Introductory-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.

1100 How Reading Changes Your Life

MW: 2:55 - 4:10
Raskolnikov, Masha

3 or 4 credits.

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

Reading changes your life. Sometimes it’s a specific book; sometimes it’s a way of reading that’s new and different. This course will introduce different ways we can read and write about books and media, and their life-changing potential. Designed as an introduction to literary studies, the class will sample different approaches, including (but not limited to) media studies, the novel (“classical” as well as “young adult,” whatever that means), graphic novel, memoir, short stories, poetry, and drama. There will be guest speakers representing a range of different approaches. Emphasis will be on building skills and creating community. This is a course for bookworms and wannabe bookworms who want to know what to do next about how books move them.

2000 Introduction to Criticism and Theory

MWF: 10:10 - 11:00
Attell, Kevin

4 credits.

An introductory survey of literary and cultural criticism and theory, with a more general focus on developing critical thinking skills. The course draws on literature and film and gives students a solid foundation in the issues and vocabularies of the critical analysis of literature and culture. It is designed to be accessible and useful not only for English and literature majors (and prospective majors) but also for anyone interested in gaining a foundation in critical approaches to culture and society. The contemporary humanistic disciplines largely share many common concerns and this class provides undergraduates from various disciplines a firm grounding in the key concepts and issues of what has come to be called “theory.” Readings from such schools as New Criticism, post-structuralism, Marxism, feminism, and postcolonial studies.

2010 Literatures in English I: from Old English to the New World

MWF: 10:10 - 11:00
Kalas, Rayna

3-4 credits.

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

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

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

2045 Major Poets

MWF: 12:20 - 1:10
Culler, Jonathan

4 credits.

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

2050 Contemporary World Literature

MWF: 2:55 - 4:10
Anker, Elizabeth

4 credits.

This course examines contemporary world literature from the second half of the twentieth century to the present. Our readings will range across genres (fiction, poetry, drama, and film) and include writers from multiple geographies—in addition to America and Britain, South Asia, Africa, the Middle East, and the Caribbean. As we define the category “world literature,” we will explore innovations in aesthetics as well as historical developments that have influenced recent literary production. In particular, our readings will compel us to investigate how nationalism, religion, gender, race and socioeconomic status have impacted the formation of world literature and its bearings on social justice.
2270 Shakespeare
4 credits. (Also FMA 2670)
This class aims to give students a good historical and critical grounding in Shakespeare’s drama and its central place in Renaissance culture. We read ten plays covering the length of Shakespeare’s career: comedies, history plays, tragedies, and romances, including The Merchant of Venice, Twelfth Night, The Tempest, Othello, King Lear, Richard II, Henry IV Part One, and Henry V. Our study will include attention to dramatic forms, Shakespeare’s themes, and social and historical contexts, including early modern English theater history. The course combines lectures and hands-on work in weekly discussions focused on performance, close reading, and questions raised by the plays. We will also view some film adaptations of Shakespeare.

2400 Introduction to Latina/o Literature
4 credits. (Also LSP 2400)
From the radical manifestos of revolutionaries to the satirical plays of union organizers, from new, experimental novels to poetry, visual art, and music, this course examines Latino/a literature published in the United States beginning in the early nineteenth century and continuing to the present. We will pay particular attention to the historical, theoretical, and literary context for this literature. We will study memoir, poetry, essays, and cultural production. Authors include José Martí, Luisa Capetillo, Israel ´Cachao´ López, Josefina López, Cherrie Moraga, Esmerelda Santiago, Gloria Anzaldúa, José Montoya, Carmen Tafolla, and Pedro Pietri.

2410 The Gothic Imagination
4 credits.
This course will ask us to turn a critical eye toward the weird bodies at the center of Gothic fiction: monsters, vampires, ghosts, and...the human self. We’ll read gothic fiction from its beginnings to some recent YA incarnations, pairing many of our literary readings with examples of the gothic in contemporary American pop culture. The novels, films, and critical texts we read will provide us with a conceptual foundation for recognizing how and why specific cultural moments have adapted Gothic aesthetics. By attending to the strangely constituted bodies at the gothic’s core, we will think critically about why the genre’s dark fascination with gender and racial uncertainty, political power, and the limits of literary and scientific authority continue to haunt us into the twenty-first century.

2600 Introduction to Native American Literature
4 credits. (Also AIIS 2600)
The production of North American Indigenous literatures began long before European colonization, and persists in a variety of printed, sung, carved, painted, written, spoken, and digital media. From oral traditions transmitted through memory and mnemonics to contemporary genres and media, Native North American authors offer Indigenous perspectives on social, political, and environmental experience, through deft artistry and place-specific aesthetics. Our attention will focus on the contexts from which particular Native American literatures emerge, the ethics to consider when entering Indigenous intellectual territory, and close attention to common themes and techniques that frequently appear in contemporary Native American literature. Readings will feature a range of novels, poetry, short fiction, graphic novel/comics, and film.

2725 Philosophy and Literature
4 credits.
What can I know? What ought I do? What may I hope for? The three fundamental questions Kant says philosophy aims to answer have also been traditionally asked by literature: What kinds of truths and knowledge of ourselves, others, and the world can literature offer us? Does literature help us act morally or foster faith that history bends towards justice? This course introduces students to how literature and philosophy work with and sometimes against each other in addressing these concerns through problems such as the construction of identity, passions and human community, body-mind interrelations, the nature of aesthetic experience. We will also examine the role of metaphors, narrative, and dialogue in philosophy. Authors include Plato, Sophocles, Hume, Sterne, Kant, Shelley, Nietzsche, Merleau-Ponty, Woolf, Adorno, Beckett.

2780 Body as Text: Pleasure and Danger
4 credits. (Also FGSS 2780, LGBT 2780, BSOC 2781)
"We experience our bodies as so much a part of who we are that we take them for granted. Yet the way we think about the body has a history of its own. This class looks at how the idea of “the body” gets constructed over time. How has the body come to have attributes called “gender,” “sexuality,” and “race”? Why have some bodies been seen as monstrous, perverted, and unholy, others as gorgeous, normal, and divine? What makes bodies pleasurable and dangerous? We’ll find out by examining a broad range of evidence from the ancient era to the present day, including literature (Ovid, Kafka, Octavia Butler), philosophy (Plato, Descartes, Judith Butler), film, and the history of science."

2785 Comic Books and Graphic Novels
4 credits.
POW! ZAP! DOOM! This is a class about how we can draw together, studying a medium that is based in the practice, in all senses, of “drawing together.” We will read Pulitzer winning memoirs and NSFW gutter rubbish. We will trace the history of sequential art from about 1898 to the present, including caricature, pop art, and meme cultures, Wonder Woman and Winmin’s Comix, Archie and archives. Studying comics requires us to entangle disciplines and to make things: graphic design, marketing, media studies, law, education, and various illuminated cosmologies. What is this medium that teaches us to read the page anew, to speak in bubbles, to witness and play with apocalypse, to enjoy our suspension in the infinite, and to indulge in graphic sensations?
2800 Creative Writing
3 credits.

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 2800 simultaneously. While they cannot be counted toward 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.

Courses Originating in Other Departments

2910 It's All Chinese to Me
TR 2:55 - 4:10 Wong, Shelley
4 credits. (Also AAS 2910)

In her memoir Woman Warrior, Maxine Hong Kingston identified a conundrum familiar to many US-born children of Chinese immigrants when she asked: “What is Chinese tradition and what is the movies?” What is “Chinese tradition”? Does it mean the same thing to people in China, Taiwan, Hong Kong, and Singapore, or to Chinese diasporic communities in North America? Does “Chineseness” change across time and space? While there will be occasion to discuss what “Chineseness” means in different Asian contexts, this course will focus primarily on how ideas of “China” and “Chineseness” have been historically constructed by, for, and in the West—particularly in the US. Course materials include readings on the concept of “Chineseness,” Chinese American literature and film, and historical studies of East/West relations.

2917 Forbidden Sex: Arabian Nights
MW 2:55 - 4:10 Vaziri, Parisa
4 credits. (Also COML 2700, NES 2700)

When King Shahriyar spots his wife in the palace garden making love alongside forty slaves, he determines to kill all the women in his kingdom. This oft forgotten frame story inaugurates one of the most powerful narratives of world literature. What does the representation of sexual encounter in the Arabian Nights (‘Alf layla-wa layla) have to do with a politics of race and gender? This course explores the millenia-long history of mediations and translations of this ancient Perso-Arabic text across literature, film, and popular culture, in the Middle East and in Europe. We will pay attention to the transmission of phobic tropes about female sexuality and miscegenation, or “interracial” sex as they manifest in various versions of 1001 Nights across time and space.

3000-Level Courses

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

3080 Icelandic Family Sagas
TR 2:55 - 4:10 Zacher, Samantha
MWF 12:20 - 1:10 Hill, Thomas
4 credits. (Also MEDVL 3080)

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

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

3110 Old English
TR 2:55 - 4:10 Zacher, Samantha
4 credits. (Also ENGL 6110, MEDVL 3110, MEDVL 6110)

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

In this course, we will read and discuss some of the earliest surviving English poetry and prose. Attention will be paid to (1) learning to read the language in which this literature is written, (2) evaluating the poetry as poetry: its form, structure, style, and varieties of meaning, and (3) seeing what can be learned about the culture of Anglo-Saxon England and about the early Germanic world in general, from an examination of the Old English literary records. We will begin by reading some easy prose and will go on to consider some more challenging heroic, elegiac, and devotional poetry, including an excerpt from the masterpiece Beowulf. The course may also be used as preparation for the sequence ENGL 3120/ENGL 6120.
It is a truth universally acknowledged, that students who have read Jane Austen must be in want of an opportunity to continue that delicious experience, and that those who have not read her novels should. This course explores Austen's characters, culture, and narrative art against the backdrop of films, novels, and poems which resonate with her fiction. We will investigate Austen's importance in literary history as well as her continuing attraction in the twenty-first century. By immersing ourselves in her fictional world we will enrich our experience of her novels and sharpen our awareness of the pleasures of reading.

This course studies the life experiences and political struggles of black women who have attained political leadership. It will study their rise to political power through an examination of the autobiographies of women from the Caribbean, the U.S., Africa and Brazil. Political figures such as Ellen Johnson Sirleaf, Shirley Chisholm, Benedicta da Silva will serve as some of the primary sources of analysis and discussion. Students will have the opportunity to select and follow a political leader and her challenges closely. The first half of the course will examine some of the general literature on the subject; the second half will study the women in their own words. We will attempt to have some available local political leaders visit the class.

This class examines current aural technologies of writing: podcasts, audiobooks, site-specific headphone theater. We will focus on the challenges and opportunities of the present—making our own recordings along the way—from the point of view of the technologies' long history. Authors have always written for the ear, but after 1877, when Thomas Alva Edison read "Mary Had a Little Lamb" into a gramophone horn, a new set of possibilities were born. What new kinds of writing were made possible by the gramophone disc, the microphone, long-range broadcasting, high fidelity, audiotape, multitrack recording, stereo, binaural, and quadraphonic mixing, headphones, the Walkman, the digital, streaming on-demand? What new audiences and forms of listening accompanied these new technologies? We will consider the meaning of each technology when it was avant-garde, from Edison to Gertrude Stein, from William S. Burroughs to the Last Poets, to the Radiolab, Serial, and Homecoming podcasts. This unique class will feature collaborations with Ithaca's Cherry Artspace and visiting artists-in-residence from The World According to Sound.

Where would crime fiction be without its constitutive trouble—the body on the floor, the predatory femme fatale, the sin-steeped city that only an honest sleuth can purge? And where would literary culture be without crime fiction to make trouble for—to attack, parody, reinvent, complicate, and rejoice in? This course will review classic mystery story design in Poe, Doyle, and Hammett and will read later fictions by such writers as Jorge Luis Borges, Vladimir Nabokov, Patricia Highsmith, Michael Chabon, China Miéville, Tana French, and Mukoma Wa Ngugi, viewing films by John Huston, Roman Polanski, Christopher Nolan, and Denis Villeneuve—and promising never to let the trouble go away.
Courses Originating in Other Departments

3790 Reading Nabokov
4 credits. (Also RUSS 3385, COML 3815)
TR 1:25 - 2:40  Shapiro, Gavriel
This course offers an exciting trip to the intricate world of Nabokov's fiction. After establishing himself in Europe as a distinguished Russian writer, Nabokov, at the outbreak of World War II, came to the United States where he reestablished himself, this time as an American writer of world renown. In our analysis of Nabokov's fictional universe, we shall focus on his Russian corpus of works, from *Mary* (1926) to *The Enchanter* (writ. 1939), all in English translation, and then shall examine the two widely read novels which he wrote in English in Ithaca while teaching literature at Cornell: *Lolita* (1955) and *Pnin* (1957).

3954 Spoken Word, Hip-Hop Theater, and the Politics of the Performance
4 credits. (Also PMA 3754, FGSS 3754)
TR 1:25 - 2:40  Jaime, Karen
In this course, we will critically examine the production and performance of race, ethnicity, sexuality, and gender through literature and contemporary performance genres such as spoken word, slam poetry, and hip-hop theatre.

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.

4330 Women, Real and Imagined: British Romanticism
4 credits. (Also FGSS 4331)
R 12:20 - 2:15  Chase, Cynthia
In this course we will trace how the wider participation of women in the public sphere affected media, gender roles, and sexuality in early nineteenth century England. Women, as well as men, responded vigorously to the French Revolution (1789) and to the British reaction against it. Women were able, during the Romantic period, to accomplish widely contrasting achievements, such as these: follow up *A Vindication of the Rights of Man* with *A Vindication of the Rights of Women*; win fame and earn a living by writing Italian sonnets, or by writing closet dramas; win a separation payment after an affair with the Prince of Wales and then thrive as a writer and intellectual; and, of course—as Mary Shelley did, at age 19—write and publish *Frankenstein*. This seminar aims to understand, interpret, and even participate in the history of women's writing and achievements in the public sphere—as well as—also important—more private imaginative experiences. No previous knowledge of pre-twentieth century literature is necessary.

4350 Make it New! Literary Uncertainty
4 credits.
T 12:20 - 2:15  Brown, Laura
*This course will satisfy the pre-1800 requirement for English majors.*
A study of the impact of imaginative innovation in literary history—what triggers the creation of new literary genres; how is creativity shaped to convey new meanings; how does novelty enter into the literary tradition, to become convention? We will apply these questions to a varied selection of works, each of which plays a distinctive role in "making it new" in English literature. As we consider works from slave narrative to Gothic fiction, travel literature, the erotic novel, and manners fiction, we will define the distinctive incentives for innovation and consider common forms of novelty across a range of imaginative experiences. Texts include: Behn, *Oroonoko*; Defoe, *Robinson Crusoe*; Richardson, *Pamela*; Fielding, *Joseph Andrews*; and Burney, *Evelina*.

4525 Twentieth-Century Women Writers and Artists
4 credits. (Also AMST 4525)
W 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, Marilyne 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.

4645 Culinary Literature, Literary Food
4 credits. (Also FGSS 4645)
W 12:20 - 2:15  McCullough, Kate
Why might a novelist choose to focus on food (or a chef) in order to tell a particular tale? How do writers use the language of food to explore issues such as gender, sexuality, race and nation? What can a study of food tell us about the dynamic of power and its circulation in US culture? This class interrogates the ways food functions as a symbol in literary texts; we will also consider how writers deploy narrative form and language to capture the sensual pleasures of food. Our entrees will consist of novels and short stories, but sides may include memoir, food essays, and cookbooks.
4733 The Future of Whiteness
4 credits. (Also ENGL 6733, AMST 4733, ASRC 4733)

How should anti-racist people respond to the new racialized white identities that have emerged recently in Europe and the United States? What alternative conceptions of whiteness are available? How can we form cross-racial progressive coalitions? How should we understand the nature of our social identities and what they make possible? This course is a wide-ranging introduction to these questions with readings drawn from social and cultural theory, as well as literature and film. Films include Get Out and I Am Not Your Negro, as well as such Hollywood classics as Imitation of Life. Texts by such writers as James Baldwin, Toni Morrison, Danzy Senna and Dorothy Allison, as well as relevant anthropological and social-theoretical work (Strangers In Their Own Land, Whiteness of a Different Color) and memoirs of anti-racist activists. A central text will be the recent book The Future of Whiteness by the Latina feminist scholar Linda Martin Alcoff.

4795 Quantification: Literature that Counts
4 credits.

T 2:30 - 4:25
Lubin, Joan

How does literature count? Language and numbers seem to be radically divergent—if not mutually exclusive—ways of representing the human world. And yet throughout history examples abound of literary works that attempt to incorporate, approximate, or travesty (and often all at once!) quantitative methods of counting, permutation, and computation in the linguistic medium of fiction. Is literature always expressive? Is quantification always cold? What does it feel like to be a number? When we analyze literature quantitatively, what can we see with fresh eyes and what do we miss? This course will introduce students to the fundamentals of literary critical analysis, including the emergent quantitative and computational tools of the digital humanities. We will read diverse works of literature to ground our investigation.

4850 Reading for Writers: Pleasure and Complexity
4 credits. (Also ENGL 7850)

R 2:30 - 4:25
Fulton, Alice

In this seminar, we’ll read poetry and fiction with attention to aspects that recount or impart the experience of pleasure. We might venture into Epicurean philosophy, “happiness studies,” the aesthetics of complexity theory. How do emergent structures contribute to a reader’s satisfaction? How do difficult works create a vertiginous sublime or resonant ambiguity? Why do elegies or stories of suffering afford pleasure? When reading poetry, we’ll consider the immanence created by excess, near non sequitur, emotional valances. Reading fiction, we’ll think about tension, characterization, language, closure, cultural relevance. Though pleasure is a variable, we’ll explore elements that create it. In addition to assigned texts, students will offer works that give them joy. Not limited to writers; all advanced undergraduates and graduate students are welcome.

4910 Seminar 101 Honors Seminar I: Oscar Wilde
4 credits.

M 12:20 - 2:15
Hanson, Ellis

“I was a man who stood in symbolic relations to the art and culture of my age,” Oscar Wilde once announced in a characteristically immodest, yet accurate, appraisal of his talent. With his legendary wit, his exuberant style of perversity and paradox, and his tendency to scandal, he has come to stand in symbolic relation to our own age as well, and for some of the same reasons he was a delight and a challenge to the Victorians. We will explore his poetry, essays, plays, letters, and fiction, in the context of the Aesthetic, Decadent, and Symbolist movements of the late-nineteenth century and also in the context of current debates in literary criticism and the history of sexuality.

4910 Seminar 102 Honors Seminar I: Moving Stories: Fictions of Migration from Across the World
T 10:10 - 12:05
Brady, Mary Pat

This course will study recent novels about migration and life as a refugee. We will read novels by authors writing about migration in and from Africa, Latin America, the Middle East and Asia as well as a few canonical novels about migration such as Willa Cather’s My Antonia and Toni Morrison’s Song of Solomon. As part of our course work we will also carefully study the visual art of global migration in conjunction with a special exhibit on migration at the Johnson. We will ask how movement shapes the moves a novelist makes and how visual artists approach the problem of forced migration differently from writers. Course requirement will include a short paper, an annotated bibliography and a seminar length paper.

4930 Honors Essay Tutorial I
4 credits.

Cohn, Elisha

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

4962 Energetic Expression, Manic Defense, Psychotic Foreclosure: Psychoanalytic and Literary Portraits
4 credits. (Also SHUM 4642)
This course addresses psychoanalytic understandings of psychic energy, its sources and functions, and its manifestations as mania or psychosis. Students will be introduced to the work of foundational psychoanalysts: Sigmund Freud, Carl Jung, Melanie Klein, Wilfred Bion, Jacques Lacan, Hortense Spillers, Christopher Bollas. We will also study literary portraits of madness, considering how these portraits correspond or diverge from psychoanalytic frameworks. We will discuss how to apply psychoanalytic theory to literature, but also how to challenge the theory with a literary lens. Through collective dialogue and private reading, we will think about the energy of own minds, our constitutions and possibilities and breaking points. These investigations will be both intellectual and intimate, both troubling and reparative.

4968 Zombies of the Anthropocene: Climate Change in the Cultural Imagination
4 credits. (Also SHUM 4638)
From The Walking Dead to 28 Weeks Later, zombies are king. These monsters are more than pop culture fluff. This course considers how zombies serve as a symptom of and metaphor for anthropogenic climate change. Both phenomena challenge traditional humanistic assumptions about the division between the natural and unnatural world; the human and nonhuman; the spiritual and secular. As mass-scale climate disaster appears ever nearer, the zombie becomes less a fantasy, and more a heuristic for understanding our seemingly new and startlingly monstrous world. Drawing from novels, films, TV shows, comic books, anthropology, political theory, climate science, and governmental reports, this interdisciplinary course will ponder how zombies - and we, as planetary citizens - move, think, and feed.

4972 Beyond the Limits of the Human: Explorations in German Literature
4 credits. (Also GERST 4211)
This course focuses on literature as a model and harbinger of posthumanism. The German tradition in particular is rich in literary texts that offer posthuman constellations and experiences avant la lettre. Other texts, which often show a significant German literary or philosophical influence, will also be included. In addition to analyzing specific historical contexts and developments that encouraged literary sorts beyond the limits of the human, we will closely examine literature as a privileged medium of such transgression.

Critical Writing Courses

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

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

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

2880 Seminar 101 Expository Writing: Dead and Deadly Women: The Feminine Noir
4 credits.
Darkly troubled women who circumvent our expectations and disrupt their assigned social positions abound in recent books and films. In this course, we will be examining fiction by authors like Ottessa Moshfegh and Oyinkan Braithwaite, poems by writers from Keats to Megan Levad, films like Gone Girl and The Girl on the Train, and essays from writers like Alice Bolin and Tori Telfer, who provide fascinating commentary on the continuing appeal of the feminine noir in popular culture.

2880 Seminar 102 Expository Writing: American Nightmare: Horror Films and Fictions
4 credits.
Why do we like to be afraid? What kind of fear is intrinsically American and why? From the early fear of the cultural “other” in Universal Classic Monsters to the Satanic Panic of the 60s and 70s in Rosemary’s Baby to Cold War paranoia and unchecked consumer culture in Romero’s Trilogy of the Dead to contemporary race relations in Get Out, this course seeks to understand how horror films speak to, and perhaps against, our country’s past, present and, future. Possible texts may also include Poe short stories, works by Stephen King and Shirley Jackson, and Ling Ma’s Severance. Assignments will include critical essays, written creative projects, and the making of a short-length horror film as a final project.
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, Eula Biss, and Alexander Chee; 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.

Especially since the rise of social media, the personal has not been private -- but that has been true of personal essays for a long time. Writers who share themselves through essays have always invented themselves by deciding what's private and what's public and what's created through the artifice of writing. In this course we'll go through a process of inventive self-discovery by reading the work of published writers and going through the steps of drafting, revision, and collaborative feedback. Writers we read may include James Baldwin, Maggie Nelson, Alexander Chee, and Joan Didion, among others.

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.

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April 9, 2019
2800 Seminar 112 Creative Writing
3 credits.
TR 11:15 - 12:05 Hutchinson, Shakarean

2800 Seminar 113 Creative Writing
3 credits.
TR 11:15 - 12:05 Warren, Lindsey

2800 Seminar 114 Creative Writing
3 credits.
TR 12:20 - 1:10 Hewitt, Christopher

2800 Seminar 115 Creative Writing
3 credits.
TR 12:20 - 1:10 Smith, Sasha

2800 Seminar 116 Creative Writing
3 credits.
TR 1:25 - 2:15 Pun, Weena

3820 Narrative Writing
4 credits.
MW 11:15 - 12:05 Koch, Michael

3820 Narrative Writing
4 credits.
MW 1:25 - 2:15 Vaughn, Stephanie

3820 Narrative Writing
4 credits.
TR 10:10 - 11:00 Viramontes, Helena

3840 Poetry Writing
4 credits.
MW 12:20 - 1:10 Morgan, Robert

3840 Poetry Writing
4 credits.
TR 10:10 - 11:00 Mort, Valzhyna

4800 Advanced Poetry Writing
4 credits.
T 2:30 - 4:25 Fulton, Alice
Prerequisite: permission of instructor based on submission of a manuscript (bring manuscript to first day of class, or submit via email, depending upon instructor's preference). Prior completion of a section of ENGL 3840 or 3850 is strongly recommended. ENGL 4800 and 4810 count toward the English major, and fulfill the 4000-level writing seminar requirement of the Creative Writing minor. Limited to 15 students.

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

4801 Advanced Narrative Writing
4 credits.
W 10:10 - 12:05 Vaughn, Stephanie
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.