of instructor based on submission of a manuscript (bring manuscript to first day of class, or submit via email, depending upon instructor's preference). Prior completion of a section of ENGL 3840 or 3850 is strongly recommended. ENGL 4800 and 4810 count toward the English major, and fulfill the 4000-level writing seminar requirement of the Creative Writing minor. Limited to 15 students.

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

4801 Advanced Narrative Writing
4 credits.

W 2:30 - 4:25 **Viramontes, Helena**

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

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

2000-Level Courses

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

2000 Introduction to Criticism and Theory
4 credits.

TR 1:25 - 2:40

Mohanty, Satya

An introductory survey of literary and cultural criticism and theory, with a more general focus on developing critical thinking skills. The course draws on literature and film and gives students a solid foundation in the issues and vocabularies of the critical analysis of literature and culture. It is 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 critical approaches to culture and society. The contemporary humanistic disciplines largely share many common concerns and this class provides undergraduates from various disciplines a firm grounding in the key concepts and issues of what has come to be called "theory." Readings from such schools as New Criticism, post-structuralism, Marxism, feminism, and postcolonial studies.

2010 Literatures in English I: from Old English to the New World
3-4 credits.

MWF 12:20 - 1:10

Kalas, Rayna

Non-majors may choose a 3-credit option with less writing.

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

Though it is now the global language of communication, English was once considered the vulgar tongue of a backwater. In this course, we will go to the sources of what we have come to call English literature to understand how texts and literary cultures played a role in shaping society and fashioning subjects, and how they also gave voice to dissent and difference — from the oral epic tradition of *Beowulf* to the public playhouses of Shakespeare's England, and from the intimate lyrics of the metaphysical poets to the indigenous and colonial voices of North America. We'll also take time to dwell on signal texts that can teach us the craft of literary invention. As we range from the boggiest depths of folk legend to the "light fantastic" of lyrical meter, we'll be building a toolkit of the literary terms and techniques that are necessary for the interpretation and creation of literary works. And through a series of exercises, students will gain hands-on experience with literary experimentation.

2045 Major Poets
4 credits.

MWF 11:15 - 12:05

Culler, Jonathan

Readings from the work of nine poets chosen to help us think about the nature and possibilities of poetry and different ways of engaging with it: Shakespeare (the sonnets), Alexander Pope, John Keats, Emily Dickinson, Walt Whitman, Gerard Manley Hopkins, Robert Frost, W. H. Auden, and A. R. Ammons. One assumption of the course is that there are other things to do with poems besides interpret them: reading aloud, writing imitations or parodies, memorizing, identifying poetic techniques, and creating anthologies of favorite poems. No previous study of poetry is presumed.

2270 Shakespeare
4 credits. (Also PMA 2670)

MWF 9:05 - 9:55

Correll, Barbara

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

This class aims to give students a good historical and critical grounding in Shakespeare's drama and its central place in Renaissance culture. We read ten plays covering the length of Shakespeare's career: comedies, history plays, tragedies, and romances, including *The Merchant of Venice*, *Twelfth Night*, *The Tempest*, *Othello*, *King Lear*, *Richard II*, *Henry IV Part One*, and *Henry V*. Our study will include attention to dramatic forms, Shakespeare's themes, and social and historical contexts, including early modern English theater history. The course combines lectures and hands-on work in weekly discussions focused on performance, close reading, and questions raised by the plays. We will also view some film adaptations of Shakespeare.

2512 Caribbean Worlds
4 credits. (Also ASRC 2215)

TR 2:55 - 4:10 **Boyce Davies, Carole**

This introductory course to the study of the Caribbean will begin with examinations of what constitutes the Caribbean and an understanding of Caribbean space. We will then study its peoples, contact between Europeans and indigenous peoples, African enslavement and resistance, Indian indentureship and other forced migrations. By mid semester we will identify a cross-section of leading thinkers and ideas. We will also pay attention to issues of identity, migration and the creation of the Caribbean diaspora. Constructions of tourist paradise and other stereotypes and the development of critical Caribbean institutions and national development will be discussed as we read and listen to some representative oral and written literature of the Caribbean and view some relevant film on the Caribbean.

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

MW 2:55 - 4:10 **Warrior, Carol**

The production of North American Indigenous literatures began long before European colonization, and persists in a variety of printed, sung, carved, painted, written, spoken, and digital media. From oral traditions transmitted through memory and mnemonics to contemporary genres and media, Native North American authors offer Indigenous perspectives on social, political, and environmental experience, through deft artistry and place-specific aesthetics. Our attention will focus on the contexts from which particular Native American literatures emerge, the ethics to consider when entering Indigenous intellectual territory, and close attention to common themes and techniques that frequently appear in contemporary Native American literature. Readings will feature a range of novels, poetry, short fiction, graphic novel/comics, and film.

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

TR 11:40 - 12:55 **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.

2730 Children's Literature
4 credits. (Also AMST 2735)

MWF 1:25 - 2:15 **Brady, Mary Pat**

An historical study of children's literature from the 17th century to the present, principally in Europe and America, which will explore changing literary forms in relation to the social history of childhood. Ranging from oral folktale to contemporary novelistic realism (with some glances at film narrative), major figures may include Perrault, Newbery, the Grimms, Andersen, Carroll, Alcott, Stevenson, Burnett, Kipling, the Disney studio, E. B. White, C. S. Lewis, Sendak, Silverstein, Mildred Taylor, Bette Greene. We'll also encounter a variety of critical models—psychoanalytic, materialist, feminist, structuralist—that scholars have employed to explain the variety and importance of children's literature. Finally, we will consider how the idea of "the child" has evolved over this period.

2740 Scottish Literature
3-4 credits. (Also MEDVL 2740)

MWF 11:15 - 12:05 **Hill, Thomas; Shaw, Harry**

The course may be taken for 3 or 4 credits; those choosing 4 credits will complete an additional writing project.

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

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

2770 Representing Racial Encounters/Encountering Racial Representations
4 credits. (Also AMST 2770, LSP 2770, ASRC 2770)

MWF 10:10 - 11:00 **Diaz, Ella; Ngugi, Mukoma wa**

This team-taught course uses literature and popular culture, alongside literary, social, and cultural theory to consider how people from different cultures encounter and experience each other. The course explores travel from multiple perspectives, the concept of dark tourism, and the cultural industry of racial representation. Designed for the general student population, the course specifically appeals to students traveling abroad, or who in the future will work with diverse communities (for example, students with interests in medicine, law, labor, government, business, the hospitality industry, or in the fields of gender, queer, or ethnic studies). The course serves as an introduction to the critical inquiries and scholarly fields of the English department.

2785 Comic Books and Graphic Novels
4 credits.

TR 2:55 - 4:10

Londe, Greg

POW! ZAP! DOOM! This is an introductory class about how we can draw together, studying a medium that is based in the practice, in all senses, of “drawing together.” We will read Pulitzer winning memoirs and NSFW gutter rubbish. We will trace the history of sequential art from about 1898 to the present, including caricature, pop art, and meme cultures, Wonder Woman and *Wimmin's Comix*, *Archie* and archives. Studying comics requires us to entangle disciplines and to make things: graphic design, marketing, media studies, law, education, and various illuminated cosmologies. What is this medium that teaches us to read the page anew, to speak in bubbles, to witness and play with apocalypse, to enjoy our suspension in the infinite, and to indulge in graphic sensations?

Courses Originating in Other Departments

2035 Science Fiction
4 credits. (Also COML 2035)

MW 2:55 - 4:10

Banerjee, Anindita

Science fiction is not merely a literary genre but a whole way of being, thinking, and acting in the modern world. This course explores classic and contemporary science fiction from *Frankenstein* to *The Hunger Games* alongside a rich array of fiction and films from Asia, Africa, Europe, and Latin America. Our discussions will position these works vis-à-vis seminal thinkers, ranging from Plato to Descartes and Donna Haraway to Paul Crutzen, who ask the same questions as science fiction does about our selves, our world, and our future.

3000-Level Courses

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

3030 Seminar in American Literatures: Beginnings to the Civil War
4 credits. (Also AMST 3035)

TR 2:55 - 4:10

Samuels, Shirley

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

Not a survey, this class takes early literature produced in a geographical location that would become the United States, roughly from 1620 to 1865, as a way to ask about gender, race, and nationalism in the emerging republic. We will read canonical authors—such writers as Benjamin Franklin, Phillis Wheatley, Thomas Jefferson, and Nathaniel Hawthorne—and we will read their contemporaries—figures such as Judith Sargent Murray, Charles Brockden Brown, Catharine Sedgwick, and Olaudah Equiano.

3080 Icelandic Family Sagas
4 credits. (Also MEDVL 3080)

MWF 10:10 - 11:00

Hill, Thomas

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

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

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

MWF 1:25 - 2:15

Hill, Thomas

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

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

3280 The Bible as Literature
4 credits. (Also RELST 3281)

TR 11:40 - 12:55

Zacher, Samantha

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

A knowledge of the Bible's images, stories and themes is crucial to understanding not only the art and literature of many cultures, but also ancient and contemporary world politics. It is the world's most widely read book and a sacred text of three great religions: Judaism, Islam and Christianity. This course will offer students an introduction to the Bible's major historical, anthropological and literary contexts. Students will learn about the Bible's literary divisions and its main stories and characters as well as its ideas about faith, salvation, history and the end of time. We will use the New Oxford Annotated Bible for all course work.

3290 Milton: Political Revolution and *Paradise Lost*
4 credits.

MW 2:55 - 4:10

Kalas, Rayna

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

Was Milton a revolutionary poet? During the English civil war, Milton wrote radical prose pamphlets on regicide, divorce, censorship, and religion. He would later author one of the most widely celebrated epics in the Protestant English tradition. In this course, we will read *Paradise Lost* along with some of Milton's prose works and shorter poems to understand how he reconciled the dual imperatives to resist illegitimate rule and to obey true authority. Why was poetry so crucial to Milton's ideas of proper governance? To answer that, we will examine the poetic and rhetorical figures that allowed him to distinguish paradox from contradiction, action from activity, and dissent from rebellion.

3340 Race, Class, Gender and Violence
4 credits. (Also ASRC 3340)

MWF 12:20 - 1:10 Ngugi, Mukoma Wa

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

Ideas change the world. Sometimes the same ideas can do tremendous good and also cause great suffering. In this course we will consider violence and revolutionary changes through the prism of British 17th- and 18th-century Enlightenment thought. Thinking through the writings of Daniel Defoe, Jonathan Swift, Mary Wollstonecraft and others, we will explore the ways in which the brilliance and blind spots of Enlightenment thinking influenced contemporary notions of race, class, gender and changed the world

3390 Jane Austen
4 credits.

MWF 1:25 - 2:15

Shaw, Harry

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

3500 The High Modernist Tradition
4 credits.

TR 10:10 - 11:25

Schwarz, Daniel

Critical, historical and interdisciplinary study of major works by Joyce, Woolf, Conrad, Forster, Lawrence, Eliot, Yeats, Wilde, Hardy, and Hopkins. The emphasis will be on the joy of close reading of wonderful, powerful, and innovative individual works, all of which I love to teach. 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. Within this course, I work closely with students as they select and develop the topics on which they write essays.

3560 Thinking from a Different Place: Indigenous Philosophies
4 credits. (Also AIS 3560, AMST 3562)

TR 10:10 - 11:25

Cheyfitz, Eric

The Western nation-state has failed to solve the two most pressing, indeed catastrophic, global problems: poverty and climate change. This failure is due to the inability of national policy to imagine a world beyond a boundary drawn by the formative capitalist ideas of *property, production, and profit*. The course will begin by discussing the historical origin and continuing force of these ideas while raising questions about their limits. Then it will look at a range of alternative ideas about how the world should work if we want to keep it socially, economically, and ecologically in balance. The alternatives we will query come from a range of Indigenous writers of fiction, poetry, and theory, who locate themselves in Native American (north and south), Aboriginal, and Maori communities.

3680 Telling to Live: Critical Examinations of Testimonio
4 credits. (Also AMST 3680, LATA 3681, LSP 3680, FGSS 3681)

MW 2:55 - 4:10

Diaz, Ella

Testimonio is a type of writing known in Latin America and integral to U.S. Latina and Chicana traditions. The *testimonio* usually tells a story in a collective mode, or offers an individual's story as representative of a people and, more specifically, a community. In this course, we consider both the literary, visual, and performative versions of *testimonio* in order to investigate how individual experiences can represent a group and resonate powerfully beyond geopolitical and cultural borders. We will also contemplate the end result or outcome of the *testimonio*. In other words, do testimonies change lives? Do they change laws? Do they help people heal and live?

3747 The Trouble with Crime Fiction
4 credits.

TR 11:40 - 12:55

Davis, Stuart

Where would crime fiction be without its constitutive trouble—the corpse on the floor, the predatory femme fatale, the city steeped in corruption that only an honest sleuth can purge? And where would literary and filmic culture be without crime fiction to make trouble for—to parody, reinvent, complicate, and rejoice in? This course will review classic mystery story design in such writers as Poe, Doyle, Christie, and Chandler, and will read later fictions by such writers as Jorge Luis Borges, Thomas Pynchon, Patricia Highsmith, Michael Chabon, Sara Paretsky, China Miéville, and Mukoma Wa Ngugi, viewing films by Howard Hawks, Roman Polanski, and Paul Thomas Anderson—and promising never to let the trouble go away.

Courses Originating in Other Departments

3790 Reading Nabokov
4 credits. (Also RUSS 3385)

TR 1:25 - 2:40

Shapiro, Gavriel

This course offers an exciting trip to the intricate world of Nabokov's fiction. After establishing himself in Europe as a distinguished Russian writer, Nabokov, at the outbreak of World War II, came to the United States where he reestablished himself, this time as an American writer of world renown. In our analysis of Nabokov's fictional universe, we shall focus on his Russian corpus of works, from *Mary* (1926) to *The Enchanter* (writ. 1939), all in English translation, and then shall examine the two widely read novels which he wrote in English in Ithaca while teaching literature at Cornell: *Lolita* (1955) and *Invitation of a Small Creature* (1957).

3947 Staging Faith: Contemporary Theatre and Lived Religions
4 credits. (Also PMA 3747)

W 10:10 - 12:05

Gainor, Ellen

Religious beliefs, practices, and conflicts shape our world and influence global politics. Yet mediated depictions of religion can be reductive and polarizing. Moreover, these depictions may be different from what people experience in their everyday lives. In the contemporary theatre, we have the opportunity to consider representations of individuals' lived religion, the complex questions of belief, and challenges to faith from within and outside religious communities. Through close readings of plays and related materials engaging with Christian, Jewish, Muslim, Sikh and other faith traditions, we will explore and discuss together the religious motivations, tensions, and dilemmas facing us today. Our texts include, among others, *Jesus Christ Superstar*, *Disgraced*, *Angels in America*, and *Harry Potter and the Cursed Child*.

3950 Beyoncé Nation
4 credits. (Also ASRC 3350)

TR 11:40 - 12:55

Richardson, Riche

Beyoncé's trajectory from the group Destiny's Child to international fame and superstardom as a solo singer, actress, clothing designer and entrepreneur holds important implications for critical dialogues on the U.S. South and national femininity. This course will explore Beyoncé's impact in shaping black feminism, along with her impact on constructions of race, gender, sexuality, marriage, family, and motherhood. In addition to her body of work in film and video, we will draw on popular essays and critical writings on Beyoncé that have been produced from journals to books, along with visual materials and several biographies. In addition, we will explore texts such as *I, Tina* and *Dreamgirls: My Life As a Supreme* that have paved the way to the rise of her artistic empire and productions in which Beyoncé has been involved in the popular arena.

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

TR 1:25 - 2:40

Jaime, Karen

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

3960 Asian American Digital Lives
3 credits. (Also AAS 3750)

W 2:30 - 4:25

Wong, Danielle

This course looks at the historical and shifting relationships between Asian Americans and (new) media technologies—from Yellow Peril, techno-Orientalist figurations of Asians as machines to the apparent success of Asian/American YouTubers. We will examine Asian American digital production, labor and performances within the broader contexts of imperialism, racism, migration, and the shifting parameters of Asian American studies. By situating "new" media productions and performances by Asian Americans within these contexts, this course attends to a few major questions: How does virtual Asianness engender modes of Asian Americanist critique? What are the relationships between Asian American digital media and neoliberalism/capitalism? Alternatively, how do these digital lives rupture or resist imperialist structures either in practice or theory? What futures and memories do online Asian American performances carve out?

3975 Afropolitanism
4 credits. (Also COML 3975)

TR 10:10 - 11:25

Diabate, Naminata

Are you an Afropolitan? Are you a Cosmopolitan? Perhaps yes, perhaps no? How is afropolitanism different from cosmopolitanism, diaspora, or pan-africanism? How about finding it out while exploring the theoretical, conceptual, fictional, cinematic, popular, and fashion manifestations of Afropolitanism. Coined in 2005 by fiction writer Taiye Silasi, Afropolitanism designates a new mode of being African in the world. Afropolitans are this young and glamorous generation of African cosmopolitans (artists and intellectuals, such as Lupita Nyong'o, Teju Cole, Chimamanda Adichie, and Taye Silasi) for whom the continent is no longer the repository of all that is wrong with humanity. This course will explore the history, politics, and ideologies of Afropolitanism and how the concept has been taken up in African fashion, theory, cinema, and literature. Readings include texts by Achille Mbembe, Simon Gikandi, Miriam Pahl, Taiye Selasi's "Bye-Bye Barbar," Chimamanda Adichie's *Americanah*, NoViolet Bulawayo's *We Need New Names*, Dinaw Mengestu's *The Beautiful Things That Heaven Bears*.

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.

4270 Advanced Seminar in Shakespeare
4 credits. (Also ENGL 6270)

M 12:20 - 2:15

Correll, Barbara

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

Julius Caesar, Antony and Cleopatra, Troilus and Cressida, Titus Andronicus, Rape of Lucrece: some of Shakespeare's best works are about ancient figures and events. Shakespeare transmits a classical cultural heritage to his early modern audience, he actively adapts it in thought-provoking and innovative ways. Shakespeare's major characters in these plays represent classical authority and yet are profoundly in conflict with it. While remaining attentive to complexities and indeterminacies in these texts, what responses—resistance, identification, affirmation, accommodation—are available to an author? What is the political charge of Roman (republican) plays in the context of English monarchy? What can we say about the cultural and sexual politics of Shakespeare's adaptive practices? What political, biopolitical, and cultural questions, past and present, do they raise?

4625 Contemporary Native American Fiction
4 credits. (Also AIS 4625, AMST 4627)

TR 1:25 - 2:40

Cheyfitz, Eric

Since the 1960s, American Indians have been producing a significant body of award-winning novels and short stories. In 1969, for example, N. Scott Momaday, from the Kiowa nation, won the Pulitzer Prize for his novel *House Made of Dawn*, and in 2012 Louise Erdrich, who is Anishinaabe, won the National Book Award for her novel *The Round House*. In between these two notable moments we can list an impressive number of Native storytellers whose work is aesthetically powerful, offering us a narrative of the United States that counters the official history.

4705 Social Activism and Tactical Media Design
4 credits. (Also COML 4281)

W 7:30 - 9:25

McKenzie, Jon

What happens when experience design meets Reverend Billy? Or design thinking encounters the Guerrilla Girls? Tracing such questions, we'll draw on contemporary fields of human-computer interaction and media theory to study how artists and activists use digital media to create social engagement at the level of sign, subject, and organization. We will experiment theoretically and practically to create working desiring machines, taking as guides Deleuze and Guattari, ACT-UP, Critical Art Ensemble, subRosa, and Electronic Disturbance Theater. Students will combine cultural analysis and digital production to study how activists have used media to engage different audiences for different ends. The course mixes studio, lab, and seminar activities to explore theories and practices of tactical media through hands-on engagement with human-centered design, arguably the transmedia rhetoric of the global creative economy.

4733 The Future of Whiteness
4 credits. (Also ENGL 6733)

R 10:10 - 12:05

Mohanty, Satya

How should decent, anti-racist people respond to the new racialized white identities that have emerged recently in Europe and the United States? What alternative conceptions of whiteness are available? How can we form cross-racial progressive coalitions? How should we understand the nature of our social identities and what they make possible? This course is a wide-ranging introduction to these questions with readings drawn from social and cultural theory, as well as literature and film. Texts by such writers as Rudyard Kipling, William Faulkner, E. M. Forster, James Baldwin, Toni Morrison and Dorothy Allison, as well as relevant anthropological and social-theoretical work (on racial identities, whiteness studies, etc.) and memoirs of anti-racist activists. A central text will be the new book *The Future of Whiteness* by the Latina feminist philosopher Linda Martin Alcoff.

4850 Reading for Writers: Madness and the Novel
4 credits.

W 12:20 - 2:15

Quiñonez, Ernesto

"I am a sick man. I am an angry man. I am an unattractive man." These are not unreliable narrators who have lost it or are bats, but rather complex voices. We will read some really "off beat" narratives from all over the Americas and on. From Chile's Jose Donoso, Colombia's Laura Restrepo, Argentina's Ernesto Sabato, Brazil's Clarice Lispector, The United States' Frederick Exley, Spain's Felipe Alfau, Japan's Yukio Mishima, Taiwan's Qiu Miaojin, Russia's Dostoyevsky, ending with France's sappy but wonderful Marguerite Duras, "Take me. Deform me. Make me ugly. Why not you?" Be prepared to read and discuss these amazing voices with joy, humor, and an intimate, soaring passion. Dark sarcasm in the classroom is welcomed. Therapy not required but advised.

4910 Seminar 101 Honors Seminar I: Passions and Literary Enlightenment
4 credits.

M 2:30 - 4:25

Saccamano, Neil

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

Taking its inspiration from David Hume's famous remark that "reason ought only to be the slave of the passions," this course will consider the Enlightenment's "science of human nature" not as the triumph of rationality but as a drama of competing psychologies of the passions. We will consider how the priority accorded the passion of self-preservation or life, the body, and the sexual and acquisitive drives subverted traditional ethics and was countervailed by compassion, sympathy, and other sentiments. We will read a short story and novels as well as some moral and political philosophy (Margaret Cavendish, Hobbes, Defoe, Cleland, Rousseau, Laclos, and Nietzsche) to address such topics as the "marriage contract" and the gender politics of the family; love and benevolence in relation to law and obligation; pornography as materialist science and sentimental-sexual education; suffering, sympathy, and justice. We will also read theoretical work by Althusser, Foucault, Butler, and Zizek to focus on narrative form and mechanisms of identity formation.

4910 Seminar 102 Honors Seminar I: The Genius of Joyce's *Ulysses*
4 credits.

T 12:20 - 2:15

Schwarz, Daniel

A thorough episode-by-episode study of the art and meaning of the most influential book of the twentieth century, James Joyce's *Ulysses*. The emphasis is on the joy and fun of reading this wonderful and often playful masterwork. We shall place *Ulysses* in the context of Joyce's writing career, Irish culture, and literary modernism. We shall explore the relationship between *Ulysses* and other experiments in modernism—including painting and sculpture—and show how *Ulysses* redefines the concepts of epic, hero, and reader. We shall examine *Ulysses* as a political novel, including 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 nativist xenophobia. No previous experience with Joyce is required.

4912 Black Women's Autobiography in the 21st Century
4 credits. (Also ASRC 4212)

TR 2:55 - 4:10

Richardson, Riche

Beyoncé's trajectory from the group Destiny's Child to international fame and superstardom as a solo singer, actress, clothing designer and entrepreneur holds important implications for critical dialogues on the U.S. South and national femininity. This course will explore Beyoncé's impact in shaping black feminism, along with her impact on constructions of race, gender, sexuality, marriage, family, and motherhood. In addition to her body of work in film and video, we will draw on popular essays and critical writings on Beyoncé that have been produced from journals to books, along with visual materials and several biographies. In addition, we will explore texts such as *I, Tina* and *Dreamgirls: My Life As a Supreme* that have paved the way to the rise of her artistic empire and productions in which Beyoncé has been involved in the popular arena.

4930 Honors Essay Tutorial I
4 credits.

Lorenz, Philip

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

4940 Honors Essay Tutorial II
4 credits.

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

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

4950 Independent Study
1-4 credits.

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

Courses Originating in Other Departments

4996 Theorizing the Local and the Global: Corruption and the Indian Novel in English
4 credits. (Also SHUM 4613)

R 12:20 - 2:15

Ben-Yishai, Ayelet

This course will survey the history of the novel in India in English over the past hundred years, from colonial rule, through the consolidation of the Indian nation, to the growing pressures of globalization. Focusing on realist fiction, we will address the ways that generic conventions change over time, and discuss the local and the global as formal concerns, modulating in relation to the world beyond India as well as in negotiation with its multiple locales, identities, languages, and cultures. Through this prism, we will focus our attention on the theme of corruption - of politics, of the nation, of language and literary form - that has been a constant (though often figured as crisis) in this literary tradition which simultaneously is and is not a national tradition.

1605 West Campus Dialogue on Race
2 credits.

T 6:00 - 8:00

Majka, Jennifer;
Samuels, Shirley

This course is part of the Engaged Cornell Learning Where You Live Initiative. S/U grades only.

Like many elite universities in the United States, Cornell prides itself on the diversity of its student population. Yet many students remark how race influences the way Cornellians make friends, socialize, and affiliate on campus. In this interactive course based on facilitated dialogue, students will use their own histories and lived experiences to learn from and with each other as they examine intersecting issues of race and other aspects of identity, privilege, and oppression dynamics in an atmosphere of honesty, mutual engagement, and respect.