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 Literature in English II: 1750 to the Present**

MWF 12:20 - 1:10  
Londe, Greg

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.

**2080 Shakespeare and the 20th and 21st Centuries**

MWF 1:25 - 2:15  
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/](http://courses.cit.cornell.edu/sad4449/2080/).

**2100 Medieval Romance: Voyage to the Otherworld**

TR 1:25 - 2:40  
Raskolnikov, Masha

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

Romances were, essentially, medieval science fiction and fantasy writing. They were how authors in the Middle Ages imagined things beyond rational understanding that, at the same time, greatly extended the possibilities of the world around them. 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*; Chretian 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 contemporary otherworld romances, such as selections from J.R.R. Tolkien. All readings will be in modern English.

**2350 Literature and Medicine**

MWF 10:10 - 11:00  
Cohn, Elisha

How does literary language depict the experience of physical suffering? Can a poem or a novel palliate pain, illness, even the possibility of death? From darkly comic narratives of black plague to the rise and fall of hysteria to depictions of the AIDS crisis, this course examines literature centered on medical practices from the early modern period through the twentieth century. Why have medical practices changed, and how do writers address their political, social, and ideological implications? Readings will include a broad range of genres, including poetry (Dickinson, Whitman, Keats), fiction (McEwan, Chekhov, Gilman, Kafka, Camus), theater (Kushner), nonfiction prose (Woolf, Freud), and critical theory (Foucault, Scarry, Canguilhem, Sontag).

**2512 Caribbean Worlds**

MW 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.

October 5, 2018
2540 The Twenty-first Century
4 credits.
TR 1:25 - 2:40 Lubin, Joan
How does one write the history of the present? How does the present absorb the futures of the past? We will approach the twenty-first century as a literary period. We will explore how contemporary fiction has come to look the way that it does, and the old, new, and experimental forms it is taking in the present. We will consider the role that literature plays in limning our sense of a historical moment. We will read and discuss literature that represents, responds to, and reimagines major themes of the century thus far such as terrorism, financial crises, globalization, ecological disaster, technological development, surveillance, and migration. We will explore ascendant forms and modes, and attend to the ways contemporary fiction reimagines its literary precursors.

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 Kinealy's Schindler's List (and Spielberg's film), Kertesz's Fateless, Kosinski's The Painted Bird, and Ozick's The Shawl. We shall also read the mythopoetic vision of Schwarz-Bart's The Last of the Just, the illuminating distortions of Epstein's King of the Jews, the Kafkaesque parable of Appelfeld's Badenheim 1939, and the fantastic cartoons of Spiegelman's Maus books.

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.

2760 Desire
4 credits. (Also COML 2760, FGSS 2760, LGBT 2760, PMA 2680)
MW 7:30 - 8:45 Hanson, Ellis
“Language is a skin,” the critic Roland Barthes once wrote: “I rub my language against the other. It is as if I had words instead of fingers, or fingers at the tip of my words. My language trembles with desire.” Sexual desire has a history, even a literary history, which we will examine through an introductory survey of European dramatic literature from the Ancient Greeks to the present, as well as classic readings in sexual theory, including Plato, Freud, Foucault, and contemporary feminist and queer theory.

2810 Creative Writing
3 credits.
TR 2:55 - 4:10 Sawyer, Paul
See the Creative Writing listings at the end of this guide for section details.

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.

2870 Freedom Writes: The Literature of Global Struggles
4 credits. (Also ASRC 2870)
TR 2:55 - 4:10 Sawyer, Paul
This course examines some major justice movements of the modern era, introducing students to a submerged history that should neither be idealized nor forgotten. One goal will be to connect the ongoing struggles for social justice of minoritized populations in the US with the history of struggles for justice by workers, women, and disempowered social groups across the world. We'll begin with the work of Martin Luther King, Jr., Malcolm X, and Gandhi, and conclude with a look at contemporary activist movements. Along the way, we'll look at such cultural forms as AIDS quilts, urban murals, the music of Bob Marley, and theatrical productions from prisons, as well as Anna Deveare Smith's Twilight L.A. and Helena Viramontes' novel Under the Feet of Jesus.
2890 Expository Writing
4 credits.

For details on sections, please see the Expository Writing listings toward the end of this guide.

This course 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 in relevant published material and write and revise their own work regularly, while reviewing and responding to one another’s. Students and instructors will confer individually throughout the term. Topics differ for each section.

Prerequisite: completion of First-Year Writing Seminar requirement or permission of the instructor. Enrollment limited to: 17 students. This course satisfies requirements for the English minor but not for the English major. Taken with the instructor’s permission, it satisfies First-Year Writing Seminar requirements for sophomores, juniors, and seniors. If counted toward the First-Year Writing Seminar requirement, the course will not count toward LA-AS.

Courses Originating in Other Departments

2751+ Literature, Ideology & Sport
4 credits. (Also ASRC 2505)

There is nothing more ideological than sport -there is a good reason why some critics prefer to call it "war by other means" - in this course we will explore the connection amongst sport, ideology and literature. We will read novels, historical memoirs, short stories and works that defy categorization. We will wander the globe, from cricket in the Caribbean (CLR James) to football in Latin America (Eduardo Galeano, Soccer in Sun and Shadow), books about baseball (The Boys of Summer) and a story about Roger Federer.

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, COML 6021)

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, trans*gender* 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.

3115 Video and New Media Arts
4 credits. (Also COML 3113)

The course will offer an overview of video art, alternative documentary video, and digital installation and networked art. It will analyze four phases of video and new media: (1) the development of video from its earliest turn away from television; (2) video’s relation to art and installation; (3) video’s migration into digital art; (4) the relation of video and new media to visual theory and social movements. Secondary theoretical readings on postmodernism, video theory, multicultural theory, and digital culture will provide students with a cultural and political context for the discussion of video and new media style, dissemination, and reception.

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

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

October 5, 2018
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.

3270 Shakespeare: The Late Plays
4 credits. (Also PMA 3270)
TR 1:25 - 2:40
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).

3330 Fictions of Self-Invention: The Eighteenth Century Novel
4 credits.
TR 10:10 - 11:25
Saccamano, Neil

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

If the Satanic fantasy is to believe ourselves “Self-begot, self-raised by our own quick’ning power,” as Milton says, then the early novel is diabolical. Foundlings and orphans, abandoned wives, abducted daughters, incestuous marriages, exiled or restless traveling sons: early fiction imagines the possibility of socially inventing ourselves by challenging and leaving behind both the family defined by birth and a place called home. We will examine the ideology of self-invention—its promotion of individual autonomy through education, culture, sex, and economics—in such novels as Defoe’s Moll Flanders, Haywood’s Love in Excess, Fielding’s Tom Jones, Austen’s Emma. We will also examine how fiction tries to invent itself by turning to forms of realism and forgetting the history of literature.

3717 Trauma and Invention
4 credits.
TR 11:40 - 12:55
Caruth, Cathy
Van Clief-Stefanon, Lyrae

This course will examine modes of invention that emerge from and engage with trauma. We will focus on inventive explorations of different cultural and intersectional experiences. Students will offer critical and creative responses to film (including Get Out! by Jordan Peele, Mother of George by Andrew Dosunmu, Moonlight by Barry Jenkins), poetry collections (including Book of Light by Lucille Clifton, Schizophrene by Bhanu Kapil, Zong! By Nourbese Philip, Explanation of America by Robert Pinsky and The Real Horse by Farid Matuk) and a variety of critical and theoretical essays. We will trace the inventive processes and articulations that arise at the site of trauma and ask what it means to listen and to write at the limits of experience.

3752 Thirteen Plays
4 credits. (Also PMA 3752)
MW 2:55 - 4:10
Sawyer, Paul

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

A survey of the dramatic tradition in England and America through close reading of thirteen plays, as well as videos of their performance, ranging from Marlowe to the present. We will look at the texts both as literary works, constructed of words, and as blueprints for performance, constructed of suggestions for creating a social interactive experience. Two questions to consider, among others: How does each play represent the distinction between a private person, and personality as a social construct? How does the play represent the idea of a social system or milieu? The syllabus will begin with Marlowe’s Edward II, Shakespeare’s Richard II (which follows from it) and The Winter’s Tale; and Jonson’s Bartholomew Fair. It then moves to two comedies from the Restoration and eighteenth century; then to twentieth-century British and Anglo-Irish plays by Beckett, Pinter, and Frei; and finish with three American plays by Arthur Miller, August Wilson, and Tony Kushner. Anne Washburn’s Mr Burns will represent our own century.
This course will help us understand how our ideas about free speech are shifting in an age of global information by surveying the history of censorship from the late 16th-century to the present day. In democratic societies, freedom of expression is both a cultural value and protected right, and yet governments also routinely regulate speech through a variety of mechanisms: from direct censorship, to licensing and copyright laws, to high court decisions about what qualifies as “speech.” We will consider how the categories of dangerous speech — blasphemy, pornography, treason, libel — and thresholds of toleration, have changed over time. And we will also consider forms of censorship that have sought to protect freedoms and ensure civil discourse, such as restrictions on hate speech, genocide denial, and “fake news.” Authors and subjects may include Milton, Defoe, Freud, Foucault, Joyce, MacKinnon, Butler, Wiki-Leaks, campus speech debates, Anonymous, social media, net neutrality and the economic determinants of free speech.

3805 Literary Translation: The Words of Others
4 credits.
In this class you will read an array of international work in translation, as well as most intriguing imitations and adaptations, with a focus on poetry, in order to study how meaning is constructed in a text through a series of elaborate choices; explore the integrity of the relationship between writer, reader and language; understand the challenges and nuances of poetic expression. The course is designed as an homage to authors whose work functions in English in many versions. The study of these texts will be instructive for the students’ own creative writing that will follow each reading. The students will study the necessary theoretical texts in order to deepen and complicate their understanding of language and literary expression.

3830 Narrative Writing
4 credits.
For section details, see the Creative Writing listings at the end of this guide.
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.

3850 Poetry Writing
4 credits.
For section details, see the Creative Writing listings at the end of this guide.
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.

3980 Latinx Popular Culture Matters
4 credits. (Also AMST 3981, LSP 3980)
This course analyzes several areas of Latinx popular culture that deeply impacted U.S. politics and history, artistic productions, and aesthetic sensibilities, as well as popular and civic cultures. Mapping a historical trajectory of Chicanidad and Latinidad in art, music, film, and popular media in the twentieth century, the course also engages contemporary practices in art that are rooted in 1960s and 1970s civil rights and community art movements. Topics include Latinx people in film and TV, muralism and street art, music, spoken word as well as close examinations of representations of Latinx people in American mainstream culture.

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.
4030 Poetry in Process: Marianne Moore, Elizabeth Bishop, Gwendolyn Brooks
4 credits. (Also AMST 4030)
A close study of three major 20th century poets who attended scrupulously to the diversity of life, both social and biological, while expanding the form and language of poetry. As women poets writing in a period dominated by males, they established a space for poetry that seems disarmingly modest in its emphasis on nature and domesticity yet harbors enormous moral power and sharp social critique. As an African American, Brooks made racial inequity a central focus of her work, but all three poets forcefully address issues of identity and injustice. We will read each poet’s work in its entirety, tracking their careers from early to middle to late periods while putting them in ongoing dialogue with one another.

4090 Theories of Popular Culture
4 credits.
Why study popular culture? Although it is often equated with mass culture and perceived to be unworthy of academic study, this course argues that popular culture is an important site for the production of both pleasure and politics. We consider a range of theoretical approaches and read a spectrum of cultural critics and theorists, from those who equate the popular with the “folk” and the marginalized to those who explore the highly mediated and commercialized aspects of the popular. We look across media and its sites—television, film, the porn industry, baseball, popular music, and Starbucks coffee shops. Studies of texts will be located in economic, political, and social contexts. Also, we ask what feelings of desire, pleasure, fear, and disgust does popular culture generate?

4145 Race and Gender in the Middle Ages
4 credits. (Also MEDVL 4145, ENGL 6145, MEDVL 6145)
This course may be used as one of the three pre-1800 courses required of English majors.

4157 The Bodies That Were Not Ours: Visual and Textual Representations of Brown Bodies
4 credits. (Also AMST 4157, FGSS 4157, LATN 4157, LSP 4157)
This course investigates ‘body politics’ in a global age and representations of Chicana, Indigena, Latina bodies across geopolitical literatures and cultural production. Linking historical contexts like sixteenth-century conquest and colonialism with contemporary trilateral treatise and wars, we will read several literary, visual, and performative texts that explore brown, female, and queer bodies and the contemporary intersections of capitalism, transnational labor, and feminism that they embody, enact, transgress, and reject. From Alicia Gaspar de Alba’s Desert Blood (2005) and Sylvia Moreno-García’s Certain Dark Things (2016) to the corpus of Coco Fusco’s performances on institutional violence against women of color, we investigate fantasy and science fictions and the critical turn toward Afro- and Chicana futurisms that figure women of color as conduit, as alien, and as cyborg. Addressing the tensions between aesthetics and consciousness-raising, we examine different modes of representation concerning Latinas, Chicanas, Indigena, and Afro-Latinas in documentary film, photographic essays, poetry, art, and testimonios. We ask how such representations participate or intervene in gender and sexuality exploitations and if there are alternatives to representing crimes against humanity.

4700 Reading Joyce’s Ulysses
4 credits. (Also COML 4700)
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 mythopoetic vision of Schwarz-Bart’s The Last of the Just, the illuminating distortions of Epstein’s King of the Jews, the Kafkaesque parable of Appelfeld’s Badenheim 1939, and the fantastic cartoons of Spiegelman’s Maus books.

4775 Family in Literature (tentative title)
4 credits.

4810 Advanced Poetry Writing
4 credits.
See the Creative Writing listings at the end of this guide for section details.

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 Advanced Narrative Writing
4 credits.
See the Creative Writing listings at the end of this guide for section details.

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 fulfill 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.

4850 Reading for Writers: The Other Sea: Homer’s Odyssey in Our Time
4 credits.
Starting with Emily Wilson’s 2017 translation of Homer’s Odyssey, the first full-length English translation by a woman, this seminar considers several amplifications of the Odyssean legend by contemporary female writers and poets. Students will write critical and creative responses to the texts.

4920 Seminar 101 Honors Seminar II: Time and Place in the Long Poem
4 credits.
Length is what we make of it, or what we have time to make of it, while “epic” seems to be defined by what it makes of us. In this seminar we’ll play with 20th and 21st century long poems in a variety of modes, from lyric sequences to serial epics, charting their forms and attempting to expand our sense of their functions. We’ll pay special attention to ways in which modern and contemporary long poems engage with particular places and local cultures while situating themselves in cosmopolitan space. How do long poems make the extended temporality of reading and writing an active part of their formal apparatus? Our reach will be global: poems from the U.S., Ireland, England, Canada, the Caribbean, India, and Africa.

4920 Seminar 102 Honors Seminar II: Literary Animals
4 credits.
The culture of animal companionship from the perspectives of literature, history, and philosophy, and in the context of recent approaches to the human relationship with the natural world. Moving from questions about the imaginative representation of animals and the functions of anthropomorphism and animal “voices,” to discussions of the social and moral dimensions of petkeeping and the ethics of animal rights. Reading includes works by William Wordsworth, Virginia Woolf, Jack London, Paul Auster, Albert Payson Terhune, and J. M. Coetzee.

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.

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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

4260 The Animal
4 credits. (Also GERST 4260, COML 4240, GOVT 4279)
Gilgen, Peter
In recent years literary representations and philosophical discussions of the status of the animal vis-à-vis the human have abounded. In this course, we will track the literary phenomenology of animality. In addition we will read philosophical texts that deal with the questions of animal rights and of the metaphysical implications of the “animal.” Readings may include, among others, Agamben, Aristotle, Berger, the Bible, Calvino, Coetzee, Darwin, Derrida, Descartes, Donhauser, Gorey, Haraway, Hegel, Heidegger, Herzog, Kafka, Kant, La Mettrie, de Mandeville, Montaigne, Nietzsche, Ozeki, Rilke, Schopenhauer, Singer, Sorabji, Sterchi, Stevens, de Waal, Wittgenstein, Wolfe. A reading knowledge of German and French would be helpful.

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.

2890 Seminar 101 Expository Writing: Ecohorror: Writing Climate Change, Darkly
MWF 10:10 - 11:00
Angierski, Kristen
4 credits.
This course considers texts that grapple with the terror of Earth-bound existence in the age of climate change, also called the Anthropocene. Parsing the aesthetic, political, ethical, and environmental effects of writing in the genre of “ecohorror,” we will ask: How are artists reckoning with the escalating and frightening presence of the other-than-human? What are the advantages and disadvantages of representing the biosphere darkly—not as a benevolent “Mother Earth” but as a vengeful and inescapable force? Reorienting the environmentalist rhetoric of “saving the planet,” we will analyze short stories, novels, and films that represent life in myriad forms fighting back against the most dangerous species of all: us.

2890 Seminar 102 Expository Writing: Apocalyptic Vision in Literature and Film
MWF 11:15 - 12:05
Zukovic, Brad
4 credits.
"Apocalypse" is the end of the world—or ourselves—but it also introduces new forms of being, desire and knowledge. In this course we'll analyze apocalyptic fantasies by writing critical essays: a skill (and art) that crosses disciplines. Course material includes the cult novel that inspired zombie apocalypse movies (I am Legend, by Richard Matheson); two accounts of apocalyptic desire (Mulholland Drive by David Lynch and Nathaniel West's Day of the Locust) and three works staging the collapse of mundane reality (Allen Ginsberg's Howl, Art Spiegelman's graphic-novel adaption of Paul Auster's City of Glass, and Shirley Jackson's The Haunting of Hill House).
2890 Seminar 103 Expository Writing: Feeling Human: Animals, Humans, the Posthuman  
TR 10:10 - 11:25  
Hema Surendranathan

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.

2890 Seminar 104 Expository Writing: Exploring the Personal Essay  
MWF 12:20 - 1:10  
Charlie Green

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 also pay close attention to students’ writing, with workshop feedback. Working through drafts, students will develop fuller skill at criticism and revision.

2890 Seminar 105 Expository Writing: Addictive Media, or How to Survive What You Love  
MW 7:30 - 8:45  
Zachary Price

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.

2890 Seminar 106 Expository Writing: Creative Nonfiction: Identity Matters  
TR 10:10 - 11:25  
Rocio Anica

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 Anzaldúa, 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.

2890 Seminar 107 Expository Writing: Culinary Encounters of the Other Kind: Food and Otherness  
TR 11:40 - 12:55  
Brianna Thompson

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.”

2890 Seminar 108 Expository Writing: Writing Back to the Media: Essays and Arguments  
TR 1:25 - 2:40  
Kelly King-O’Brien

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

2890 Seminar 109 Expository Writing: Art and Argument: The Personal Essay in Contemporary America  
TR 2:55 - 4:10  
Michael Prior

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.

October 5, 2018
Writers of creative nonfiction plumb the depths of their experience and comment memorably on the passing scene. They write reflectively on themselves and journalistically on the activities and artifacts of others. The voice they seek is at once uniquely personal, objectively persuasive, and accessible to others who want relish their view of the world and learn from it. This course is for the maturely self-motivated writer (beyond the first year of college) who wants to experiment with style and voice to find new writerly personas 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 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 or 3830; one 3840 or 3850; and one 4800, 4801, 4810 or 4811.

**MAJORS AND PROSPECTIVE MAJORS, PLEASE NOTE:** Although recommended for prospective English majors, *English 2800-2810 cannot be counted towards the 40 credits required for completion of the English major*. English 2800 or English 2810 is a prerequisite for 3000-level Creative Writing courses, which count towards the major. English 2800 is *not* a prerequisite for English 2810.

#### 2810 Seminar 101 Creative Writing
**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 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.

**2810 Seminar 102 Creative Writing**
**3 credits.**

**2810 Seminar 103 Creative Writing**
**3 credits.**

**2810 Seminar 104 Creative Writing**
**4 credits.**

**2810 Seminar 105 Creative Writing**
**3 credits.**

**2810 Seminar 106 Creative Writing**
**3 credits.**

**2810 Seminar 107 Creative Writing**
**3 credits.**

**2810 Seminar 108 Creative Writing**
**3 credits.**

**2810 Seminar 109 Creative Writing**
**3 credits.**

**2810 Seminar 110 Creative Writing**
**3 credits.**
2810 Seminar 111 Creative Writing 3 credits. TR 9:05 - 9:55 Correa, Cristina

2810 Seminar 112 Creative Writing 3 credits. TR 10:10 - 11:00 Giannone, Mario

2810 Seminar 113 Creative Writing 3 credits. TR 10:10 - 11:00 Marcous, Cary

2810 Seminar 114 Creative Writing . TR 11:15 - 12:05 Prior, Michael

2810 Seminar 115 Creative Writing 4 credits. TR 11:15 - 12:05 Vaughn, Stephanie

2810 Seminar 116 Creative Writing 3 credits. TR 12:20 - 1:10 Gilbert, Peter

2810 Seminar 117 Creative Writing 3 credits. TR 12:20 - 1:10 Warren, Lindsey

2810 Seminar 118 Creative Writing 3 credits. TR 1:25 - 2:15 Rios, Leo

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 Seminar 119 Creative Writing 3 credits. TR 2:30 - 3:20 Jay, Jasmine

3830 Seminar 101 Narrative Writing 4 credits. MW 12:20 - 1:10 Fridlund, Emily

3830 Seminar 102 Narrative Writing 4 credits. TR 10:10 - 11:00 Lennon, John

3850 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 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 Poetry Writing 4 credits. TR 11:15 - 12:05 Hutchinson, Ishion
4810 **Advanced Poetry Writing**
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.

4811 **Seminar 101 Advanced Narrative Writing**
4 credits.

4811 **Seminar 102 Advanced Narrative Writing**
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 3820 or 3830 is strongly recommended. ENGL 4801 and 4811 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 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.