

CORNELL UNIVERSITY
Department of English
Undergraduate Courses
Spring 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.

2020 Literatures in English II: 1750 to the Present 4 credits.

TR 1:25 - 2:40

**Brady, Mary Pat;
Levine, Caroline**

What is a self? An integrated whole or a mass of fragments? Is each of us connected to others, and if so, which others? Are we mired in the past, or can we break from old habits and beliefs to create new selves and new worlds? How affected are we by status: as servant or slave, explorer or settler, indigenous or immigrant? These are some of the most vital questions in literatures from Britain, the U.S, the Caribbean, and Africa. We will consider some of the texts that engage these questions including those by authors such as William Wordsworth, Frederick Douglass, Jane Austen, Walt Whitman, T S Eliot, Langston Hughes, Elizabeth Bishop, Sandra Cisneros, Toni Morrison, Louise Erdrich, Joy Harjo, and Chinua Achebe.

2060 The Great American Cornell Novel 4 credits.

MWF 10:10 - 11:00

Attell, Kevin

Some of the best novels of the last 70 years were written by people who were students or professors at Cornell. Reading a selection of these great Cornell novels, we will also be tracing the history and development of post-WWII American fiction. Readings will include classic works by V. Nabokov, T. Pynchon, W. Gass, J. Russ and T. Morrison, as well as several more recent (some very recent) works by your fellow Cornellians. Perhaps in a few years your work will be on the list.

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

MWF 11:15 - 12:05

Davis, Stuart

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

What can we learn about Shakespeare's plays from their reception by late modernity? What can we learn about modern cultures from the way they appropriate these texts and the Shakespeare mystique? We will study five plays and their adaptations in film and theater and explore the uses made of Shakespeare in education, advertising, and public culture and by the Shakespeare industry itself. For spring 2018: *Titus Andronicus*, *King Lear*, *Midsummer Night's Dream*, *Merchant of Venice*, and *Tempest*, with films or filmed productions directed by Julie Taymor, Akira Kurosawa, Trevor Nunn, Max Reinhardt, and Fred Wilcox. For updates, see <http://courses.cit.cornell.edu/sad4449/2080/>.

2100 Medieval Romance: Voyage to the Otherworld 4 credits. (Also MEDVL 2100)

MW 2:55 - 4:10

Hill, Thomas

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

The course will survey some medieval narratives concerned with representative voyages to the otherworld or with the impinging of the otherworld upon ordinary experience. The syllabus will normally include some representative Old Irish otherworld literature: selections from *The Mabinogion*; selections from the *Lays of Marie de France*; Chretien de Troye's *Erec*, *Yvain*, and *Lancelot*; and the Middle English *Sir Gawain and the Green Knight*. We will finish by looking at a few later otherworld romances, such as selections from J.R.R. Tolkien. All readings will be in modern English.

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

TR 10:10 - 11:25

Schwarz, Daniel

How is the memory of the Holocaust—the Nazi effort to exterminate the Jews in Europe—kept alive by means of the literary and visual imagination? Within the historical context of the Holocaust and how and why it occurred and using an interdisciplinary approach, we shall examine major and widely read Holocaust narratives that have shaped the way we understand and respond to the Holocaust. We also study ethical and psychological issues about how and why people behave as they do in dire circumstances. We shall begin with first-person reminiscences—Wiesel's *Night*, Levi's *Survival at Auschwitz*, and *The Diary of Anne Frank*—before turning to realistic fictions such as Kineally's *Schindler's List* (and Spielberg's film), Kertesz's *Fateless*, Kosinski's *The Painted Bird*, and Ozick's "The Shawl." We shall also read the mythopoeic vision of Schwarz-Bart's *The Last of the Just*, the illuminating distortions of Epstein's *King of the Jews*, the Kafkaesque parable of Appelfeld's *Badenheim 1939*, and the fantastic cartoons of Spiegelman's *Maus* books.

2680 Culture and Politics of the 1960s
4 credits. (Also AMST 2680)

MWF 1:25 - 2:15

Sawyer, Paul

Fifty years ago, American society exploded; but 1968 was only a moment in the decade when the civil rights movement, the counter culture, and the Vietnam war stimulated alternative lifestyles and powerful dissents that changed the world forever. What can the triumphant and tragic events of the 1960s, and the literary works they inspired, teach a later generation living through a similar crisis of social transformation? This interdisciplinary course puts cultural texts in the context of a turbulent history. Topics include racial justice, the antiwar movement, the New Left, second-wave feminism, gay and lesbian rights, and the music of resistance. Texts will include *The Autobiography of Malcolm X*, Kubrick's *Dr. Strangelove*, Vonnegut's *Slaughterhouse-Five*, music of Dylan and Joplin, speeches of King, manifestos, memoirs, and poems.

2747 African Detective Fiction
4 credits. (Also ASRC 2747)

TR 10:10 - 11:25 Ngugi, Mukoma Wa

Beyond the smoking gun and the femme fatale, do detective novels have more to say? Can entertainment legitimately address social issues? And can popular fiction be as complex as 'high brow' literature? In this class we shall explore the ways in which African detective and crime novels are often a Trojan horse for intricate literary forms and contents. Specifically we will look at the ways in which they make commentary on questions of gender, race, class, law and justice, the delicate balance between order and freedom, and age-old questions of familial versus civic duties.

2755 Birds, Beasts, and Bards: The Poetry of Animals
4 credits.

MWF 12:20 - 1:10

Gilbert, Roger

If you love animals but are sad because you can't keep them in your dorm room, poems may well be the perfect substitute. Evoking the bodies and spirits of non-human creatures has always been one of the special domains of poetry. In this course, we'll consider a wide range of poems that take many different approaches to unlocking the mysterious otherness of animals, using all the tricks and techniques of this venerable art: rhythm, form, metaphor, observation and imagination. In discussions and essays we'll explore the ways in which poems about animals raise major questions of ethics and epistemology, while achieving the primal magic of translating life into language. Poets to be studied include Blake, Whitman, Dickinson, Frost, Lawrence, Moore, Bishop, Hughes, and many others.

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.

3021 Literary Theory on the Edge
4 credits. (Also COML 3021)

MW 2:55 - 4:10

Caruth, Cathy;
Villarejo, Amy

This course juxtaposes the exciting theoretical advances of the late 20th century, including structuralism and post-structuralism, with current developments in 21st century theory such as performance studies, media theory, digital studies, trauma theory, transgender studies, and ecocriticism. Taught by two Cornell professors active in the field, along with occasional invited guests, lectures and class discussions will pay close attention to the differences among mediatic systems in the texts we read as well as the uniqueness and complexity of language in its various forms. The course may involve presentation of performance art. Course open to all levels; no previous knowledge of theory required.

3120 Beowulf
4 credits. (Also ENGL 6120, MEDVL 3120, MEDVL 6120)

TR 2:55 - 4:10

Zacher, Samantha

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

Beowulf has received renewed attention in popular culture, thanks to the production of recent movies and riveting new translations. The poem's popular appeal lies in its complex depictions of monsters, its accounts of heroic bravery, and its lavish portrayals of life in the Meadhall. Through close readings we will also explore the "darker side" of the poem: its punishing depictions of loss and exile, despairing meditations on unstable kingship and dynastic failure, and harrowing depictions of heroic defeat and the vanities of existence on the Middle-Earth. Attention will be given to the poem's cultural contexts, its literary heritage, and its layered pagan and Christian perspectives. A bilingual edition of the poem will be assigned so that students may read in Old and Modern English.

3190 Chaucer
4 credits. (Also MEDVL 3190)

TR 10:10 - 11:25 **Raskolnikov, Masha**

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

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

3230 Renaissance Poetry
4 credits.

TR 1:25 - 2:40

Correll, Barbara

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

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

3545 Migrant, Muggle, Hobbit, Spy: English Literature from Blitz to Brexit
4 credits.

TR 2:55 - 4:10

Londe, Greg

What does it mean to write after the aesthetic breakthroughs of modernism, after the devastation of WWII, and during the “twilight” of the British empire? This class will introduce students to English literature from 1940 to the present, investigating how novels (both “genre” and “high literary”), poems, and comics have taken on new voices through their encounter with vast cultural and political changes. Beginning with Woolf’s final novel, a cavalcade of English culture written in the shadow of war, we will proceed to study authors who explored the state of the nation through kitchen-sink realism, multicultural collage, and warped fantasy: Sam Selvon, Angela Carter, Philip Larkin, Kazuo Ishiguro, Alan Moore, J.K. Rowling, and others.

3660 Reading the 19th Century American Novel
4 credits. (Also AMST 3661)

MW 2:55 - 4:10

Samuels, Shirley

The course asks you to think about the role of fiction in producing a sense of history, politics, and culture in the nineteenth-century United States. In particular, we will think about the relations among stylistic concerns in fiction and the construction of identities formed by national, racial, gendered, and sexual allegiances. Authors include Nathaniel Hawthorne, Herman Melville, Edith Wharton, Pauline Hopkins, and Fanny Fern.

3675 The Environmental Imagination in American Literature
4 credits. (Also AMST 3675)

MWF 10:10 - 11:00 **Hutchinson, George**

This course focuses on works that exemplify environmental consciousness—a sense that humans are not the center of the world and that to think they are may have catastrophic consequences for humans themselves. Environmental literature is not just a major strand of American literature but one of its most distinctive contributions to the literature of the world. We will be reading works mainly from the 19th and 20th centuries, both poetry and fiction, confronting the challenges of thinking and writing with an ecological consciousness in the 21st. Cornell being a rich environment in which to pursue such investigations, creative projects will be encouraged. Inspiration is assured.

3690 The Race and Gender of Poverty in Literature and Film
4 credits. (Also AMST 3690, FGSS 3691)

TR 10:10 - 11:25

Cheyfitz, Eric

Poverty is an ongoing issue in the United States, and has intensified since the recession of 2008. As such, poverty has disproportionately affected women and underrepresented racial and ethnic communities. This course will analyze this issue through its representation in film and literature, both fiction and non-fiction.

3705 Serial Stories: Television and the Novel
4 credits.

TR 11:40 - 12:55

Levine, Caroline

The past two decades have seen a whole new kind of television: long, multi-plot narratives spun out over many seasons. Some producers have made use of this serial mode to offer complex and inventive models of social analysis. These often share goals with the serial storytelling of the past, including cartoons and novels, and draw on similar strategies. We will watch such series as *The Wire*, *Mad Men*, and *Game of Thrones*, and we will read serialized fictions, including Wilkie Collins’ page-turner, *The Woman in White*.

3733 Culinary Fictions, Literary Cuisines
4 credits. (Also FGSS 3715)

MW 2:55 - 4:10 **McCullough, Kate**

When is a cookbook not a cookbook? When it's a memoir, of course! Why would a novelist make a chef the protagonist of a story? What's the pay-off for a poet in choosing a plum as the subject of a poem? This course will explore these and other literary food-related questions. Through a focus on the ways that writers use the language of food to explore issues such as gender, power, race and nation, we will ask what food can tell us about the dynamic of power and its circulation in US culture. We will read novels, poems, memoirs and even a cookbook or two. Writers under consideration may include Diana Abu-Jaber, Margaret Atwood, MFK Fisher, Ruth Ozeki, Monique Truong, Helena Maria Vramontes, and William Carlos Williams, among others.

3762 Law and Literature
4 credits. (Also ENGL 6710, GOVT 6045, LAW 6710)

TBD- **Anker, Elizabeth**

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

Courses Originating in Other Departments

3910 Poetry and Poetics of the Americas
4 credits. (Also COML 3800)

TR 1:25 - 2:40 **Monroe, Jonathan**

As globalization draws the Americas ever closer together, reshaping our sense of a common and uncommon American culture, what claims might be made for a distinctive, diverse poetry and poetics of the Americas? How might we characterize its dominant forms and alternative practices? What shared influences, affiliations, concerns and approaches might we find and what differences emerge? Ranging across North and South America, Central America and the Caribbean, this course will place in conversation such figures as Edgar Allan Poe, Jorge Luis Borges, Pablo Neruda, Nicanor Parra, Roberto Bolaño, Claudia Rankine, Joan Retallack, Rosmarie Waldrop, and Cecilia Vicuna.

3920 Introduction to Critical Theory
4 credits. (Also GERST 3620)

- **Fleming, Paul**

This course introduces students to Critical Theory, beginning with its roots in the 19th century (i.e., Kant, Hegel, Marx, and Nietzsche) and then focusing on its most prominent manifestation in the 20th century, the Frankfurt School (e.g., Kracauer, Adorno, Benjamin, Horkheimer, Marcuse), particularly in its engagement with society and literature (e.g. Brecht, Kafka, and Beckett). Established in 1920s at the Institute for Social Research, the assorted circle of scholars comprising the Frankfurt School played a pivotal role in the intellectual developments of post-war American and European political and aesthetic theory. Often known simply as "Critical Theory," their key works cover a vast array of intellectual, political, economic, and artistic concerns, from the dialectic of enlightenment to commentaries on popular culture, high art, commodity fetishism, and mass society. This introduction to the programmatic statements and eclectic reflections of various scholars will highlight the diverse historical influences, collaborative efforts, and internecine debates that shaped the intellectual tradition across continents and generations.

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.

4020 Literature as Moral Inquiry
4 credits.

W 10:10 - 12:05 **Mohanty, Satya**

What can literary works, especially novels, tell us about moral issues? Should they be seen as suggesting a form of moral inquiry similar to the kind of philosophical discussion we get in, say, Aristotle's *Nicomachean Ethics*? Can reading philosophical works in ethics together with novels that deal with similar themes help us understand these themes better? This course is an attempt to answer these questions. We will read selections from Aristotle, Kant, Marx, and Nietzsche, and use these works to help us understand the nature of moral inquiry in novels like Eliot's *Middlemarch*, Coetzee's *Disgrace*, Morrison's *Beloved*, Woolf's *Mrs. Dalloway*, Conrad's *Heart of Darkness*, and Achebe's *Things Fall Apart*. Other writers we will most probably read include Nadine Gordimer, Doris Lessing, and Kazuo Ishiguro.

4170 The Archaeology of the Text from Chaucer through the Renaissance
4 credits. (Also ENGL 6171)

W 12:20 - 2:15 Galloway, Andrew

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

This seminar will explore and write about manuscripts, handwriting, literacy, printers, and other issues linking material and social book-making to "literary history." As a class, we will focus on the formative period of English literature: from Chaucer to Shakespeare, roughly, both of which you will read in their original Englishes. Individual projects, however, can take up any period or language so long as this serves as an opportunity to investigate issues where material book-culture meets cultural and literary history—including the theoretical problems of editing something for modern users. The final project will involve a small edition of some work or copy that you study independently, plus discussion of some of the forces or issues that the work or text brings to bear.

4415 Victorian Poetry and Poetics
4 credits. (Also ENGL 6415)

M 2:30 - 4:25 Sawyer, Paul

A study of Victorian poetry in its immense variety, from Tennyson to Hardy. Drawing on Culler's *Theory of the Lyric*, we'll approach the texts not only to interpret them but also to consider their conditions of possibility of meaning. Topics will include: (a) the relationship of lyric to dramatic, or performative, speakers; (b) the absorption of aesthetics into poetics through the trope of "art"; (c) shifting notions of poetic personality; (d) ideological debates about nature, truth, and wholesomeness; (e) experiments in narrative. We'll bring these topics to bear on a shared experience such sensations and effects as rhythm and movement, sound patterns, the relation of syntax to lineation, and class-marked alterations in diction (the plain style, the elevated style, the emergent category of the grotesque).

4507 African Women Writers Critique the PostColonial State
4 credits. (Also ASRC 4507)

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

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

4525 Twentieth Century Women Writers and Artists
4 credits. (Also AMST 4525)

M 10:10 - 12:05 Samuels, Shirley

This course will explore a concern shared by contemporary women writers and artists. In their works, bodily visibility raises questions about sexuality, race, and mother-daughter relations. They also use fiction and visual culture to show ingestion and forced incorporation. For example, many works emphasize scenes of eating and, contrarily, refusing to eat. Texts may include novels by Dorothy Allison, Tsitsi Dangarembga, Edwidge Danticat, Oonya Kempadoo, Jamaica Kincaid, Maxine Hong Kingston, Toni Morrison, Marilynne Robinson, and Leslie Marmon Silko. Artists examined may include Renee Cox, Mary Kelly, Shirin Neshat, Jolene Rickard, Cindy Sherman, Sally Mann, Bernie Searle, and Kara Walker.

4610 The American Short Story
4 credits.

M 2:30 - 4:25 Vaughn, Stephanie

The course begins with the fiction of that wild man Poe, whose work has been energizing American art for almost two centuries. Then it examines the realisms, super-realisms, fantasies, and mythologies in the short fiction of later writers who might include Mark Twain, Charles Waddell Chestnutt, Edith Wharton, Willa Cather, Vladimir Nabokov, Ernest Hemingway, Flannery O'Connor, Donald Barthelme, Denis Johnson, Raymond Carver, Ursula K. Le Guin, Jhumpa Lahiri, Sandra Cisneros, Gish Jen, Julie Schumacher, Tobias Wolff, Junot Díaz, Hannah Tinti, Z. Z. Packer, and Martin Pousson. The stories will be juxtaposed in ways that will allow us to read contemporary work in the context of the obsessions that energized the work of the earlier writers, those who made the short story form one of the most radical of American art forms.

4619 Writing on Tape in the 1970s
4 credits. (Also SHUM 4619)

M 12:20 - 2:15 Braddock, Jeremy

This course examines the way audiotape both corrupted and enabled the aesthetic and political culture of the 1970s. The possibilities of editing (via the cut, the loop, or the overdub) on one hand, and the seeming capacity for indiscriminate recording of sound on the other, revealed tape to be a medium with claims both for authentic documentation (and also surveillance), and wide aesthetic reference (but also mass deception). With one ear to the state and another to the music industry, this class will focus on the way politics and the arts responded to and incorporated the new technology. Authors include Andy Warhol, Alvin Lucier, Hunter S. Thompson, William S. Burroughs, The Last Poets, The Firesign Theatre, The Credibility Gap, Adrian Piper.

4635 Art! Poetry! Power!
4 credits. (Also AMST 4633, ASRC 4635, LSP 4635)

W 12:20 - 2:15

Diaz, Ella

This course begins in the center of the poetry, politics, and art of the U.S. civil rights movements, but also makes connections with the poetic and visual cultures of twenty-first century activism. Our exploration commences through a set of questions to guide our critical inquiry: Does art produce political resistance? Does art produce political consciousness? How can we read poster art and murals as texts or narratives? How does poetry perform or visualize a collective movement and political moment? By centering our study on these questions, we will move through the poster art, murals, and poems of Chicanos/as, U.S. Latinos/as, and African Americans during the 1960s and 1970s. Reading visual image, political proclamations, and spoken word as cultural texts, we will examine art and poetry for their knowledges about community, ethnicity, and racial experience in the U.S.

4670 Native American Poetry of Resistance
4 credits. (Also AMST 4670, AHS 4670)

TR 2:55 - 4:10

Warrior, Carol

What techniques, tools, and contexts are needed to perform reasonably well-informed readings and interpretations of Native American poetry? If a poem illuminates an injustice, what historical context do we need to know? When a poet depicts a humorous image or celebrates the body of a lover, does the poem – by virtue of its authorship – disturb stereotypes? These questions and more will direct our inquiry into how Indigenous poets represent and strategically re-invent Euro-American literary forms to revitalize Indigenous aesthetic traditions and register resistance to oppression. We'll read numerous Indigenous poetic voices from across the continent, and see how they range from caustic criticism of EuroAmerican values, celebrate Indigenous relationships to place, and reject the role of victim or subjugation through trickster play and humor.

4720 New Latinx Writing
4 credits. (Also LSP 4720, ENGL 6720, LSP 6720, AMST 4720)

T 10:10 - 12:05

Brady, Mary Pat

Contemporary Latinx writing explores an extraordinary range of experiences using a variety of experimental forms. This course will examine the poetry, fiction, memoirs, plays, and new media produced within the last fifteen years by a new generation of Latinx writers and artists. We will consider how writers queer Latinidad, play with gender norms, question received concepts of race and culture, and examine the constraints imposed by immigration laws and de facto practices of segregation. Authors may include Justin Torres, Sandra Cisneros, Eduardo Corral, Erika Lopez, Junot Diaz, Helena Viramontes, and Lin-Manuel Miranda.

4920 Seminar 101 Honors Seminar II: Africa Writes Back
4 credits.

T 12:20 - 2:15

Ngugi, Mukoma Wa

What happens to the truth of fiction when two authors, each with a unique and sometimes opposing cultural and historical perspective, write about the same events? What if the two novelists are writing for different audiences and even different nations? In African literature one often finds African writers responding to European writers about their portrayals of colonialism and resistance. In this course, we shall be considering the “she said, he said” of African colonial and anti-colonial literature. For example, we shall look at the ways in which Chinua Achebe's *Things Fall Apart* is a response to Joseph Conrad's *Heart of Darkness*, and at the treatment of Daniel Defoe's *Robinson Crusoe* by J.M. Coetzee in his novel, *Foe*.

4920 Seminar 102 Honors Seminar II: Shakespeare: The Late Plays
4 credits.

R 2:30 - 4:25

Lorenz, Philip

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

The course focuses on Shakespeare's middle to late plays, from the “problem comedies,” through the great tragedies and romances. While we will pay particular attention to questions of dramatic form (genre) and historical context (including ways in which the plays themselves call context into question), the primary concentration will be on careful close readings of the language of the play-texts, in relation to critical questions of subjectivity, power, and art. On the way, we will encounter problems of sexuality, identity, emotion, the body, family, violence, politics, God, the nation, nature and money (not necessarily in that order).

4930 Honors Essay Tutorial I
4 credits.

Prerequisite: Permission of director of Honors Program required. Enrollment limited to: senior standing.

ENGL 4930 Honors Essay Tutorial I is the first of a two-part series of courses required for students pursuing a Bachelor of Arts with Honors in English. The second course in the series is ENGL 4940 Honors Essay Tutorial II. Students should secure a thesis advisor by the end of the junior year and should enroll in that faculty member's section of ENGL 4930.

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
2-4 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 departmental advisor and director of undergraduate studies required. To apply for an independent study, please complete the on-line form at https://data.arts.cornell.edu/as-stus/indep_study_intro.cfm

Courses Originating in Other Departments

4971 Black Women's Autobiography in the 21st Century
4 credits. (Also ASRC 4311)

- **Richardson, Riche**

Beginning with its emergence in the late eighteenth century, the slave narrative has been a foundational genre in American and African American literary and cultural history. In this course, we will pursue a careful reading of a range of narratives, including selections by Olaudah Equiano, Solomon Northup, Sojourner Truth, and Harriet Jacobs. We will examine some of the key characteristics of slave narratives and with this foundation will also look at some of the early adaptations of the genre in novel and short story form, and will draw on films that have focused on slavery, from *Beloved* to *Django Unchained* and *12 Years a Slave*, along with critical dialogues related to the challenges of representing slavery in popular culture.

4995 Body Politics in African Literature and Cinema
4 credits. (Also COML 4945)

W 2:30 - 4:25 **Diabate, Naminata**

The course examines how postcolonial African writers and filmmakers engage with and revise controversial images of bodies and sexuality—genital cursing, same-sex desire, HIV/AIDS, genital surgeries, etc. Our inquiry also surveys African theorists' troubling of problematic tropes and practices such as the conception in 19th-century racist writings of the colonized as embodiment, the pathologization and hypersexualization of colonized bodies, and the precarious and yet empowering nature of the body and sexuality in the postcolonial African experience. As we focus on African artists and theorists, we also read American and European theorists, including but not certainly limited to Giorgio Agamben, Michel Foucault, Roland Barthes, and Joseph Slaughter, detecting the ways in which discourses around bodies in the African context may shape contemporary theories and vice versa.

4997 Joyce and the Graveyard of Digital Empires
4 credits. (Also SHUM 4621)

R 12:20 - 2:15 **Graham, Elyse**

With James Joyce's *Ulysses* as a focal point, this seminar investigates major theories of media and literature in relation to the emergence of electronic media technologies from 1970 to 2000. The course asks how and why Joyce came to be used as a defining figure of the "golden age" of hypertext theory. Of special interest to the course is the fate of scholarly projects that took Joyce as their subject, for the challenges of sustainability that the first wave of digital scholarly projects encountered—challenges that reflect on more general problems of preservation in the digital environment, like data corruption, memory failures, and link rot—give rise to important questions about loss, failure, and memory in the history of the digital humanities.

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.

2890 Expository Writing: Topic TBD
4 credits.

- **Masum-Javed, Aurora**

2890 Expository Writing: Topic TBD
4 credits.

MWF- **Faulkner, David**

2890 Expository Writing: Topic TBD
4 credits.

- **Lee, Ji Hyun**

2890 Expository Writing: Topic TBD - **Lu, Becky**
4 credits.

2890 Expository Writing: Topic TBD - **Schlemm, Sara**
4 credits.

3890 The Personal Voice: Nonfiction Writing MWF 12:20 - 1:10 **Green, Charlie**
4 credits.

Writers of creative nonfiction plumb the depths of their experience and comment memorably on the passing scene. They write reflectively on themselves and journalistically on the activities and artifacts of others. The voice they seek is at once uniquely personal, objectively persuasive, and accessible to others who want to relish their view of the world and learn from it. This course is for the maturely self-motivated writer (beyond the first year of college) who wants to experiment with style and voice to find new writerly personae in a workshop environment. During the semester, we'll read enabling models of literary nonfiction, including one another's, and work to develop a portfolio of diverse and polished writing.

Creative Writing

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

2810 Introduction to Creative Writing MW 11:15 - 12:05 **Mackowski, Joanie**
3 credits.

2810 Introduction to Creative Writing MW 10:10 - 11:00 **Masum-Javed, Aurora**
3 credits.

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 2810 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.

2810 Introduction to Creative Writing TR 2:30 - 3:20 **Jay, Jasmine**
3 credits.

2810 Introduction to Creative Writing TR 1:25 - 2:15 **Vines, Christine**
3 credits.

2810 Introduction to Creative Writing TR 12:20 - 1:10 **Saracini, Kirsten**
3 credits.

2810 Introduction to Creative Writing TR 11:15 - 12:05 **Jardine, Samson**
3 credits.

2810 Introduction to Creative Writing TR 10:10 - 11:00 **Marcous, Cary**
3 credits.

2810 Introduction to Creative Writing 3 credits.	TR 9:05 - 9:55	Kowalski, Shane
2810 Introduction to Creative Writing 3 credits.	MW 2:30 - 3:20	Goold, Annie
2810 Introduction to Creative Writing 3 credits.	MW 1:25 - 2:15	Giannone, Mario
2810 Introduction to Creative Writing 3 credits.	MW 12:20 - 1:10	Anica, Rocio
2810 Introduction to Creative Writing 3 credits.	TR 11:15 - 12:05	Hiscock, Vincent
2810 Introduction to Creative Writing 3 credits.	TR 12:20 - 1:10	Hiscock, Vincent
2810 Seminar 102 Introduction to Creative Writing 3 credits.	MW 10:10 - 11:00	Rios, Leo
2810 Seminar 103 Introduction to Creative Writing 3 credits.	MW 11:15 - 12:05	Wheelwright, Tess
2810 Seminar 104 Introduction to Creative Writing 3 credits.	MW 11:15 - 12:05	Prior, Michael
2810 Seminar 105 Introduction to Creative Writing 3 credits.	MW 12:20 - 1:10	Rios, Leo
3830 Seminar 101 Intermediate Narrative Writing 4 credits.	TR 10:10 - 11:00	Lennon, John
Prerequisite: ENGL 2800 or ENGL 2810 and permission of instructor based on submission of a manuscript (bring manuscript to first day of class, or submit via email, depending upon instructor's preference). ENGL 3820 or 3830 counts toward the English major, and either it or ENGL 3840 or 3850 (Intermediate Poetry Workshop) is required for the Creative Writing minor. ENGL 3820 and 3830 are the same course, the former offered in fall, the latter in spring. Limited to 15 students.		
This course focuses upon the writing of fiction or related narrative forms. 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.		
3830 Seminar 102 Intermediate Narrative Writing 4 credits.	MW 11:15 - 12:05	Viramontes, Helena
3830 Seminar 103 Intermediate Narrative Writing 4 credits.	TR 12:20 - 1:10	Quiñonez, Ernesto
3850 Seminar 101 Intermediate Verse 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 or 3850 counts toward the English major, and either it or ENGL 3820 or 3830 (Intermediate Fiction Workshop) 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. 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. Students may take 3840 or 3850 more than once.		
3850 Seminar 102 Intermediate Verse Writing 4 credits.	TR 11:15 - 12:05	Van Clief-Stefanon, Lyrae

4810 Advanced Verse Writing
4 credits.

MW 12:20 - 1:10

Sheehan, Julie

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.

4811 Seminar 101 Advanced Narrative Writing
4 credits.

T 10:10 - 12:05 **Quiñonez, Ernesto**

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

This course is intended for narrative writing students who have completed ENGL 3820 or 3830 and wish to refine their writing. It may include significant reading and discussion, 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.

4811 Seminar 102 Advanced Narrative Writing
4 credits.

W 12:20 - 2:15 **Vaughn, Stephanie**