

CORNELL UNIVERSITY
Department of English
Graduate Courses
Fall 2017

6000 Colloquium for Entering Students M 2:30 - 4:25 **Mann, Jenny**
2 credits.

An introduction to practical and theoretical aspects of graduate English studies, conducted with the help of weekly visitors from the English department. There will be regular short readings and brief presentations, but no formal papers. The colloquium is required for all entering PhD students; MFA students are welcome to attend any sessions that interest them.

6001 Advanced Pedagogy Workshop M 2:30 - 4:25 **Attell, Kevin**
3 credits.

This workshop is designed to help graduate instructors build their teaching portfolios. We will be drafting statements of teaching philosophy, designing and workshopping sample courses, and developing a professional pedagogical profile. The workshop is required for all PhD and MFA students during their first semester of teaching. The class will meet twice a month, September through November.

6110 Old English MWF 1:25 - 2:15 **Hill, Thomas**
4 credits. (Also ENGL 3110, MEDVL 3110, MEDVL 6110)

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.

6240 Derrida and Literature T 10:10 - 12:05 **Culler, Jonathan**
4 credits. (Also COML 6410)

Although questions about literature will run through this course, we will study a range of classic Derrida texts, some quite tangential to literature, and participants may write their final papers on topics in Derrida's work not covered in class. Works discussed include *Of Grammatology*, *Given Time*, "Difference," "Structure, Sign and Play in the Discourse of the Human Sciences," "Signature, Event, Context," "The Factor of Truth," "The Animal That Therefore I Am," and "That Strange Institution Called Literature." Speakers from outside Cornell will be invited to come lecture on Derrida, creating a parallel lecture series. In December we will hold a mini-conference, open to the public, in which students may make short presentations of their work.

6270 Advanced Seminar in Shakespeare M 12:20 - 2:15 **Correll, Barbara**
4 credits. (Also ENGL 4270)

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

6300 Aesthetics in the Eighteenth Century W 12:20 - 2:15 **Saccamano, Neil**
4 credits. (Also COML 6300)

A study of the emergence and development of aesthetics as a theoretical discipline specifying the genetic process, forms, effects, and judgments peculiar to art. Through readings of primarily British and French literary criticism and philosophy, we will examine the empirical and psychological basis of aesthetics as indicative of the progress or crisis of modernity in the period; but we will also investigate Kant's attempt to supply a transcendental foundation for aesthetics in a self-reflexive subject toward the end of the century. Some topics that will orient our discussion: the relation of empirical epistemology and linguistic theory to neoclassical conceptions of figurative language; the consequences of an aesthetics of the sublime for formalist and generic theories of literature; tragedy and the politics and ethics of compassion; feeling or affect and the constitution of community; national-cultural difference, judgment, and universality; taste, ideology, and the social-historical conditions of aesthetic production and reception. Of particular concern will be the relation of aesthetics to ethics. Authors include Longinus, Boileau, Shaftesbury, Dubos, Hume, Burke, Diderot, Lessing, Rousseau, and Kant, along with a selection of critical-theoretical work that could include Arendt, Derrida, Lyotard, and Rancière.

6615 Indigenous Literary Criticism and Theory W 12:20 - 2:15 **Warrior, Carol**
4 credits.

How do Indigenous authors use form and content to resist the effects of colonization? How do aesthetic and intellectual heritages inform Indigenous literary and artistic works? What political and ethical considerations challenge scholars of Indigenous literatures? To answer these questions, this seminar will focus on a range of readings that critique colonialist representations of Indigenous peoples, and texts that illuminate Indigenous intellectual and philosophical traditions, as well as the growing field of Indigenous literary theory with its positions on sovereignty, nationhood, self-determination, decolonization, Indigenous feminisms, ecocriticism, and trans-Indigenism. Since such theories are often embedded in Indigenous creative works, the reading list will also include poetry, short fiction and film. Assignments will facilitate in-class discussion, and writing towards a conference paper or scholarly journal article.

6650 Race, Gender, and Crossing Water: Narratives of Mobility and Escape in the 19th C. U.S. R 12:20 - 2:15 **Samuels, Shirley; Green, Nancy**
4 credits. (Also FGSS 6651, AMST 6650)

This course explores movement through and across water in both actual and metaphorical terms. Readings include well known classics such as *Beloved*, *Moby-Dick*, and *Huckleberry Finn*. They also include lesser read classics such as *The Morgesons* and *Ten Nights in a Bar Room*. As a class, we will ask questions about the different boundaries that water sets on considering geographies of race and gender. The course benefits from the Herbert F. Johnson Art Museum, using funds from the Andrew Mellon Foundation to sponsor materials from the museum, guest lectures, and possible field trips. We will occasionally meet in the museum and classes will be co-taught with Nancy Green, Gale and Ira Drukier Curator at the Museum.

6705 Time and Place in the Long Poem T 12:20 - 2:15 **Gilbert, Roger; Londe, Greg**
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.

6733 The Future of Whiteness R 10:10 - 12:05 **Mohanty, Satya**
4 credits. (Also ENGL 4733)

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

6755 Critical Ecologies R 10:10 - 12:05 **Cohn, Elisha**
4 credits.

How have writers and theorists of the Anthropocene reinvented “nature,” imagining its forms of life, and of catastrophe? How might literature help navigate environmental crisis? This course examines British environmental literature and ecocritical discourse in the era of coal capitalism, from 1800 to present, with emphasis on the afterlives of romantic ecological poetics. We will examine a range of genres and modes, from scientific treatise to utopian writing, pastoral elegy, lyric, and novel as they theorize place and deep time, critique industrial capitalism, and envision global environments. As we consider how the nineteenth century informs our own moment, we’ll also evaluate the role of literature in critical accounts of post-nature and the Anthropocene. Writers will include: Blake, Clare, Wordsworth, Shelley, Brontë, Dickens, Hardy, Naidu.

6760 Theories of the Novel W 2:30 - 4:25 **Attell, Kevin**
4 credits.

We know it when we see it, but the novel is a notoriously difficult literary genre to define. In this course we will look at a number of attempts to do so. Our readings for the semester will range from classic accounts of the genre (by, for example, Lukács, Benjamin, Bakhtin, Watt) to more recent critical texts. Along the way we will discuss the novel’s formal characteristics, its various historical origins and “rises,” its place in European and World literature, and its possible futures.

7800 MFA Seminar: Poetry T 2:30 - 4:25 **Morgan, Robert**
5 credits.

Required course for MFA poetry students only.

7801 MFA Seminar: Fiction
5 credits.

T 2:30 - 4:25 **Vaughn, Stephanie**

Required course for MFA fiction students only.

7850 Reading for Writers: Rituals
4 credits.

R 2:30 - 4:25 **Mackowski, Joanie**

Rituals - tools of oppression/control or for resisting oppression/control, depending - figure in academia, and may inhabit the forms and practices people bring to their writing, reading, research, interactions. While some practices may change us, for better or worse, maybe we can change some practices. After I introduce the seminar's method and madness with readings (by scholars of religious studies and anthropology, practitioners of rituals, and some poems and fiction that relate or may be related to an aspect of ritual practice) as well as prompts for exploring aspects of ritual practice in writing, I'm handing over the wheel, and participants will assign readings and design prompts to help us understand and inhabit ritual practice among different dimensions and perspectives.

7960 Placement Seminar
3 credits.

W 10:10 - 12:05 **Cohn, Elisha**

This seminar will help prepare graduate students for the academic job market. Though students will study sample materials from successful job applicants, much of the seminar will function as a workshop, providing them with in-depth feedback on multiple drafts of their job materials. Interview skills will be practiced in every seminar meeting. The seminar meetings will be supplemented with individual conferences with the placement mentor, and students should also share copies of their job materials with their dissertation committees.

Courses Originating in Other Departments

6070 GERST - Prose of the World: 19th Century Letters
4 credits.

- **Fleming, Paul**

This seminar takes as its theoretical starting point Hegel's notion of the "prose of the world" to describe the modern age, and the 19th century in particular—an age no longer defined by the exception and heroes, but by the ascent of the average man, market forces, efficiency, industriousness, usefulness, and the regular rhythms of bureaucratic life and institutions. In opposition to the poetic-heroic, one now has the prosaic-common giving form to life's expression. We will explore theoretical investigations of "the prose of the world" (e. g., Moretti, Lukacs, Auerbach), the rise of social statistics, and crucial novels and novellas of the 19th c by authors such as Keller, Stifter, and Fontane in the European context of Dickens, Balzac and Flaubert.