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# Department of English

## Undergraduate Courses

### Fall 2008

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## Courses for Non-majors

For students not majoring in English, the department makes available a variety of courses at all levels. Some courses at the 2000-level are open to qualified freshmen, and all of them are open to sophomores. Courses at the 3000-level are open to juniors and seniors and to underclass students with permission of the instructor. The suitability of courses at the 4000-level for non-majors will vary from topic to topic, and permission of the instructor is required.

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## First-Year Writing Seminars Recommended for Prospective Majors

### 2700 The Reading of Fiction

3 credits.

This course examines modern fiction, with an emphasis on the short story and novella. Students will write critical essays on authors who flourished between 1870 and the present, such as James, Joyce, Woolf, Hurston, Lawrence, Fitzgerald, Hemingway, Faulkner, Rhys, Welty, Salinger, and Morrison. Reading lists vary from section to section, and some may include a novel, but close, attentive, imaginative reading and writing are central to all. *This course does not satisfy requirements for the English major.*

**First-Year Writing Seminar.**

**Each section limited to 17 students.**

### 2710 The Reading of Poetry

3 credits.

What can reading poetry teach us about writing critical essays? How can we become more perceptive and critical readers of poetry, and also better prose writers? This course deals with a rich variety of poems, including sonnets, odes, sestinas, villanelles, and songs. By engaging in discussions and working with varied writing assignments, we will explore major modes and genres of English poetry, learn about versification techniques, rhetorical strategies, and thematic and topical concerns. In the process, we will expand the possibilities of our own writing. *This course does not satisfy requirements for the English major.*

**First-Year Writing Seminar.**

**Each section limited to 17 students.**

### 2720 The Reading of Drama

3 credits.

In this course, we will study and write critically about plays, older and newer, in a variety of dramatic idioms and cultural traditions. We will practice close, interpretive reading of texts and pay attention to their possibilities for live and filmed performance. Readings will include works by such playwrights as Sophocles and Shakespeare, Arthur Miller and Caryl Churchill, Ntosake Shange and Tony Kushner, and some drama criticism and performance theory. Attendance at screenings and at live productions by the Theatre Department may be required. *This course does not satisfy requirements for the English major.*

**First-Year Writing Seminar.**

**Each section limited to 17 students.**

**Descriptions of all First-Year Writing Seminars may be found in the John S. Knight Institute for Writing in the Disciplines Brochure, which is available at the following website: [http://www.arts.cornell.edu/knight\\_institute/fws/fws.htm](http://www.arts.cornell.edu/knight_institute/fws/fws.htm).**

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## Critical Writing and Literary Nonfiction

### 2880 Expository Writing

4 credits. Each section limited to 16 students. Students must have completed their colleges' first-year writing requirements or have the permission of the instructor. S. Davis and staff.

English 2880-2890 offers guidance and an audience for students who wish to gain skill in expository writing – the common term for critical, reflective, and literary 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. 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.

Web site: <http://instruct1.cit.cornell.edu/Courses/engl288-289/>

Seminar 101	D. Haque	MWF 11:15-12:05	2788
Seminar 102	K. Gottschalk	MW 2:55-4:10	2789
Seminar 103	N. Dorsey	MW 2:55-4:10	2790
Seminar 104	T. Harris	MW 7:30-8:45 p.m.	2791
Seminar 105	B. LeGendre	TR 10:10-11:25	2792
Seminar 106	V. Kennedy	TR 1:25-2:40	2793
Seminar 107	J. Carlacio	TR 2:55-4:10	2794

2880 descriptions continued on next page

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# Critical Writing and Literary Nonfiction

Continued

## **Seminar 1 Screening Terror: The Culture of Horror Films**

**D. Haque**

Horror films terrify and titillate audiences—and give insight into the anxieties and desires of the cultures that produce and consume them. This course explores issues of spectatorship and identification in cinema and the interplay between audiences and the thrillers. We will be asking who gets killed, who does the killing, and who watches and participates in the spectacle. Reading critical writings by Carol Clover, Laura Mulvey, and Mark Jancovich, we will investigate the ways in which gender, race, and class figure into representations of the horrific. Films may include *Night of the Living Dead*, *The Hills Have Eyes*, *I Spit on Your Grave*, *28 Days Later*, and *Haute Tension*. Writing assignments will include informal responses, critical essays, and a final project.

## **Seminar 2 The Reflective Essay**

**K. Gottschalk**

The reflective essay is by turns personal, analytic, figurative, funny, critical and argumentative. It cogitates on the writer's experience, knowledge, feelings, and opinions, and brings those subjects to the attention of a public audience. In this course we will read and write creative non-fiction in this genre with both personal and public consequences, considering issues of voice, intention, scope, and artful execution. While course reading will include such writers as Alice Walker and Annie Dillard as well as Cornell's own E. B. White, James McConkey, and Kenneth McClane, we will spend equal or more time reading the writing of course members. Students will build their work from brief to longer compositions through frequent revision, and will gain skill at being one another's reviewers and advisors.

## **Seminar 3 Free Speech in the Twenty-First Century**

**N. Dorsey**

Our two-hundred-year-old First Amendment did not specify how the federal or state governments should treat offensive speech, advocacy of illegal actions, obscenity, sedition, or defamation, but the courts have created and applied a body of First Amendment doctrine to changing historical circumstances. How will courts adjudicate these and other issues in the new century: national security's encroachment on citizens' communication, the sociopolitical impact of pornography, the psychological harm of hate speech, drug apparel and advocacy in schools, ecological "terrorism," the profiling of speech communities, and cyberspace privacy regulation? In this course we'll explore these questions by reading court cases, legal scholarship, and popular journalism and writing case briefs, analytic articles, and a longer paper involving research.

## **Seminar 4 The Criminal Trial: Issues and Actors**

**T. Harris**

Every criminal defendant is entitled to "a day in court," but what does that guarantee really entail? We will explore the procedural and substantive issues that arise before, during, and after today's criminal trials. What roles do (and should) attorneys, judges, and jurors play? What ethical dilemmas do prosecutors and defense attorneys face? What evidence should be excluded from the jury's consideration? May a jury disregard the law in rendering a verdict? We will study court opinions, legal and philosophical scholarship, and popular articles and narrative films to reach our own verdicts on these and other contentious questions. Students will draft and revise case briefs, responses, and a final research project.

## **Seminar 5 Issues, Audiences, and Ourselves**

**B. LeGendre**

Language, personality traits, cultural differences, education, and the popular media—these forces shape us as members of a complex society. This course explores the challenges they present and the choices we make as writers addressing readers in such a society: the goal is to help students discover what they want to say in the most audience-friendly and the most authentic manner.

## **Seminar 6 The Nature of Nature: Cultural Perspectives**

**V. Kennedy**

In the U.S., we habitually separate nature from civilization, conserving it in government-protected parks and visiting it on holiday. But American naturalists and Native American peoples offer other ways of experiencing nature: as a whole ecology, as a realm to abide in, as a kinship system which humans share with all life in interdependent and intimate relationships. In this course we will explore such alternatives through narratives that define what differing cultures have meant by "environment," "nature," and "place." We will read such writers as Henry David Thoreau, Edward Abbey, Terry Tempest Williams, Leslie Silko, and Simon Ortiz, and we will articulate our own perspectives in critical essays and experiential narratives – exploring, too, the essay form and its possibilities for critique and discovery.

## **Seminar 7 Making the News**

**J. Carlacio**

What is the responsibility of the media in our society? What is the proper relationship of the media to the public, to the Internet, to government? Do American mainstream media "manufacture" our "consent"? In this course, we will investigate how the news is made—by public events and figures and by the media themselves—as well as whom it is made for. We will explore current print, broadcast, and digital media reportage throughout the semester, considering it in the context of critical readings in American journalism and mass communications by such writers as Noam Chomsky, Robert McChesney, and Robert Entman. Writing will include short critical responses, longer analytic essays on media issues, and a final paper involving research and an oral presentation.

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*Critical Writing and Literary Nonfiction continued on next page*

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# Critical Writing and Literary Nonfiction

## Continued

**3810 Reading as Writing, Writing as Reading**  
**4 credits.**

**TR 2:55-4:10**

**Davis, S.**  
**2840**

Limited to 15 students. Prerequisite: permission of the instructor based on a writing sample.

In this course we'll read a small number of nineteenth- and twentieth-century novels, writing frequently about them and reading one another's writing as collaborators and commentators. We'll pay attention to the way our own readings may, critically and creatively, rewrite the literary texts we read, as well as to the way writers' original literary works can be "readings" of those of other writers. This is a course for English majors and non-majors who wish to extend their mastery of critical and interpretive prose. For 2009: Nabokov's *Pale Fire*, Brontë's *Jane Eyre*, Rhys's *Wide Sargasso Sea*, Conrad's *Heart of Darkness*, Salih's *Season of Migration to the North*, Woolf's *Mrs. Dalloway*, and Cunningham's *The Hours*. See <http://instruct1.cit.cornell.edu/~sad4/381/>.

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## Creative Writing

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

**2800 Creative Writing**  
**3 credits.**

**Instructors: see list below**  
**Each section limited to 18 students.**

**Prerequisite: Completion of your college's First-Year Writing Seminar requirement.**

**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. 2800-2810 is a prerequisite for 3000-level courses in creative writing, which count towards the major. English 2800 is not a prerequisite for English 2810.

Seminar 101	Harel, J.	MW 7:30-8:20 p.m.	2775
Seminar 102	Cordeiro, W.	MW 10:10-11:00	2776
Seminar 103	Reitzes, J.	MW 11:15-12:05	2777
Seminar 104	Souza, J.	MW 12:20-1:10	2778
Seminar 105	Gonzalez, E.	MW 1:25-2:15	2779
Seminar 106	McCoy, M.	TR 10:10-11:00	2780
Seminar 107	Vaughn, S.	TR 10:10-11:00	2781
Seminar 108	Winrock, C.	TR 11:15-12:05	2782
Seminar 109	Zentner, A.	TR 12:20-1:10	2783
Seminar 110	Janowitz, P.	TR 1:25-2:15	2784
Seminar 111	Bajraktarevic, T.	TR 1:25-2:15	11698
Seminar 112	Cragun, J.	MW 11:15-12:05	11699

An introductory course in the theory, practice, and reading of prose, poetry, and allied forms. Students are given the opportunity to try both prose and verse writing and may specialize in one or the other. Many of the class meetings are conducted as workshops.

**3820 Narrative Writing**  
**4 credits.**

**Each section limited to 15 students.**

Prerequisite: ENGL 2800 or 2810 and permission of instructor based on submission of a manuscript (bring manuscript on first day of class).

Seminar 101	Morgan, R.	M 12:20-2:15	2842
Seminar 102	Lennon, J.	T 2:30-4:25	2843
Seminar 103	McCoy, M.	W 10:10-12:05	2844

The writing of fiction; study of models; analysis of students' work. Conferences to be arranged.

*More Creative Writing continued on next page.*

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# Creative Writing continued

## 3840 Verse Writing 4 credits.

Each section limited to 15 students.

Prerequisite: Engl 2800 or 2810 and permission of instructor based on submission of a manuscript (bring manuscript on first day of class).

Seminar 101	McClane, K.	T 12:20-2:15	2868
Seminar 102	Van Clief-Stefanon, L.	W 2:30-4:25	2869

The writing of poetry; study of models; analysis of students' poems; personal conferences.

## 4800 Seminar in Writing 4 credits.

Each section limited to 15 students.

**Previous enrollment in English 2800 or 2810 & at least one 3000-level writing course recommended.**

Prerequisite: permission of instructor, normally on the basis of a manuscript. The manuscript should be submitted to the instructor no later than the first day of class. Successful completion of one half of the 4800-4810 sequence does not guarantee enrollment in the other half; students must receive permission of the instructor to enroll in the second course.

Seminar 101	Vaughn, S.	T 12:20-2:15	2929
Seminar 102	Quinonez, E.	T 2:30-4:25	11731

Intended for those writers who have already gained a basic mastery of technique. Although English 4800 is not a prerequisite for English 4810, students normally enroll for both terms and should be capable of a major project—a collection of stories or poems, a group of personal essays, or perhaps a novel—to be completed by the end of the second semester. Seminars are used for discussion of the students' manuscripts and published works that individual members have found of exceptional value.

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## Introductions to Literary Studies

**These courses have no prerequisites and are open to freshmen and non-majors as well as majors and prospective majors.**

### 2000 Introduction to Criticism and Theory 4 credits.

MWF 12:20-1:10

Mohanty, S.  
7589

This is an introductory course that explores some of the key concepts and methods used in literary studies. Focusing on a few literary texts and some drawn from popular culture, we will try to answer such basic questions as: what does it mean to read and analyze texts well? What roles do history and social ideology play in our readings? What, after all, is "art"?

We will also focus on literary and cultural theory, examining both contemporary questions and historical ones. Readings on aesthetics and critical theory from a variety of cultural traditions will be analyzed—from classical writings on beauty and the nature of art to contemporary works that focus on such issues as gender, race, and sexuality.

### 2010 The English Literary Tradition 4 credits.

MWF 11:15-12:05

Raskolnikov, M.  
2741

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

An introduction to the study of English literature, examining its historical development and achievements from "beginnings" to the middle of the seventeenth century. Focus will be on honing close reading skills so necessary to English majors through the reading of major works from a range of genres and modes, including heroic poem, romance, drama, fabliau, sonnet sequence, love lyric, pastoral and epic. The syllabus includes *Beowulf*, *Sir Gawain and the Green Knight*, selections from Chaucer's *Canterbury Tales*, Elizabethan sonnets, Shakespeare's *A Midsummer Night's Dream*, poems by Donne, Marvell, and Herbert, and selections from Milton's *Paradise Lost*. Passion for the complexities of the English language sought after but not required.

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# Introductions to Literary Studies

## Continued

**2030 Introduction to American Literatures: Columbus to the Civil War** MW 8:40-9:55  
4 credits. (also AMST 2030)

**Cheyfitz, E.**  
2749

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

Through readings of various kinds of narrative, both oral and written, from various perspectives of race, gender, class, and sexuality, this course will encourage critical thinking about the emergence of the United States from European imperialism. Readings will be taken from a list that includes Navajo origin narratives; the journals of Christopher Columbus; Shakespeare's *The Tempest*; Mary Rowlandson's narrative of Indian captivity; the human-rights discourses of Thomas Jefferson, the women's rights convention at Seneca Falls, David Walker, William Apess, Ralph Waldo Emerson, and Henry David Thoreau; the autobiographical narratives of African slavery of Frederick Douglass and Harriet Jacobs; the poetry of Walt Whitman, and the fiction of Herman Melville, Harriet Beecher Stowe, James Fenimore Cooper, and Lydia Maria Child.

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## Major Genres and Areas

**These courses are designed for freshmen and sophomores but are open to all students.**

**2400 Introduction to Latina/o Literature**  
4 credits.

TR 1:25-2:40  
(also LSP 2400, AMST 2401)

**Brady, M.P.**  
8817

From the radical manifestos of revolutionaries to the satirical plays of union organizers, from new, experimental novels to blogs, this course will examine 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 also study memoir, poetry, essays. Authors will include José Martí, Arturo Schomberg, Maria Cristina Mena, Bernardo Vega, Gloria Anzaldúa, Sandra Cisneros, Junot Diaz, Manuel Muñoz, and Pedro Pietri.

**2730 Children's Literature**  
4 credits.

MWF 10:10-11:00

**Adams, J.**  
7592

An historical study of children's literature from the 17th century to the present, principally in Europe and America, which will explore changing literary forms in relation to the social history of childhood. Ranging from oral folktale to contemporary novelistic realism (with some glances at film narrative), major figures may include Perrault, Newbery, the Grimms, Andersen, Carroll, Alcott, Stevenson, Burnett, Kipling, the Disney studio, E. B. White, C. S. Lewis, Sendak, Silverstein, Mildred Taylor, Bette Greene. We'll also encounter a variety of critical models—psychoanalytic, materialist, feminist, structuralist—that scholars have employed to explain the variety and importance of children's literature.

**2740 Scottish Literature**  
3 or 4 credits.

MWF 12:20-1:10

**Shaw, H. & Hill, T.**  
2774

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

Although Scotland, which was long a separate nation, is now politically united with England, it preserves its distinctiveness. This course provides an introduction to Scottish literature, with special emphasis on the medieval period and the eighteenth through the twentieth centuries. The course should appeal to those who wish to learn about their Scottish heritage, and also those who simply wish to encounter a remarkable national culture and the literature it has produced. Some of the texts will be read in Scots, but no familiarity with Scots or earlier English is presumed. We welcome readers of literature who are not English majors.

The course may be taken for 3 or 4 credits; those choosing 4 credits will complete an additional writing project.

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## Special Topics

**2100 Medieval Romance: Voyage to the Other World** MWF 1:25-2:15  
4 credits.

Hill, T.  
11892

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

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

**2150 The American Musical**  
4 credits.

MW 2:55-4:10  
(also Thetr 2150, AMST 2105, MUSIC 2250)

Salvato, N.  
10391

The musical is a distinct and significant form of American performance. This course will consider the origins, development, and internationalization of the American musical and will emphasize the interpenetration of the history of musical theatre with the history of the United States in the 20th century and beyond. We will investigate how political, social, and economic factors shape the production of important American musicals—and how in turn musicals shape expressions of personal identity and national ideology. Key texts include *Oklahoma*, *Guys and Dolls*, *West Side Story*, *Hair*, and *Rent*.

**2820 Voiding the Popular: Asian America and the Politics of Culture** TR 2:55-4:10  
4 credits.

(also AAS 2820, AMST 2822)

Canlas, R.  
15214

To what extent can culture be a vehicle for political change? In what ways does culture become a way of securing the status quo? By looking at the presence of Asians and Asian Americans in American popular culture, from music to literature to films, this course will analyze and interrogate popular culture's representation and circulation of Asian Americans as the objects of culture as well as its subjects, as images and ideas to be consumed as well as the creators of an identity circulated in and as this thing called pop culture. In particular, this course will ask what popularization entails and of what, as a socio-political category, "the popular" consists. Is there a single, homogeneous culture in America under which every apparent subcategory and subculture, whether ethnically- or socially-based, eventually becomes absorbed? Are there enclaves and zones of relative autonomy in which culture can be pluralized? If the term popular culture is to be respected, can one thus challenge the notion of the popular as a singular demographic category? These questions bear upon Asian Americans not only as ethnic minorities, but as a racialized group whose identity is marked by a history in which the status of "American" has been denied and the very "Asian-ness" of a given group circumscribed by both legal, political, and economic mechanisms of power and the representational apparatuses of culture. In what ways do certain representations of Asians and Asian Americans reinforce this history of racialization? Are there ways in which these representations challenge the norm of American culture, and in so doing reconfigure the concept of "the popular"—that is, the populace, the masses, the people, the citizenry—itsself?

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## Courses for Sophomores, Juniors, and Seniors

Courses at the 300 level are open to sophomores, juniors and seniors and to others with the permission of the instructor.

**3020 Literature and Theory**  
4 credits.

MWF 9:05-9:55  
(also ENGL 6020, COML 3020/6020)

Culler, J.  
2795

Study of issues in contemporary theoretical debates, with particular attention to structuralism, deconstruction, psychoanalysis, and feminism. Readings by Roland Barthes, Judith Butler, Jacques Derrida, Michel Foucault, Barbara Johnson, Jacques Lacan and others.

No previous knowledge of literary theory is assumed.

*Courses for Sophomores, Juniors, and Seniors continued on next page.*

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# Courses for Sophomores, Juniors, and Seniors Continued

## 3110 Old English

4 credits.

MWF 10:10-11:00

(also ENGL 6110)

Hill, T.

6283

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

The course is intended as an introduction to the Old English language. We will begin with simple prose texts and proceed to poetic texts such as Maldon, *The Wanderer*, *The Seafarer* and *The Dream of the Rood*. The primary aim of the course is to learn Old English, but we will discuss the literary issues the texts we cover present. There will be a mid-term and a final exam.

## 3160 Medieval Beasts, Bodies and Boundaries

4 credits.

TR 1:25-2:40

Zacher, S.

10460

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

The course will provide a sampling of medieval English literature from the 13th to the 15th centuries, with works including *Pearl*, *Sir Gawain and the Green Knight*, Chaucer's *Prioress's Tale*, *Sir Orfeo*, and excerpts from the *Ancrene Wisse* and Mandeville's *Travels*. Since we will be learning Middle English in the process, ample time will be devoted to understanding the rudiments of the language. We will also consider themes of "otherness" as they relate to aspects of race, gender, and religion in the works we read. Consideration will be given to how these texts use geographical, physical, and psychological borders in order to problematize distinctions between the natural and supernatural, the normal and the monstrous, the worldly and otherworldly, the interior and exterior.

## 3290 Milton

4 credits.

MWF 1:25-2:15

Kalas, R.

7593

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

An introduction to the poetry and prose of John Milton in light of the political, social, and religious upheavals of the seventeenth century. Rather than dividing the poetry from the prose, this course will foreground the integration of poetic and polemical concerns in Milton's work. Readings will include selected short poems, *Comus*, *Samson Agonistes*, *Paradise Regained*, all of *Paradise Lost*, *Areopagitica*, *The Doctrine and Discipline of Divorce* and excerpts from Milton's other prose works.

## 3300 Restoration and 18<sup>th</sup> Century Literature

4 credits.

TR 11:40-12:55

Bogel, F.

12347

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

Close reading of texts in a variety of genres (poetry, fiction, drama, philosophy, autobiography, essay) will be guided by such topics as: the nature of satire, irony, and mock-forms; the politics of gender and sexuality; the authority and fallibility of human knowledge; the rhetoric of eighteenth-century verse forms; the aesthetics of the sublime and the beautiful; the Enlightenment as an intellectual movement. Works by such writers as Rochester, Behn, Dryden, Wycherley, Swift, Pope, Cleland, Johnson, Boswell, Sterne, Kant, and Cowper.

## 3400 The English Romantic Period

4 credits.

TR 10:10-11:25

Parker, R.

2813

Close readings of major works in poetry, fiction, and drama, as well as in political and philosophical prose. Writers will include Blake, Wordsworth, Coleridge, Byron, Hazlitt, Austen, Shelley, Clare, and Keats. Some emphasis on controversies over slavery and the slave trade, the French Revolution, and the ongoing politics of empire, as well as on issues raised in recent criticism.

## 3450 The Victorians

4 credits.

MWF 1:25-2:15

Adams, J.

12348

An introduction to British literature in the age of Victoria (1837-1901), when the world's most powerful nation was mesmerized by multi-volume novels of domestic life, lyrics of frustrated desire and agonizing doubt, and an explosion of critical writing wrestling with (among other things) the impact of industrialism, evolutionary thought, the rise of mass culture, new models of gender and sexuality. We'll be especially interested in a host of formal innovations—the serial novel, "sage writing," the dramatic monologue, the "novel in verse," melodrama, the short story—as they reshape the representation of personal identity and social life. Authors include Tennyson, Dickens, Carlyle, Mill, C. Bronte, R. Browning, E.B. Browning, Ruskin, George Eliot, Morris, Arnold, Pater, Hardy, Stevenson, Kipling, Wilde.

*Courses for Sophomores, Juniors, and Seniors continued on next page.*

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# Courses for Sophomores, Juniors, and Seniors

Continued

**3490 Shakespeare and Europe**  
**4 credits.**

**MWF 11:15-12:05**  
**(also COML 3480)**

**Kennedy, W.**  
**6264**

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

In their own times, Shakespeare's plays registered a strong interest in the culture and society of Renaissance Europe beyond England. In later times, they cast a powerful spell over culture and society in nineteenth- and twentieth-century Europe. This course will examine their debts to and influences upon continental drama. Readings will focus upon Shakespeare's plays in relation to Italian comedy, early French tragedy, and plays by Anton Chekhov, Bertolt Brecht, and Yasmina Reza.

**3622 Asian America: Violence and the Horizons of Cross-Ethnic Solidarity**  
**TR 11:40-12:55**

**Canlas, R.**

**4 credits.**

**(also AAS 3150, AMST 3152)**

**15221**

Like any other ethnic marker, the identity called Asian American is unstable. It is also, much like its counterparts, subject and prone to the abuses of power, a term that is beset with a history of violence both specific to it and generalizable across ethnic and class lines. And yet, the identity of Asian American has also been a catalyst for social, political, educational, and economic transformation, most notably from the late sixties to the seventies, from the San Francisco State College Strike of 1968 – 1969 to establishment of the Red Guard Party. This course will focus on the history and problems of "Asian America" in order to understand the state of ethnically-based political and social activism today. More specifically, this course will ask a series of questions revolving around the following, central theme: the social and political consequences of identifying as—by calling oneself—Asian American. Through a variety of works in the fields of history and theory and in the media of novels and the visual and musical arts, we will move through the Japanese American internment of World War II to the wartime activism directed against the American invasion of Vietnam and end with the contemporary geopolitical situation, asking along the way what it means to "be" Asian American and what it means to "use" this identity as a foundation for activism both in the name of Asian Americans and in solidarity with other minority groups.

**3670 Studies in U.S. Fiction After 1900: 20<sup>th</sup> Century American Fiction: Major Movements and Writers**

**TR 2:55-4:10**

**Brady, M.P.**

**4 credits.**

**(also AMST 3670)**

**2833**

This course will survey some of the significant themes and movements preoccupying twentieth century fiction as well as some of the major U.S. writers such as Henry James, Zora Neale Hurston, Thomas Pynchon, and Willa Cather.

**3690 Fast Talking Dames and Sad Ladies: 1940s to Now** **W 2:30-4:25**

**Bogel, L.**

**4 credits.**

**(also FGSS 3690, FILM 3690)**

**2837**

Focusing on sassy or subdued heroines of Hollywood's 1940s films and current films, this seminar works to define romantic comedy and melodrama as genres; as vehicles for female stars; as ways of viewing the world. Psychoanalytic and feminist analyses of these films will help us pose questions about gender and culture, about gendered spectatorship, about Hollywood's changing constructions of "woman," the "maternal," and the "feminine," and about representations of desire, pleasure, fantasy, and ideology. Required twice-weekly screenings of such films as *Gilda*, *The Lady Eve*, *Notorious*, *The Women*, *The Philadelphia Story*, *His Girl Friday*, *Mrs. Dalloway*, *The Hours*, *First Wives' Club*, *All About My Mother*, *Silence of the Lambs*, and *Far From Heaven*. Preference given to FGSS, Film and English majors.

**3700 The Nineteenth Century Novel**

**MWF 12:20-1:10**

**Faulkner, D.**

**4 credits.**

**10495**

Desire and betrayal; greed and ambition; revenge and murder; the fallen woman; the sadistic damage done to helpless children: in short, the plot of the nineteenth century novel. In Britain, traditional forms of life faced wrenching pressures from the revolutionary advent of industrial capitalism and colonial domination in a frenetic global economy. The realistic novel, intertwining domestic and imperial spaces, embodied the most innovative attempt to grasp such drastic transformations in a popular idiom for a rising mass readership. These works refract the sexual and cultural anxieties of the age, as well as suggesting the sources of redemption. We can take pleasure in these fictions even as we learn to analyze them critically. Likely authors include: Austen, Dickens, Brontë, Eliot, Hardy, Conrad.

*Courses for Sophomores, Juniors, and Seniors continued on next page.*

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# Courses for Sophomores, Juniors, and Seniors

## Continued

### **3730 Weird Science, Hard Poems** 4 credits.

**MW 8:40-9:55**

**Van Clief-Stefanon, L.**  
**8853**

Science and poetry seem to some strange bedfellows. Are they and should they be? In the introduction to an anthology of poems written about science and math, Kurt Brown writes, If science and art have anything in common it exists in the resources of the human brain and our ability to create something unforeseen and revolutionary out of our dreaming. What are the implications, philosophical, cultural, and otherwise in tearing down the walls between science and poetry? Is there revolutionary potential in a marriage between them? For whom? What are the historical arguments for and against such separation? Where can cross-pollination between science or math and creative arts lead us?

### **3790 Reading Nabokov** 4 credits.

**TR 10:10-11:25**  
**(also RUSSL 3385)**

**Shapiro, G.**  
**12623**

This course offers an exciting trip into the intricate world of Nabokovian fiction. After establishing himself in Europe as a distinguished Russian writer, at the outbreak of WWII, Nabokov came to the United States, where he re-established himself, this time as an American writer of world renown. In our analysis of the Nabokovian artistic universe, we focus on his Russian corpus of works, from *Mary* (1926) to *The Enchanter* (writ. 1939), all in English translation, and examine the two widely read novels that he wrote in Ithaca while teaching literature at Cornell, *Lolita* (1955) and *Pnin* (1957). This course is permission of instructor ONLY.

### **3810 Reading As Writing, Writing as Reading**

For complete course description, see 3810 under section titled Critical Writing and Literary Nonfiction.

### **3820 Narrative Writing**

For complete course description, see 3820 under section titled Creative Writing.

### **3840 Verse Writing**

For complete course description, see 3840 under section titled Creative Writing.

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# Courses for Advanced Undergraduates

**Enrollment in courses at the 4000 level is open to juniors and seniors and to others by permission of instructor.**

### **4020 Literature as Moral Inquiry** 4 credits.

**M 10:10-12:05**

**Mohanty, S.**  
**8143**

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

### **4030 Advanced Seminar in Poetry A.R. Ammons** 4 credits.

**TR 2:55-4:10**  
**(also AMST 4030)**

**Gilbert, R.**  
**8145**

A close study of the works and career of the late American poet and Cornell professor A. R. Ammons. We will consider all of Ammons's published books, as well as unpublished materials housed in the Kroch Manuscript collection. Particular attention will be given to the following topics: shifting levels of tone and diction in his poetry, from the sublime to the bawdy; the special role of scientific language and knowledge in his work; recurring themes of one vs. many and center vs. periphery; his employment of a range of forms, from the "really short poem" to the book-length opus; his connection to the culture and landscape of the South; his critical reception and its effects on his writing. Three essays, one in-class presentation.

### **4070 Elements, Atlanticisms, Ecologies** 4 credits.

**M 2:30-4:25**  
**(also SHUM 4817)**

**Allewaert, M.**  
**11318**

In this course, we will draw on philosophy, science studies, and critical theory to produce a dialogue between the related fields of Atlanticism and ecocriticism. Our goal is to gain an understanding of the structuring assumptions of both of these fields, as well as to explore how each is transformed by being put into dialogue with the other.

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# Courses for Advanced Undergraduates

## Continued

**4071 Literature of Maritime Empire**  
**4 credits.**

**W 2:30-4:25**  
**(also SHUM 4818)**

**Baker, S.**  
**11460**

This course in the literature of the age of sail will introduce students to the difference that a marine perspective makes to our understanding of how modern aesthetics and geopolitics intersect. Texts will include classic literary works (e.g. Daniel Defoe's *Robinson Crusoe* and Felicia Hemans's "Casabianca"), contemporary histories of the British empire in the period (e.g. David Armitage's *The Ideological Origins of the British Empire* and Linda Colley's *Captives: Britain, Empire, and the World, 1600-1850*), and shorter textual artifacts and scholarly articles arranged to expose students to the various zones and modes of British and subsequently American maritime imperial endeavor (including points of contact and comparison with the French and Spanish empires). Formal writing assignments will include a short book review and a seminar paper.

**4170 The Archaeology of the Text from Chaucer through the Renaissance**

**TR 2:55-4:10**  
**(also ENGL 6171)**

**Galloway, A.**  
**8833**

**4 credits.**

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

This seminar will explore and write about manuscripts, handwriting, books, printers, and more general issues impinging on these during the formative period of modern English culture—from Chaucer's period through the Renaissance. You will study and transcribe old handwriting, learn to describe manuscripts and incunables, and explore how these things matter to literary and cultural history. As talking points for the class we will use the textual evidence and history of Chaucer's *Wife of Bath's Prologue*, and the textual evidence and history of Shakespeare's *Hamlet*; around those, we will do regular exercises while working on independent projects. The final paper will be a 15-20 page discussion of and partial critical edition of a particular work.

**4210 Shakespeare in (Con)Text**

**W 10:10-12:05**  
**(also THETR 4460, VISST 4546)**

**Levitt, B.**  
**8237**

**4 credits.**

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

This course will examine how collaboration among stage directors, designers, and actors leads to differing interpretations of the plays. The course focuses on how the texts themselves are blueprints for productions with particular emphasis on the choices available to the actor inherent in the text.

**4501 African Literature: African Writers and the Postcolonial State**

**W 2:00-4:25**  
**(ASRC 4501)**

**Boyce-Davies, C.**

**4 credits.**

**12721**

This course reads and discusses representative literature from 20th century continental African writers with particular attention to the ways that writers examine the nature of the post-colonial state. We will pay attention to both male and female African writers. We will examine specific texts as well as necessary critical and theoretical ideas which have been generated through, or with which this literature is in conversation. Students will develop critical thinking and other analytical skills as they engage the meanings writing, audience, language in African contexts. We will also view and discuss some film which brings another point of analysis to these issues.

**4530 Twentieth Century Women Writers of Color**

**T 10:10-12:05**  
**(also FGSS 4530, AAS 4530, AMST 4530)**

**Wong, S.**  
**8837**

**4 credits.**

In this course, we'll be reading literature—primarily novels—produced by hemispheric American women writers of the mid- to late twentieth-century. We will look at how these writings articulate concerns with language, home, mobility, and memory, and at how the work is informed by the specificities of gender, race, region and class. Readings may include work by Leslie Marmon Silko, Sandra Cisneros, Theresa Hak Kyung Cha, Jamaica Kincaid, Gwendolyn Brooks, Ann Petry, Fae Myenne Ng, Carolivia Herron, Helena Maria Viramontes, and Shani Mootoo.

Course requirements will include class presentations, short responses to the readings, and a longer research essay.

*Courses for Advanced Undergraduates continued on next page.*

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## Courses for Advanced Undergraduates

### Continued

#### 4580 Imagining the Holocaust

4 credits.

T 10:10-12:05  
(also GERST 4570, JWST 4580)

Schwarz, D.  
8147

What is the role of the literary imagination in keeping the memory of the Holocaust alive for our culture? We shall examine major and widely read Holocaust narratives that have shaped the way we understand and respond to the Holocaust. We shall begin with first person reminiscences—Wiesel’s *Night*, Levi’s *Survival at Auschwitz*, and *The Diary of Anne Frank*—before turning to realistic fictions such as Kineally’s *Schindler’s List* (and Spielberg’s film), Kertesz’s *Fateless*, Kosinski’s *The Painted Bird*, and Ozick’s “The Shawl.” We shall also read the mythopoeic vision of Schwarz-Bart’s *The Last of the Just*, the illuminating distortions of Epstein’s *King of the Jews*, the Kafkaesque parable of Appelfeld’s *Badenheim 1939*, and the fantastic cartoons of Spiegelman’s *Maus* books.

#### 4600 Melville

4 credits.

M 10:10-12:05  
(also AMST 4600)

Maxwell, B.  
8151

An American whose life and writing ranged over the globe, Herman Melville (in the estimation of C.L.R. James) “saw the tendency of things.” Our study of the fiction and poetry will turn on some of those “things” of modernity that most obsessively engaged Melville’s representational and critical capacities: slavery; illegitimate authority; exterminationist policy directed against American Indians; capitalism; orphanhood and homelessness; imperialism; the attempted occultation of women; the shifting terrain of male comradeship; and the ambivalent resort to religion. We will be interested in testing the premise that Melville charted the fault lines of his world with an “unenrolled” critical acuity unparalleled in United States literature.

#### 4700 Advanced Seminar in the Novel: Reading Joyce’s *Ulysses*

4 credits.

R 10:10-12:05

Schwarz, D.  
8503

A thorough episode-by-episode study of the art and meaning of Joyce’s masterwork *Ulysses*. We shall place *Ulysses* in the context of Joyce’s canon, Irish culture, and literary modernism. We shall explore the relationship between *Ulysses* and other experiments in modernism—especially painting and sculpture—and show how *Ulysses* redefines the concepts of epic, hero, and reader. We shall examine *Ulysses* as a political novel—specifically, Joyce’s response to Yeats and the Celtic Renaissance; Joyce’s role in the debate about the direction of Irish politics after Parnell; and Joyce’s response to British colonial occupation of Ireland. We shall also consider *Ulysses* as an urban novel in which Bloom, the marginalized Jew and outsider, is symptomatic of the kind of alienation created by urban culture. No previous experience with Joyce is required.

#### 4701 Documentary Recording, Writing and Film

4 credits.

TR 10:10-11:25

Braddock, J.  
10639

In this class we will study the way in which innovations in recording technology inspired transformations in the fields of film, sound recording, and especially literature. We will begin by studying a range of documentary films and sound recordings from the 1920s and 30s before moving on to an extensive look at late modernist writers, who, in emulation of contemporary filmmakers, photographers, and music anthropologists, adopted for themselves a documentary posture. Texts may include the poetry of Pound, Rukeyser, Reznikoff, and Langston Hughes, the criticism and theory of Barthes, Benjamin, Houston Baker and Susan Sontag, and the tape pieces of Steve Reich and the films of the Maysles brothers. Assignments will include two papers and an independent research or creative project.

#### 4790 Advanced Seminar in American Literature: Visual Culture and Women’s Literature

4 credits.

W 12:20-2:15  
(also FGSS 4790, VSST 4800, AMST 4790)

Samuels, S.  
10647

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

*Courses for Advanced Undergraduates continued on next page.*

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# Courses for Advanced Undergraduates

## Continued

### 4791 Transgender and Transexuality 4 credits.

M 2:30-4:25  
(also FGSS 4791)

Raskolnikov, M.  
10645

What is a man? What is a woman? What do the terms “transgender” and “transsexual” mean? How about: drag queen, transvestite, butch, boi, femme, stone femme, tranny-chaser? How does the contemporary proliferation of sexual identities and possibilities transform our understanding of sex, gender, sexuality and the body? This course engages students in current discussions of gender difference and gender identity from feminist, queer and transgender perspectives. Together, we will examine some queer theory, essays (both academic and personal), novels, films, and possibly some legal and medical writings, trying to keep the really interesting questions wide open. Graduate students as well as undergraduates are welcome to enroll for credit.

### 4800 Seminar in Writing

For complete course description, see 4800 under section titled Creative Writing.

### 4840 Postcolonial Poetry and the Poetics of Relation 4 credits.

W 12:20-2:15  
(also COML 4290/6350, ENGL6850, FREN 4350/6350, SPAN 4350/6350)

Monroe, J.  
11305

What kinds of poetry might be usefully characterized as “postcolonial” and what are the stakes of such a designation? What relation do specific poetic features have to geopolitical, cultural, historical, economic circumstances, and to the condition(s) of what has come to be called the a “poetics of relation,” attending as well to our own situatedness as readers—perhaps also, though not necessarily, as writers—of poetry within U.S. (and) academic context(s), this seminar will focus on Caribbean and U.S. poetry as especially fruitful sites for exploring a diversity of approaches to these and related questions concerning postcoloniality, poetry, community, language, culture, and identity.

### 4910 Honors Seminar I, Section 1 4 credits.

M 12:20-2:15  
(also FGSS 4912)

McCullough, K  
2931

**Open to students in the Honors Program in English or related fields, or by permission of instructor.  
Gender, Memory and History in 20<sup>th</sup> Century Fiction**

This seminar will investigate the narrative uses of history and memory in US fiction, focusing particularly on the impact of gender on these representations. How do US writers use history in their fiction, and to what ends? What are the effects on drawing on received historical narratives? What are the effects of constructing one’s own history to fill a void in the received historical narrative? To what extent is history—personal or public—produced by memory and how are personal and public histories connected? Authors under consideration may include: Julia Alvarez, Lan Cao, Michelle Cliff, Cristina Garcia, Jewelle Gomez, Harriet Jacobs, Gayl Jones, Maxine Hong Kingston, Lydia Kwa, Achy Obejas, and Danzy Senna.

### 4910 Honors Seminar I, Section II 4 credits.

TR 11:40-12:55

Anker, E.  
11641

**Open to students in the Honors Program in English or related fields, or by permission of instructor.  
Post 9/11 Literature**

This course explores the geopolitical landscape of the post-9/11 world through the lens of recent literature. Our readings will begin with writers who reimagine the spectacular event-ness of terrorism and its aftermath—Ian McEwan, Jonathan Safran Foer, and Cormac McCarthy—although often by transposing 9/11’s fear and sense of apocalypse onto other contexts. We will also examine literature, such as Monica Ali’s *Brick Lane* and Moshin Hamid’s *The Reluctant Fundamentalist*, that interrogates the “clash of civilizations” model for explaining the tensions 9/11 crystallized. Finally, the course will conclude with texts that anticipate and prefigure the post-9/11 world and its crises, thus problematizing its very uniqueness and exceptionality. Additional writers will likely include: Tony Kushner, J.M. Coetzee, Ciarán Carson, Arundhati Roy.

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## Courses for Advanced Undergraduates

### Continued

**4930 Honors Essay Tutorial I.** **Fall or Spring.** **4 credits per semester.**  
**Prerequisites: Senior standing and permission of Director of the Honors Program.** **2933**  
4930/4940 is a year-long, 8 credit course, for which you will receive an R grade at the end of the first semester, and an 8 credit letter grade at the end of the second semester.

**4940 Honors Essay Tutorial II.** **Fall or Spring.** **4 credits per semester.**  
**Prerequisites: English 4930 and permission of Director of the Honors Program.** **2936**  
4930/4940 is a year-long, 8 credit course, for which you will receive an R grade at the end of the first semester, and an 8 credit letter grade at the end of the second semester.

**4950 Independent Study.** **2-4 credits, to be arranged.**  
**Permission of Departmental advisor and Director of Undergraduate Studies.** **2937**

**4960 Literature of the City: Twentieth Century Chicago** **T 2:30-4:25** **Hertz, N.**  
**4 credits.** **8755**  
Since its founding in the nineteenth-century, Chicago has been a uniquely American city and its characteristic energy has propelled all sorts of cultural production—high-rise architecture, realist fiction, the sociology of immigration, urban photography, jazz and the blues. We shall be studying some of that work: novels by Theodore Dreiser, Nelson Algren, Richard Wright and Saul Bellow, the writings of the Chicago School of sociology, the buildings of Louis Sullivan and Frank Lloyd Wright, the images of Moholy-Nagy and his students, the music of Louis Armstrong, Muddy Waters and others.