

CORNELL UNIVERSITY  
Department of English  
Undergraduate Courses

Fall 2018

---

## 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.

### 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.

### 2515 Women and the Novel: Key Questions in Modern Fiction 4 credits. (Also FGSS 2515)

MWF 1:25 -2:15      **Brown, Laura**

This course explores some of the key questions raised in modern fiction by studying novels by women from the seventeenth to the twentieth century, including Aphra Behn's *Oroonoko*, Jane Austen's *Emma*, Virginia Woolf's *A Room of One's Own* and *Mrs. Dalloway*, Toni Morrison's *Sula*, and Leslie Marmon Silko's *Gardens in the Dunes*. These novels treat issues of slavery and race, ethnicity and the environment, love and marriage, sexuality and sexual identity, and history and women's history. Students in the class will work together to develop strong close readings of the works and to explore the contexts in which they were written. These discussions will help us assess the distinctive impact of women writers in modern fiction.

### 2707 Let Me Count the Ways: Poetry and Mathematics 4 credits.

TR 2:55 -4:10      **Londe, Greg**

Homer and Euclid, Stein and Einstein, manifestos and manifolds, "negative capability" and "imaginary numbers." This seminar exists somewhere in the ampersand between "Arts & Sciences" and will concern the study of numbers, poetic and otherwise. We will consider poets from a range of global traditions as theorists and makers of numerical patterns, and explore mathematical texts for their ludic and literate foundations. With help from diverse ethno-mathematical traditions and contemporary literary/number theorists, we will study, for example, quirky verse constructed around the Fibonacci sequence but also, and more crucially, we will learn how to count on one another as readers.

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

TR 11:40 -12:55

**Diaz, Ella  
Ngugi, Mukoma  
Wa**

Designed for the general student population, this 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). Serving as an introduction to the critical inquiries and scholarly fields of the English department, the course uses literature and popular culture, alongside literary, social, and cultural theory to consider how people from different cultures encounter and experience each other. Exploring travel and tourism from multiple perspectives including dark, disaster, and eco-tourisms, the course examines a history of racial representation, dating to the colonial era and that resonates in twenty-first century depictions of race, class, gender, and other markers of “difference.”

### Courses Originating in Other Departments

**2761 American Cinema**  
4 credits. (Also AMST 2760)

MW 7:30 -8:45

**Haenni, Sabine**

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

**2935 New Visions in African Cinema**  
4 credits.

TR 11:40 -12:55

**Diabate,  
Naminata**

This undergraduate course introduces the formal and topical innovations that African cinema has experienced since its inception in the 1960s. Sections will explore, among others, Nollywood, sci-fi, and ideological cinema. Films include: Abderrahmane Sissako's *Bamako*, Mohamed Camara's *Dakan*, Djibril Diop Mambéty's *Touki-Bouki*, Cheikh Oumar Sissoko's *Finzan*, Anne-Laure Folly's *Women with Open Eyes*, Ousmane Sembène's *Camp de Thiaroye*, Jean-Pierre Bekolo's *Quartier Mozart*.

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

TR 1:25 -2:40

**Bowers, John**

Poems are among the most highly structured linguistic objects produced by human beings. While some of the devices used in poetry are arbitrary and purely conventional, most are natural extensions of structural properties inherent in natural language itself. This course explores the ways in which poetry is structured at every level, from rhyme to metaphor, and shows how certain results of modern linguistics can usefully be applied to the analysis and interpretation of poetry. After introducing some basic linguistic concepts, we'll look at how literary notions such as rhyme, meter, enjambment and metaphor can be formally defined in linguistic terms. These results will be applied to the analysis of particular poems and shown to yield novel and interesting insights into both their structure and interpretation.

---

## 3000-Level Courses

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

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

MWF 1:25 -2:15

**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 11:15 -12:05

**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.

**3240 Blood Politics**

4 credits. (Also COML 3240)

MW 7:30 -8:45

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

Blood is everywhere. From vampire shows to video games, our culture seems to be obsessed with it. The course examines the power of "blood" in the early modern period as a figure that continues to capture our imagination, not only as a marker of racial, religious, and sexual difference and desire, but also as a dramatic player in its own right. How does a politics of blood appear on stage when populations are being expelled and colonized for reasons (mis)understood in terms of blood? In the course of trying to answer this and other questions of blood, we will read plays by Shakespeare, Webster, Kyd, Cervantes, Lope de Vega, and Calderón de la Barca. Topics include honor, revenge, purity, the body, sexuality, conversion, and death.

**3390 Jane Austen**

4 credits.

MWF 10:10 -11:00

**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

**Warrior, Carol**

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.

**3650 Envisioning America: Nineteenth-Century US Poetry and Prose**

4 credits. (Also AMST 3650)

MW 2:55 -4:10

**Gilbert, Roger**

Powerful voices emerged in the United States' first hundred years that continue to reverberate and to shape the ways in which we understand ourselves as Americans. We will give special attention in this course to the groundbreaking poetry of Walt Whitman and Emily Dickinson and to the visionary prose of Ralph Waldo Emerson and Henry David Thoreau. We'll consider the central place of slavery, abolitionism and the Civil War in the development of American ideals of freedom, selfhood, and political resistance, as reflected in writings by Frederick Douglass, Abraham Lincoln, and Margaret Fuller among others. And we will explore the wide variety of verse produced by popular poets like William Cullen Bryant, Edgar Allan Poe, and Henry Wadsworth Longfellow.

**3670 Modern American Fiction**  
4 credits. (Also AMST 3670)

TR 2:55 - 4:10  
**Hutchinson,  
George**

In the twentieth century, American fiction had an outside impact on world literature as well as popular culture in the United States. This course will explore particularly important moments in its development, from the emergence of avant-garde modernism and the persistence of naturalism to the diversification of fictional aims and methods that distinguished American literature from most others through much of the century. Attention will also be given to relationship between popular culture and literature. We will read novels as well as short stories. Authors will include Toomer, Hemingway, Faulkner, Hurston, Larsen, O'Connor, Welty, Bellow, Ellison, Vonnegut, Silko, and Morrison.

**3713 Books Turned Into Operas**  
4 credits. (Also COML 3971)

TR 11:40 - 12:55  
**Chase, Cynthia**

How and why is a book "translated" into an opera? We will focus on several such works and the operas they inspired: Mozart's *Marriage of Figaro*, Verdi's *Rigoletto*, Massenet's *Werther*, Giordano's *Andrea Chénier*, and Holten's *The Visit of the Royal Physician*—plus the movie *A Royal Affair*, a bridge between Bo Holten's opera and the novel by P.O. Enquist. What is so fascinating about the literary texts the operas (and the movie) draw on? It is partly their formal and linguistic qualities and partly their relation to history. Each of the literary works we study reflects the crisis of authority dating from the French Revolution; each of the operas in some way "manages" historical experience by creating aesthetic pleasure. We will see how. The course offers opportunities for original historical research, as well as the enjoyment of close reading, close listening, and vigorous criticism of opera productions. Texts will be available in English as well as in their original languages—Italian, French, and German. Operas will be shown on large screens, to the class collectively, as well as being searchable on line.

**3785 Apocalyptic Film and Fiction**  
4 credits.

TR 11:40 - 12:55  
**Davis, Stuart**

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

### 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 to a Beheading* (1957).

---

## 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.

**4180 The Imaginary Jew: Roots of Antisemitism in Medieval England**  
4 credits. (Also JWST 4180, MEDVL 4180, MEDVL 6180, ENGL 6180)

R 12:20 - 2:15  
**Zacher,  
Samantha**

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

When did anti-Semitism begin? The medieval period invented shocking fictions about Jews—that they killed and ate Christian babies; that they desecrated the Host; that they were the murderers of Christ. In manuscripts Jews were visually compared to beasts, devils, and perverts. By law, Jews were forced to live in ghettos, wear distinctive dress, abstain from certain professions, and suffer exile. Beginning with Shakespeare's Shylock, we will work our way back through visual and literary treatments of Jews in the Middle Ages, reading texts by Chaucer, chronicles, miracle stories, crusader romances, and mystery plays. Drawing on recent theories of the other we will also consider how medieval representations of Jews and other minorities were used to construct medieval communal, religious, and political identities.

**4470 Fictional Worlds in the Nineteenth Century British Novel**  
4 credits.

MW 2:55 -4:10

Shaw, Harry

Why are prequels and sequels to novels and films eagerly snapped up by their audiences? One reason is that they allow us to continue experiencing vivid characters in fictional worlds that grow in complexity and fascination. Victorian novelists too created complex and fascinating fictional worlds, often in long individual novels that appeared in monthly installments. We will read two such novels, Dickens's *Little Dorrit* and Eliot's *Middlemarch*. Both are quite long, but the syllabus will give you time to enjoy them. Emily Brontë's *Wuthering Heights* will join them, reminding us that memorable fictional worlds can come in smaller packages. These are three of the greatest novels written in the Victorian era, or in any other.

**4520 Stein and Yeats in "How to Kill a Century"**  
4 credits.

T 12:20 -2:15

Londe, Greg

From the decolonization of Ireland to the fall of Paris, from the séance to the laboratory, from Cubism to Hollywood, we'll use two lives to tell what Stein called "Everybody's Autobiography." Though rarely studied in tandem, Gertrude Stein and W.B. Yeats were poets, dramatists, art collectors, memoirists, celebrities, and polemicists whose lives and work are central to a variety of stories we can tell about the development of English, French, Irish, and American literature (at least). This class will be a true introduction to modernism (no prior knowledge is assumed, but all is welcome) by way of deep reading in the full oeuvre of each author, ranging from the 1890s to the 1940s.

**4521 Gender, Memory, and History in 20th Century Fiction**  
4 credits. (Also AMST 4521, FGSS 4521)

W 12:20 -2:15

McCullough, Kate

This seminar will investigate the narrative uses of history and memory in US fiction, focusing particularly on the impact of gender on these representations. How do US writers use history in their fiction, and to what ends? What are the effects on drawing on received historical narratives and what are the effects of constructing one's own history to fill a void in the received historical narrative? What's the difference between history and fiction, anyway? We will start from such questions in order to explore the extent to which history—personal or public—is produced by memory and reshaped by fiction. Authors under consideration may include: Julia Alvarez, Alison Bechdel, Pat Barker, Joy Kogawa, Toni Morrison, Monique Truong, and August Wilson.

**4565 Traffic: Drugs, Bodies, Books**  
4 credits. (Also LSP 4565, LATA 4565, AMST 4565)

TR 10:10 -11:25

Brady, Mary Pat

The movement of things like narcotics and of people like laborers has been a profoundly compelling subject for artists of every form. This course will study television series such as *Weeds* and *The Wire* as well as a number of recent films, hip-hop hits, narco-corridos, novels, legal cases, and visual art in which the subject of traffic and trafficking play an important role. We will work across centuries to consider how various forms of trafficking and stories of captivity and treasure hunting help tell the modern tale of nation, race, sex, and gender. Artists and authors may include Toni Morrison, Junot Díaz, Faith Ringgold, Alan Ginsburg, Ernesto Quiñonez, María Amparo Ruiz de Burton, Frederik Douglass, and Francisco Goldman.

**4733 The Future of Whiteness**  
4 credits. (Also ENGL 6733, AMST 4733, ASRC 4733)

R 10:10 -12:05

Mohanty, Satya

How should 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. Films include *Get Out* and *I Am Not Your Negro*, as well as such Hollywood classics as *Imitation of Life*. Texts by such writers as James Baldwin, Toni Morrison, Danzy Senna and Dorothy Allison, as well as relevant anthropological and social-theoretical work (*Strangers in Their Own Land*, *Whiteness of a Different Color*) and memoirs of anti-racist activists. A central text will be the recent book *The Future of Whiteness* by the Latina feminist scholar Linda Martin Alcoff.

**4755 Sexology and the Novel**  
4 credits. (Also FGSS 4755, LGBT 4755)

W 2:30 -4:25

Lubin, Joan

In the 1920s sexologist Havelock Ellis wrote a preface for Radclyffe Hall's modernist novel of gender transformation, *The Well of Loneliness*, nominating it as a vital document in the sexual scientific record; by the 1960s, spurious sexological prefaces had become the norm for racy pulp fictions attempting to evade censorship law by feigning scientific merit. How does literature shift between serving as sexological data and transforming sexology into a literary conceit? How do literature and sexology variously define deviance, perversion, the normal and the pathological? This course will center the relationship between sexology and literature as two modalities for organizing the social meaning of sex. We will ask how sexology instrumentalizes literature for science, and how it generates new, different, and critical aesthetic strategies.

**4910 Seminar 101 Honors Seminar I: Shakespeare and Marlowe**  
4 credits.

M 12:20 -2:15 Correll, Barbara

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

This honors seminar brings together two of the most striking and influential writers of the early modern period. Pairing and comparing their work introduces questions not only about their sensational lives and texts but also about power (including the power of classical authority), gender/sexuality, literary influence and the work of cultural adaptation. The only prerequisite for the course is an adventurous mind; no previous exposure to the authors is assumed. For students who are familiar with Shakespeare, the goal of this course is to establish a larger cultural and literary context for close and critical study of both writers. We will include some film, as another kind of adaptation, and there will be some reading in (translated) primary sources: Ovid, Virgil, Plutarch.

**4910 Seminar 102 Honors Seminar I: American Paranoia**  
4 credits.

T 10:10 -12:05 Attell, Kevin

Following the lead of Richard Hofstadter's classic 1964 essay "The Paranoid Style in American Politics," this course will examine the "paranoid style" in contemporary American fiction and film. The paranoias and plots we will encounter vary considerably (personal paranoias, political conspiracies, governments turned enemy, surveillance technology run amok, apocalyptic-millennial paranoia). Yet when viewed together they seem to cohere as a distinct style within post-WWII American narrative. We will ask how paranoid style responds to the contemporary American context and how the fears dominating these narratives shape their aesthetic form. Why has paranoia arisen as such a distinctively American attitude? What is the paranoid afraid of? (Should we be paranoid, too?) Novels by Nabokov, Pynchon, Reed, Dick, DeLillo, Didion, Roth; films by Coppola, Romero, Bigelow, Baldwin.

**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](https://data.arts.cornell.edu/as-stus/indep_study_intro.cfm)

**Courses Originating in Other Departments**

**4766 Practicum in Performance Criticism and Dramaturgy**  
4 credits. (Also PMA 4866/6866, ENGL 6766)

MW 2:55 -4:10 Gainor, Ellen

The function of the theatre critic is well understood, but the role of the dramaturg remains mysterious in the American theatre. Yet theatre critics and dramaturgs use many of the same research, analytic, and writing skills, and need the same knowledge of history, literature, and culture to perform their duties effectively. This practicum, designed for advanced undergraduates and graduate students, allows participants to develop skills central to these complementary professions. The course includes units on writing effective performance reviews, working with student playwrights on script development, preparing materials for directors, designers and actors, writing program essays for audiences, and selecting/preparing translations for production. While our focus will be on the theatre, students with interest in applying these skills to film/television/media or dance contexts are welcome.

**4926 Author, Critic, Reader**  
4 credits. (Also SHUM 4626, COML 4621, SHUM 6626)

R 12:20 -2:15 Elam, J. Daniel

What does it mean to have a relationship with a work of literature? This course explores three relationships between text and human: one of authorship and authority, one of critique and criticism, and one of consumption and reading. What are the social relationships imagined by each position? Thinkers and writers across the twentieth century have attempted to describe these positions under historical conditions ranging from authoritarianism and imperialism as well as from historical conditions of post-totalitarianism. Each section draws on essays, literary theory, and an exemplary novel to illuminate the stakes of these questions, for not only aesthetic theory but also political theory and history in the twentieth century.

---

## Courses Under Three Credits

These courses give students the opportunity to explore important topics and issues from a literary and cultural perspective. While they don't count toward an English major or minor, they enrich students' understanding of the humanities' relevance to life at Cornell and beyond.

### 1670 Identity: Practice Through Pop Culture 1 credit.

Chun, Philippa  
Surendranathan,  
Hema

This one-credit seminar class is concerned with all aspects of identity – from gender, to race and class – through readings drawn primarily from literature but also from other disciplines. This class is aimed at all undergraduates for whom identity is an ongoing concern. This workshop-style course aims to develop practical approaches for integrating theoretical perspectives on identity and justice both in and out of the classroom. Students and the graduate lecturers collaborate to leverage strategic language for articulating personal identity issues within the frameworks of both critical discourse and campus activism. This semester's iteration of the workshop focuses on the production and performance of identities in contemporary biography, fiction, music and film.

---

## Critical Writing Courses

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: Feeling Human: Animals, Humans, the Posthuman 4 credits.

MWF 11:15 -12:05 Surendranathan,  
Hema

This course considers how emotions and their effects on the body and the environment constitute what it feels like to be a human. To investigate these affective stances, this course will study narratives where human identity is constituted or disrupted by meeting nonhuman and posthuman identities. We'll also consider how emotion and related categories are a kind of cognition from the perspective of contemporary affect theory. Course materials may include the films *Her* (2013) and *The Shape of Water* (2017), fiction by A.S. Byatt and Téa Obreht, and scholarship by Donna Haraway, Brian Massumi and Ruth Leys.

### 2880 Seminar 102 Expository Writing: Creative Nonfiction: Identity Matters 4 credits.

MWF 12:20 -1:10 Anica, Rocio

We hear the term identity politics all the time, but why is the self so politicized when everyone has one? In this course, we will consider the self as a body, a part in a system, and a tool for change. By looking at various works by writers such as Gloria Anzaldua, Richard Rodriguez, Ta-Nehisi Coates, Sherman Alexie, and others, we will critically reflect upon what it means to be a person in a body full of intersections, and discuss ethnicity, class, race, gender, nation, and religion to examine ourselves. Through personal essays, we will engage in self-inquiry, self-discovery, and self-invention to raise important questions about who we are and who we can.

### 2880 Seminar 103 Expository Writing: Culinary Encounters of the Other Kind: Food and Otherness 4 credits.

MW 2:55 -4:10 Thompson,  
Brianna

What does it mean to say you're hungry for something? This course explores the joyful and the dark sides of eating and traces how food informs the ways in which we ingest the world, particularly the parts of it unfamiliar to us. We will consider how the meeting of food, word, and image inform larger social categories and reflect on the way food affects how we think about others, putting it in conversation with literature, art, current events, film, imperialism, and history. Possible texts include Monique Truong's *The Book of Salt*, art by Kara Walker, Kyla Wazana Tompkins' *Racial Indigestion*, the Iroquois White Corn Project, fiction by Chimamanda Adiche, *The Search for General Tso*, Greek myths, and Rabindranath Tagore's "Hungry Stones."

**2880 Seminar 104 Expository Writing: Creative Nonfiction: Exploring the Personal Essay** TR 11:40 -12:55 **Green, Charlie**  
4 credits.

In this course, we will read and write personal essays, exploring the various possibilities within the genre. We will explore the power of image and specific detail, the uses and limits of the first-person narrating self, and the boundary between public and private. Reading will focus on contemporary essayists, possibly including Leslie Jamison, Claudia Rankine, Eula Biss, Hilton Als, and John Jeremiah Sullivan; we will also read older essays, including those of Virginia Woolf, George Orwell, and James Baldwin. We will pay close attention to students' writing, with workshop feedback. Working through drafts, students will develop fuller skill at criticism and revision.

**2880 Seminar 105 Expository Writing: Art and Argument: The Personal Essay in Contemporary America** TR 1:25 -2:40 **Prior, Michael**  
4 credits.

How have contemporary American writers engaged with the personal essay to respond to the last fifty years of American history and culture? And what importance might we ascribe to the personal essay in current American social and intellectual milieus? In this course we will read essays by such authors as James Baldwin, Joan Didion, Rebecca Solnit, Teju Cole, and Yiyun Li that consider the complexities of place, culture, race, and art. Through class discussion, composing personal essays, and collaborative writing workshops, students will explore how the personal essay's various forms and foci are inflected by the interplay between socio-historical moment and authorial intention.

**2880 Seminar 106 Expository Writing: Addictive Media, or How to Survive What You Love** TR 2:55 -4:10 **Price, Zachary**  
4 credits.

What is addiction in the 21st century? The substances of addiction have changed throughout history, but so too has our definition of addiction, who can be addicted, and how we should treat it. This course will examine addiction through an assortment of different media texts, from science fiction films to documentaries to Snapchat. We will analyze movies such as *The Social Network*, *The Wolf of Wall Street*, and *Her* as well as television shows like *Breaking Bad*, hook-up apps like Tinder, and popular video games like League of Legends. By the end of the course, we will create our own definitions of addiction that adequately address the dangers as well as possible benefits of addictive media.

**2880 Seminar 107 Expository Writing: Fans, Fantasies, and Feminism** TR 10:10 -11:25 **Glaubman, Jane**  
3 credits.

"Fan fiction" is sometimes taken to mean the opposite of "literature"—a kind of writing supposed to have neither artistic nor commercial value, the (embarrassing!) public expression of fantasies that would be better left private. We'll read some feminist scholarship to help us answer that charge. When we're not getting our theory on, we'll go full-on media nerd, cultivating a shared canon of fannish classics like *Star Trek*, *Buffy the Vampire Slayer*, and *Harry Potter*. We'll consider fiction on the edge, like *Fifty Shades* or *Star Wars* novels. And we'll read plenty of fan fiction and watch loads of fan vids. Warning label: Students who take this course should be aware that the syllabus contains sexually explicit material, much of it homoerotic.

---

## Creative Writing Courses

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 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.

**2800 Creative Writing** TR 11:15 -12:05 **Quiñonez, Ernesto**  
3 credits.

<b>2800 Seminar 101 Creative Writing</b> 3 credits.	MW 9:05 -9:55	<b>Mercurio, Emily</b>
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.		
<b>2800 Seminar 102 Creative Writing</b> 3 credits.	MW 10:10 -11:00	<b>Goold, Annie</b>
<b>2800 Seminar 103 Creative Writing</b> 3 credits.	MW 11:15 -12:05	<b>Hutchinson, Shakarean</b>
<b>2800 Seminar 104 Creative Writing</b> 3 credits.	MW 11:15 -12:05	<b>Mort, Valzhyna</b>
<b>2800 Seminar 105 Creative Writing</b> 3 credits.	MW 12:20 -1:10	<b>Moon, Carl</b>
<b>2800 Seminar 106 Creative Writing</b> 3 credits.	MW 1:25 -2:15	<b>Giannone, Neal</b>
<b>2800 Seminar 107 Creative Writing</b> 3 credits.	MW 2:30 -3:20	<b>Anica, Rocio</b>
<b>2800 Seminar 108 Creative Writing</b> 3 credits.	MW 2:30 -3:20	<b>Pun, Weena</b>
<b>2800 Seminar 109 Creative Writing</b> 3 credits.	MW 7:30 -8:20	<b>Kowalski, Shane</b>
<b>2800 Seminar 110 Creative Writing</b> 3 credits.	TR 9:05 -9:55	<b>Correa, Cristina</b>
<b>2800 Seminar 111 Creative Writing</b> 3 credits.	TR 10:10 -11:00	<b>Giannone, Mario</b>
<b>2800 Seminar 112 Creative Writing</b> 3 credits.	TR 10:10 -11:00	<b>Marcous, Cary</b>
<b>2800 Seminar 113 Creative Writing</b> 3 credits.	TR 11:15 -12:05	<b>Prior, Michael</b>
<b>2800 Seminar 114 Creative Writing</b> 3 credits.	TR 12:20 -1:10	<b>Gilbert, Peter</b>
<b>2800 Seminar 115 Creative Writing</b> 3 credits.	TR 12:20 -1:10	<b>Warren, Lindsey</b>
<b>2800 Seminar 116 Creative Writing</b> 3 credits.	TR 1:25 -2:15	<b>Rios, Leo</b>
<b>2800 Seminar 117 Creative Writing</b> 3 credits.	TR 2:30 -3:20	<b>Jay, Jasmine</b>

**3820 Seminar 101 Narrative Writing**  
4 credits.

MW 10:10 -11:00 **Fridlund, Emily**

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 Narrative Writing**  
4 credits.

TR 11:15 -12:05 **Vaughn, Stephanie**

**3820 Seminar 103 Narrative Writing**  
4 credits.

TR 1:25 -2:15 **Koch, Michael**

**3840 Seminar 101 Poetry Writing**  
4 credits.

MW 1:25 -2:15 **Mackowski, Joanie**

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 Poetry Writing**  
4 credits.

TR 12:20 -1:10 **Hutchinson, Ishion**

**4800 Advanced Poetry Writing**  
4 credits.

T 12:20 -2:15 **Mackowski, Joanie**

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 **Lennon, John**

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.