
Department of English

Undergraduate Courses

Fall 2009

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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.

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.

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/engl2880-2890/>

Seminar 101	S. Jefferis	MWF 12:20-1:10	3539
Seminar 102	J. Metzler	MWF 11:15-12:05	3541
Seminar 103	J. Menendez	MW 2:55-4:10	3543
Seminar 104	D. Faulkner	TR 10:10-11:25	3545
Seminar 105	S. Davis	TR 11:40-12:55	3547
Seminar 106	Z. Harivandi	TR 1:25-2:40	3549
Seminar 107	K. Gottschalk	TR 2:55-4:10	3551

2880 descriptions continued on next page

Critical Writing and Literary Nonfiction

Continued

Seminar 101 A Boy Named Sue: Gender, Biology, and Sexual Orientation

Jefferis, S.

What are the connections between biology (male, female, trans, inter-sex), gender (butch, femme, girlie-boy, masculinefeminine) and sexual orientation (gay, straight, queer, bisexual)? How do we value desire in our own bodies and decide when to place them in proximity to others'? How do we perform our gender while sitting in the audience watching everyone else perform? And how are our performances altered by the tensions between sexual majorities and sexual minorities? We'll read such authors as Judith Butler, Shyam Selvadurai, Susan Faludi, Leslie Feinberg, Robert Bly, and Li Young Li. We'll watch films such as *Brokeback Mountain*, *Fire*, *Boys Don't Cry*, *Go Fish* and *The Laramie Project*. Students will write art critiques, film reviews, critical arguments, and personal essays.

Seminar 102 Teens Gone Wild: The Invention of Adolescence

Metzler, J.

The American teenager has not always existed. Recent versions were invented in fiction and film in the 1950s and 1960s with a surge in the marketing of youth culture and the eruption of collective hysteria surrounding adolescent sexuality. In this course we'll examine various juvenile delinquents and dropouts, precocious nymphets, and alienated outsiders as they come of age in a turbulent American landscape in order to ask what kinds of cultural work such depictions do. Our texts may include Vladimir Nabokov's *Lolita*, J. D. Salinger's *Catcher in the Rye*, Audre Lorde's *Zami*, Alison Bechdel's graphic novel *Fun Home*, and the films *Rebel Without a Cause*, *The Breakfast Club*, and *American Teen*.

Seminar 103 Justice.com: Cybertechnology and the Law

Menendez, J.

Facebook, YouTube, eBay, cyberbullying, electronic threats to privacy, new forms of digital property and communication, and new venues for free speech - developments like these have challenged the law faster than courts can interpret it or legislatures modify it. The fast-paced evolution of electronic technology has caused the rapid expansion of "cyberlaw," whose principles and limits are worth exploring. This course will place such issues as illegal music downloading and the rights and wrongs of social networking in the wider context of intellectual property and communication law, looking at ways in which law and technology intersect and affect each other. Students will read court cases, journal articles, and popular media articles on these topics, writing short essays and a final research project.

Seminar 104 TV Nation: Television and Identity in America

Faulkner, D.

Television mediates our national and domestic life more than we may realize. From its origins, TV—even for those who consume little of it—has represented, even regulated, our experiences of childhood and adolescence, production and consumption, politics and citizenship. It seeks to define us as people, workers, and citizens. In this course, we will develop ways to read and to write about the small screen as a cultural text. In doing so, we will explore how the genres, institutions and ideologies of contemporary television both reflect and refract our national and domestic life.

Seminar 105 Conspiring with History: Apocalyptic Imaginings

Davis, S.

In these latter days, apocalyptic imaginings abound: conspiracy theories, expectations of doom, omens of millennium. For the last half-century they have inspired crisis narratives in film, prose fiction, and the graphic novel—stories that help us make sense (or fun) of history and discover or re-invent the course it's taking. We'll read and write about works in such genres as the cold-war assassination tale (Richard Condon's *The Manchurian Candidate*), the paranoid quest romance (Thomas Pynchon's *Crying of Lot 49*), the ideological dystopia (Margaret Atwood's *Handmaid's Tale*), the superhero apocalypse (*Watchmen*), the end-time narrative (Doris Lessing's *Memoirs of a Survivor*, Cormac McCarthy's *The Road*), and the millennial fantasy (Tony Kushner's *Angels in America*). And we may invent our own end-time stories, conspiracy theories, and even conspiracies.

Seminar 106 Human Rights: Ideals and Realities

Harivandi, Z.

How does the international legal system protect human rights? Why does that system fail, when it does? Which populations are protected by international human rights, humanitarian, and criminal law, and who suffers from breakdowns of the system? In this course, we will survey international human rights treaties, conventions, declarations, case law, and customs, and we will explore the ultimate uses and limitations of these laws. We will examine topics including torture, weapons of mass destruction, war crimes and genocide, female genital mutilation, human trafficking, and the War on Terror, and case studies like the Israel/Palestine dispute and the Kosovo conflict. Students will participate in class discussions and will write case briefs, opinion and advocacy pieces, and a final research project.

Seminar 107 The Reflective Essay

Gottschalk, K.

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.

Critical Writing and Literary Nonfiction continued on next page

Critical Writing and Literary Nonfiction

Continued

3810 Reading as Writing, Writing as Reading
4 credits.

MW 2:55-4:10

Davis, S.
3619

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*, Coetzee's *Waiting for the Barbarians*, and Lessing's *Memoirs of a Survivor*. See

<http://courses.cit.cornell.edu/sad4449/3810/>.

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	Barrett, A.	MW 7:30-8:20 p.m.	3519
Seminar 102	Heatter, V.	MW 10:10-11:00	3521
Seminar 103	Kempf, C.	MW 11:15-12:05	3523
Seminar 104	Ray, J.	MW 12:20-1:10	3525
Seminar 105	Grice, M.	MW 1:25-2:15	3527
Seminar 106	Quinonez, E.	TR 10:10-11:00	3529
Seminar 107	Van Clief-Stefanon, L.	TR 11:15-12:05	3531
Seminar 108	Katz, J.	TR 1:25-2:15	3533
Seminar 109	Scoles, S.	TR 10:10-11:00	26060
Seminar 110	Brown, J.	TR 11:15-12:05	26061
Seminar 111	Cecil, J.	TR 12:20-1:10	26062

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	Koch, M.	MW 11:15-12:05	3623
Seminar 102	Morgan, R.	T 12:20-2:15	3625
Seminar 103	Viramontes, H.	T 2:30-4:25	3627

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

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	Fulton, A.	R 2:30-4:25	3665
Seminar 102	Rosko, E.	TR 1:25-2:15	25912

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	Fulton, A.	T 2:30-4:25	3745
Seminar 102	Quinoñez, E.	R 12:20-2:15	16611

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.

Gateway Courses

Two of these courses are required for English majors and recommended for all other students.

2000 Introduction to Criticism and Theory 4 credits.

TR 10:10-11:25

Attell, K.
9661

This course is an introductory survey of modern methodologies in literary criticism and theory. Readings will include key texts from such schools as New Criticism, psychoanalysis, structuralism, poststructuralism, Marxism, feminism, and postcolonial studies. The purpose of the course is to give students a solid foundation in the issues, techniques, and vocabularies of advanced literary analysis.

2010 The English Literary Tradition 4 credits.

MWF 11:15-12:05

Kalas, R.
3495

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 from its early history through the seventeenth century, emphasizing exceptional works and key periods of innovation. Readings will include *Beowulf* and *Sir Gawain and the Green Knight* in modern translation, selections from Chaucer's *Canterbury Tales*, More's *Utopia*, Book I of Spenser's *Faerie Queene*, some sixteenth-century sonnets, Shakespeare's *King Lear*, poems by Christopher Marlowe, Isabella Whitney, Mary Sidney, John Donne, Andrew Marvell, and George Herbert, and parts of Milton's *Paradise Lost*. We'll focus on the distinctive features of these works—their genre, meter, rhetoric and style—while also considering what it means to think about literature as history. Class format will be lecture and discussion; short assignments will encourage close reading and experimentation with literary techniques.

2030 Introduction to American Literatures: Beginnings to 1864 4 credits.

MW 8:40-9:55
(also AMST 2030)

Donaldson, L.
3497

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

English 2030 introduces students to a wide range of North American literatures such as fiction, poetry, drama, political writing, autobiography, ethnography, sermons, songs, and storytelling. It covers the histories of these genres from before European colonization to the U.S. Civil War. The course begins with Native American creation stories and ends with Herman Melville. Students will interpret genres and authors within their specific literary and social contexts and engage with voices not commonly heard in American literary histories—Olaudah Equiano and Nancy Ross, for example. Topics include European colonialism; slavery,

race and the making of North American literature; Native Americans—removal and resistance; women’s literary production; the Enlightenment and revolution in North American colonies; and a special section on 18th century natural histories.

Gateway Courses

Continued

2050 Contemporary World Literatures
4 credits.

MWF 11:15-12:05

Anker, E.
24468

This course examines contemporary literature from the second half of the twentieth century to the present. Our readings will range across genres (the novel, poetry, and drama) and include writers from multiple geographies – in addition to America and Britain, South Asia, Africa, the Middle East, and the Caribbean. As we seek to define the category of “world literature,” we will explore the innovations in aesthetics as well as the historical developments that have governed recent literary production. In turn, many of our readings will compel us to investigate how ethnicity, nationalism, religion, gender, sexuality, globalization and other concerns have impacted the formation of world literature, especially in terms of its bearing on social justice. Authors may include: Salman Rushdie, Don DeLillo, Seamus Heaney, Sylvia Plath, J.M. Coetzee, Derek Walcott, Arundhati Roy.

Introductions to Literary Studies

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

2090 Introduction to Cultural Studies
4 credits.

TR 1:25-2:40

Juffer, J.
24423

What is cultural studies? Although some would define the field loosely, this course argues for a fairly specific definition—one that emphasizes culture’s material forms and the role of the critic in shaping access to cultural texts. We begin with the British Birmingham Centre in the 1960s and their study of subcultures. We then trace the movement of cultural studies across the Atlantic, examining how the field was taken up in the U.S. academy, especially in the realm of popular culture. Finally, we turn to the “globalization” of cultural studies, focusing on media flows and migration. Throughout, we will combine theory with its application to particular cultural objects, and students will design their own cultural studies projects.

2130 Cultures of the Middle Ages
4 credits.

TR 2:55-4:10

Zacher, S.
25905

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

This course introduces a wide range of literature written before 1500 and the cultures it was written in, especially in the region that became known as England. No previous knowledge of this material is required. We will read, in translation and with other help, a sample of works originally in Latin, Old English, Middle English, French, and Italian, beginning with the arrival of Christianity to England and ending with the splitting of the English church from Rome in the sixteenth century. Authors, works, and genres considered may include Bede, Beowulf, Old English prose and poetry, saints’ lives, histories (including Gildas and Geoffrey of Monmouth), women’s writing, French and English romance, Boccaccio, Chaucer, and late-medieval drama. Requirements include regular informal writings and three formal, medium-sized papers.

2270 Shakespeare
4 credits.

MWF 10:10-11:00
(also THETR 2270)

Correll, B.
24367

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

An introduction to the dramatic works of Shakespeare, with a representative selection from the comedies, histories and tragedies. We will study and discuss the formal and linguistic features of the plays; their historical, political, and cultural contexts; early modern theater history; issues of gender, class and race as they inform and enliven the works; and questions of reading Shakespeare as an author, a field of study, and a cultural institution.

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.

MWF 11:15-12:05
(also LSP 2400, AMST 2401)

Brady, M.P.
11535

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 Díaz, Manuel Muñoz, and Pedro Pietri.

2650 Introduction to African American Literature 4 credits.

TR 2:55-4:10
(also AMST 2650)

Woubshet, D.
24369

This course will introduce students to the African-American literary tradition. Through aesthetic and contextual approaches, we will consider how African-American life and culture has defined and constituted the United States of America. From slave narratives to Hip-Hop music, we will trace the range of artistic conventions and cultural movements while paying close attention to broader historical shifts in American life over the past three centuries. We will ask: How do authors create and define a tradition? What are some of the recurring themes and motifs within this tradition? Authors will include: Phillis Wheatley, David Walker, Frederick Douglass, Ida B. Wells-Barnett, W.E.B. DuBois, Zora Neal Hurston, Lorraine Hansberry, James Baldwin, Audre Lorde, Toni Morrison, and Paul Beatty.

2740 Scottish Literature 3 or 4 credits.

MWF 12:20-1:10

Shaw, H. & Hill, T.
3517

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.

Special Topics

2100 Medieval Romance: Voyage to the Other World 4 credits.

MWF 1:25-2:15

Hill, T.
24422

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.

2170 History of the English Language Since 1300 4 credits.

MWF 10:10-11:00
(also Ling 2170)

Harbert, W.
24352

This course explores the development of the English language from its Indo-European beginnings through the period of Early Middle English. Topics covered include linguistic reconstruction, changes in sounds, vocabulary and grammatical structure, external influences, Old and Early Middle English language and literature. This course forms a sequence with LING 218, but the two may be taken independently.

Special Topics

Continued

2630 Studies in Film Analysis: Interpreting Hitchcock MW 8:40-9:55
4 credits. (also FILM 2650)

Bogel, L.
25072

Through detailed analysis of at least fifteen of Hitchcock's major films—from British silents such as *Blackmail* and the British talkies of the 30's (*The Thirty-Nine Steps*) to the early 40's work in Hollywood (*Spellbound*, *Notorious*), and major American films of his late period (*Rear Window*, *Psycho*)—we will consider Hitchcock as a major technical and stylistic innovator in the history of cinema. As texts for psychoanalytic and feminist approaches to study, his films invite questions about film language, the ethics of spectatorship, and the nature of desire and sexuality. Frequent short essays and viewing exercises encourage students to engage through their writing the course's critical concerns. Regular required screenings after class. Enrollment limited to twenty. Preference given to Film and English majors.

2680 Culture and Politics of the 1960s MWF 10:10-11:00
4 credits. (also AMST 2680)

Sawyer, P.
24371

Nearly half a century ago, the civil rights movement, the Cold War and the Vietnam War stimulated critiques and alternative experiments in living that changed American society forever. What can the experiences of young “boomers” and others who lived through the 1960s teach a later generation living through a similar period of turmoil and hope? This interdisciplinary course combines an historical overview with the close reading of texts, concentrating on the topics of racial justice, war, the counterculture, the New Left, the women's movement, and the movement for gay and lesbian rights. Texts will include *The Autobiography of Malcolm X*, Wolfe's *Electric Kool-Aid Acid Test*, Vonnegut's *Slaughterhouse-5*, music of Dylan and Joplin, speeches of King, films, manifestos, memoirs, and poems. A research paper will explore the history of activism at Cornell during those years.

2751 Literature, Ideology, and Sports TR 10:10-11:25
4 credits. (also ASRC 2505)

Farred, G.
25562

This course will explore the relations amongst sport, literature and ideology. Reading an array texts from a variety of genres, novels, “memoirs,” social histories (that are also love letters to a particular team) and some forms that refuse easy categorization, this course seeks to understand the very distinct, and often hard to define exactly, that sport “performs” in literature. From Don DeLillo's *Underworld* to Eduardo Galeano's beautiful, cryptic contemplation on football *Soccer in Sun and Shadow* to CLR James' magisterial work on cricket *Beyond A Boundary*), this course will engage writings on sport from all over the world. Sport, the premise is here, opens the reader up to the world in a way that no other literary pursuit does.

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.

3110 Old English TR 11:40-12:55
4 credits. (also ENGL 6110)

Zacher, S.
7713

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

The course is intended as an introduction for graduate and undergraduate students to the Old English language; graduate students may also opt to use it for somewhat more advanced work, if they wish. We will begin with simple prose texts and proceed to poetic texts such as *The Wanderer*, *The Seafarer*, *The Dream of the Rood*, and *The Wife's Lament*. The course will address language and literature as a pairing. There will be regular translations and discussions, a mid-term, a short paper, and a final exam.

3290 Milton and the English Revolution MW 2:55-4:10
4 credits. (Also HIST 3051)

Kalas, R. & Weil, R.
24424

This course may be used to fulfill the pre-1800 requirement for the English major.

This course places Milton in the context of the intellectual and political upheavals of the mid-17th century English Revolution, foregrounding his engagement with debates on religion, freedom and regicide as well as his experience of revolution and reaction. Readings include selected short poems, *Comus*, *Samson Agonistes*, *Paradise Regained*, *Paradise Lost*, *Areopagitica*, *The Doctrine and Discipline of Divorce*, *Eikonoklastes* and other polemical works.

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

Courses for Sophomores, Juniors, and Seniors

Continued

3300 Restoration and 18th Century Literature **TR 10:10-11:25**
4 credits.

Bogel, F.
17769

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.

3390 Austen and Others **MWF 10:10-11:00**
4 credits.

Shaw, H.
24436

Our main business (and pleasure) will be to read and discuss nearly all of Austen's fiction. As for the Others in the course title, they will be a miscellaneous bunch—novelists who preceded and followed her, critics recent and not so recent, eighteenth-century consultant on good breeding, experts on landscape gardening and country houses, a couple of filmmakers. Why do we read Austen? Why should we? How do her novels work to delight? What makes her singular? Is she our contemporary, or her own? These are some of the questions that will engage us.

3490 Shakespeare and Europe **MWF 11:15-12:05**
4 credits. **(also COML 3480)**

Kennedy, W.
7701

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.

3571 The Modern Irish Writers **TR 1:25-2:40**
4 credits.

Attell, K.
24454

This is a course on Irish writing of the modern period. In our readings over the semester (which will include a number of the 20th century's major literary texts), we will cover the development of Irish writing from the Yeats-led Irish Revival of century's early years through Joyce's high modernist masterpiece to the proto-postmodernisms of O'Brien and Beckett. Along the way we will also inquire into the ways in which Irish modernism raises fundamental questions about such things as: the relation between language and national identity; the nature of modernism's "newness"; colonial, postcolonial, and "semicolonial" culture; the political uses of literature; and the contending forces of cosmopolitanism and nationalism in the modern period.

3670 Studies in U.S. Fiction: Novels and Short Stories in the Americas **MWF 1:25-2:15**
4 credits. **(also AMST 3670)**

Brady, M. P.
3615

This course will consider well-known and obscure fiction by writers ranging across the Americas. We will examine major themes and issues as well as consider various aesthetic trends. Writers to be studied may include Nathaniel Hawthorne, Pauline Hopkins, William Dean Howells, Mariano Azuela, Willa Cather, Thomas Pynchon, Toni Morrison, Flannery O'Connor, Joy Kogawa, Henry James, Edith Wharton, and more.

3700 The Victorian Novel **MWF 1:25-2:15**
4 credits.

Sawyer, P.
25804

In the nineteenth century, British novelists produced some of the most complex representations of human society and historical change in fiction. They also drew upon a variety of narrative techniques: free indirect discourse, multiplot narrative, symbolic structure, multiple narrators, and "found" documents. In addition to introducing students to specific texts and authors, this course will concern ways of reading fiction in general. Topics will include representations of community and class, the modern city, the supernatural, and the construction of male and female identity. Likely readings: Austen, *Emma*; Scott, "The Two Drovers"; Emily Bronte, *Wuthering Heights*; Dickens, *Little Dorrit*; Eliot, *Middlemarch*; and Hardy, *Tess of the d'Urbervilles*.

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

Courses for Sophomores, Juniors, and Seniors

Continued

3711 American Poetry to 1950 4 credits.

MWF 12:20-1:10
(also AMST 3711)

Gilbert, R.
24432

In this course we'll trace the main lines of development that have shaped American poetry from its inception in the 17th century, through the radical originality of Walt Whitman and Emily Dickinson, down to the bold innovations of early 20th century poets. In addition to Whitman and Dickinson, poets to be studied will include Anne Bradstreet, Ralph Waldo Emerson, Edgar Allan Poe, Robert Frost, Ezra Pound, T. S. Eliot, H. D., Wallace Stevens, William Carlos Williams, Marianne Moore, Langston Hughes, and Hart Crane. Weekly informal reading responses; three essays.

3721 Food, Gender, Culture 4 credits.

TR 10:10-11:25
(also FGSS 3720, AMST 3720)

McCullough, K.
25148

In addition to nourishing the body, food operates as a cultural system that produces and reflects group and individual identities. In this class we will examine foodways—the behaviors and beliefs attached to the production, distribution, and consumption of food—to explore the way food practices help shape our sense of gender, race, sexual orientation, and national identity. In doing so we will focus primarily on literature and film but will also range into the fields of anthropology, sociology, and history. Some questions under discussion: How do factors such as gender, class, race, and religion shape the foods we eat and the circumstances in which we eat them? How do writers use the language of food to explore issues such as gender, sexuality, class and race?

3731 Reading for Writers: Weird Stories 4 credits.

TR 11:40-12:55

Lennon, J.
24431

This course will focus on short fiction that departs from representational reality, studied from a writerly point of view. We'll examine excursions from the conventions of plot, character, narrative structure, and grammar. What opportunities have these departures afforded fiction writers? Do they wish to imply that conventional narrative has lost its luster, or do they merely serve to broaden its boundaries? Included will be works by Chekhov, Nabokov, Dybek, Dixon, Link, Lethem, Davis, Murakami, Saunders, Mieville, Whitehead, and others. Grade will come from in-class presentations and discussion, and from a portfolio of experimental writing assignments. The course is open to all undergraduates, though I recommend taking ENGL 2800 first.

3770 Herman Melville 4 credits.

TR 2:55-4:10
(also AMST 3770)

Cobb, M.
26231

Who doesn't long for an adventure? Who'd refuse the chance to learn about the meaning of life? Who hasn't spent years of a life chasing a big, white fish? Melville, for sure, takes us on a great aesthetic voyage through some of American literature's major obsessions. And now you're invited aboard. The bulk of the class will be on sea, hunting that whale in one of the world's most acclaimed novels, *Moby Dick*, but we'll also plunge into *Billy Budd*, *Sailor* and *The Piazza Tales* (especially "Benito Cereno," "The Encantadas," and "Bartleby, the Scrivener"). We'll also read some select work from writers that resonate with Melville's (and our) imagination, especially Milton, Shakespeare, and Hawthorne. And we'll pay particular attention to things that always preoccupy Melville's readers: nationality, politics, identity, religion, history, class, race, gender, sexuality, formal experimentation, Romanticism, the economy, realism, allegory, the Gothic, among others.

3801 Poetry and Poetics of Americas 4 credits.

TR 1:25-2:40
(also COML 3800, AMST 3820, LATA 3800, SPANL 3800)

Monroe, J.
26250

As globalization draws the Americas ever closer together, reshaping our sense of a common (uncommon) American culture, what claims might be made for a distinctive, diverse poetry of the Americas? How might we characterize its dominant forms and alternative practices? What shared influences, affiliations, concerns and approaches might we find and what differences emerge? Ranging across North and South America, Central America and the Caribbean, this course will place in conversation such figures as Whitman, Neruda, Poe, Borges, Dickinson, Martí Stein, Darío, Rich, Parra, Bolano, Gander, Harjo, Fanny Howe, Baca, Susan Howe, Bracho, C. D. Wright, and Vicuna. Ability to read Spanish desirable but not required; texts not written in English will be available in both translation and the original.

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.

Courses for Advanced Undergraduates

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

4072 Medieval Translation in Motion 4 credits.

M 10:10-12:05 Changanti, S.
(also SHUM 4824, FREN 4824, DANCE 4384) 25092

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

This seminar will use movement studies to explore medieval traditions of translation. By foregrounding the role of movement in English and French medieval texts, the class will investigate how we might understand translation in terms of spatial as well as textual materiality. The syllabus will combine literary readings with historical and theoretical foundations. It will include classic studies of medieval translation theory; more recent work examining translation and cultural movement; and critical theories of space, translation, and motion. In addition to providing medievalist students with a new perspective on some important texts, the course also offers nonmedievalists a critically inflected view of early literary self-reflection on translation.

4270 Advanced Seminar in Shakespeare: Shakespeare and Marlowe 4 credits.

M 2:30-4:25 Correll, B.
(also THETR 4270) 24429

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

This course brings together two of the most striking and powerful writers of the early modern period. Their work in drama and in verse, often innovative and path-breaking, provokes questions and thoughts not only about their historical relationship but also about issues of power (including the cultural authority of classical heritage), gender/sexuality, nation and empire. Texts will include *The Jew of Malta*, *The Merchant of Venice*, *Dido Queen of Carthage*, *Antony and Cleopatra*, *Tamburlaine I and II*, *Richard III*, *Edward II*, *Richard II*, *Hero and Leander*, *Venus and Adonis*, and some classical source material. There are no prerequisites for the course other than an adventurous mind and an appetite for work.

4303 Literature as History: The Americas 4 credits.

W 2:30-4:25 Maxwell, B.
(also AMST 4303, COML 4303) 25640

Beginning with William Carlos Williams's *In the American Grain* (1925), this course will consider modernist innovations in the telling of history by literary means. Responding to what they felt as the "deadness" of conventional historiography, writers such as Williams, Charles Reznikoff, John Sanford, Muriel Rukeyser, Melvin Tolson, and Paul Metcalf produced imaginative American histories that made a new world of historical narration, and in the process found new objects of historical attention, one of which was the plural, transnational America of the hemispheric Americas. This reconfiguration anticipated and in some cases shaped recent revisionist critiques of the European presence on American soil (Eduardo Galeano, Leslie Marmon Silko, David Stannard, Ward Churchill, Noam Chomsky, Ana Castillo); accordingly, students will read examples, some polemical, of that later work.

4508 The Harlem Renaissance 4 credits.

T 10:10-12:35 Richardson, R.
(also ASRC 4508) 25575

In this course, we will examine the Harlem Renaissance, including works by James Weldon Johnson, Jean Toomer, Nella Larsen, Langston Hughes, Countee Cullen, George Schuyler, Wallace Thurman, and Zora Neale Hurston. The Harlem Renaissance occurred during the 1920s in the wake of the Great Migration to the urban North. It encompassed a range of other art forms and media beyond literature, such as painting, photography, and music and coincided with the "Jazz Age." We will consider the rise of Josephine Baker as a phenomenon in Paris. We will consider overlapping literary movements that also shaped the Harlem Renaissance profoundly, from modernism to Negritude (i.e. in France and the Caribbean). Additionally, we will explore the work of noted photographers, artists and musicians of the period.

4515 Ariosto, Rabelais, Spenser 4 credits.

M 2:30-4:25 Kennedy, W.
(also ENGL 6515, COML 4515/6515, ROMS 4515/6515) 25869

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

A study of competing claims between narrative forms and national ideologies in Ariosto's epic romance, *Orlando Furioso* (Italy, 1516-32); Rabelais's prose fiction, *Gargantua and Pantagruel* (France, 1532-52); and Spenser's allegorical epic, *The Faerie Queene* (England, 1590-96).

Courses for Advanced Undergraduates continued on next page.

Courses for Advanced Undergraduates

Continued

4530 Twentieth Century Women Writers of Color M 10:10-12:05 **Wong, S.**
4 credits. (also FGSS 4530, AAS 4530, AMST 4530) 11573

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.

4800 Seminar in Writing

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

4820 Hamlet: The Seminar W 10:10-12:05 **Levitt, B.**
4 credits. (also THETR 4470) 24456

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

The most studied and written about work in Western Literature outside the Bible, *Hamlet*, according to Harold Bloom, is our secular savior and our ambassador to death. This course will center on a close reading of the play. Through research and assigned readings the course will test theoretical viewpoints about the play against the text itself by reading the theory in relationship to the production history.

4910 Honors Seminar I, Section I W 10:10-12:05 **Schwarz, D.**
4 credits. 16439

Open to students in the Honors Program in English or related fields, or by permission of instructor.

Reading Joyce's *Ulysses*

A thorough episode-by-episode study of the art and meaning of Joyce's *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 discuss how *Ulysses* raises major issues about the city, colonialism, and popular culture, and dramatizes what it means for the central character to be a Jew and an outsider in Dublin. We shall also discuss strategies of reading and approaches to literary study. No previous experience with Joyce is required.

4910 Honors Seminar I, Section II TR 1:25-2:40 **Chase, C.**
4 credits. 25571

Open to students in the Honors Program in English or related fields, or by permission of instructor.

Accident and Allusion in Romantic Writing

Accidents are a theme and a problem for “solitary walkers” and city-dwellers of the late eighteenth and early nineteenth century such as Wordsworth, Rousseau, Coleridge, and Shelley. “Love of nature” makes for unexpected storylines. A child attached to lakes happens upon a drowning; a philosopher—botanizing—is knocked out by a Great Dane. How do such moments sustain our belief that the mind is not reliant on chance, fate, or nature? In this course we will examine how accident and choice are linked with meter, images, and echoes of other's writing. So-called Romantics leave us asking where their feelings are allusions, and how our histories are shared.

4930 Honors Essay Tutorial I. Fall or Spring. 4 credits per semester.

Prerequisites: Senior standing and permission of Director of the Honors Program.

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.

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.