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# Department of English

## Undergraduate Courses

### Spring 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.

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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 on line at the John S. Knight Institute for Writing in the Disciplines website.**

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# Critical Writing and Literary Nonfiction

## 2890 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 – a 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 288-89 does not satisfy requirements for the English major.

Web site: <http://courses.cit.cornell.edu/engl2880-2890/>.

Seminar 101	J. Carlacio	MWF 11:15-12:05	8429
Seminar 102	J. Metzler	MWF 1:25-2:15	8430
Seminar 103	S. Gehring	MW 2:55-4:10	8431
Seminar 104	T. Harris	MW 7:30-8:45	8432
Seminar 105	B. LeGendre	TR 10:10-11:25	8433
Seminar 106	T. Carrick	TR 11:40-12:55	8434
Seminar 107	N. Dorsey	TR 2:55-4:10	8435
Seminar 108	D. Faulkner	MWF 12:20-1:10	8436

### **Seminar 101 Wit, Wisdom, and Courage: Women's Social Activism in the U.S.**

**Carlacio, J.**

Students in this course will use print and electronic media to discover how women helped shape a democratic United States through their commitment to achieving their own rights and furthering the general social good. From the abolitionist movement to temperance; from voting rights to labor reform; from advances in birth control to freedom of sexual preference—these are some of the ways in which women entered and influenced the U.S. public sphere in the nineteenth and twentieth centuries. Our investigation of social movements will include writing projects, such as collaborating on wikis, researching the archives, crafting critical essays, and producing a final project using digital media.

### **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 *Superbad*.

### **Seminar 103 Gained in Translation: Writing Across Cultures**

**Gehring, S.**

We cross from one culture to another whenever we leave one region or language or ethnicity or social class or sexuality or family for another. We learn from such crossings—such “translations”—when we reflect on them, making a net gain out of experience that may have been painful or disorienting. In this course we'll read the writing of such culture-crossers as Le Thi Diem Thuy, Maxine Hong Kingston, James Baldwin, David Sedaris, Vladimir Nabokov, Jamaica Kincaid, Czeslaw Milosz, and Jonathan Franzen. We will write both critically and reflectively on our own culture-crossing experiences. Students will build skill as writers through frequent revision and learn to become thoughtful critics of their own and others' work.

### **Seminar 104 The Criminal Trial: Issues and Actors**

**Harris, T.**

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.

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# Critical Writing and Literary Nonfiction

## Continued

### **Seminar 105 Issues and Audiences**

**LeGendre, B.**

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 106 Fieldwriting: Telling Community Stories**

**Carrick, T.**

Journalists, activists, researchers and just plain citizens tell stories to report facts, build personal relationships, preserve family and community identities, work in academic disciplines, and even start social movements and affect public policy. In this course, we examine how such writers find their stories, craft them with substance and style, and engage their power for change. Students will work in “fields” of their choice to design research projects and sharpen critical and technical skills: from compiling observational notes to designing survey and interview questions, from documenting data ethically to making fair and useful claims about communities they represent with their words. We will share stories “from the field,” as we write, workshop, and revise our own fieldwritings.

### **Seminar 107 Free Speech in the Twenty-First Century**

**Dorsey, N.**

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 108 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.

### **3860 Philosophic Fictions**

**MW 2:55-4:10**

**Davis, S.**

**4 credits.**

**2728**

Course limited to 15 students. Prerequisite: permission of the instructor on the basis of a writing sample.

“Fictions” of thought and language abound in works that deliberately test and play with ideas: dialogues, satires, parables, philosophic tales, and “thought-experiments.” Students will write critically about such works and will experiment with writing in similar forms in order to argue flexibly, ridicule vice and folly, or involve readers in pleasingly or disturbingly insoluble problems. Readings may include Plato’s *Phaedrus* or *Gorgias*, Swift’s *Gulliver’s Travels*, parables by Jesus and Kafka, dystopias by Ursula Le Guin and Caryl Churchill, science fiction by Philip K. Dick and Octavia Butler, short stories by Jorge Luis Borges and Flannery O’Connor, and essays by Richard Rorty and Jacques Derrida. See <http://courses.cit.cornell.edu/sad4449/fpf/>.

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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 300-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.

## 2810 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 Creative Writing courses, which count towards the major. English 2800 is not a prerequisite for English 2810.

Seminar 101	Cordeiro, W.	MW 7:30-8:20	6768
Seminar 102	Gonzalez, E.	MW 10:10-11:00	6769
Seminar 103	Viramontes, H.	MW 11:15-12:05	6770
Seminar 104	Harel, J.	MW 12:20-1:10	6771
Seminar 105	Cragun, J.	MW 1:25-2:15	6772
Seminar 106	Zentner, A.	TR 9:05-9:55	6773
Seminar 107	Reitzes, J.	TR 10:10-11:00	6774
Seminar 108	Mitchell, D.	TR 11:15-12:05	6775
Seminar 109	Feldman, E.	TR 1:25-2:15	6776
Seminar 110	Souza, J.	MW 11:15-12:05	6777
Seminar 111	Koster, D.	MW 1:25-2:15	6778
Seminar 112	Bajraktarevic, T.	TR 10:10-11:00	6779
Seminar 113	Winrock, C.	TR 12:20-1:10	6780

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.

## 3830 Narrative Writing 4 credits.

**Each section limited to 15 students.**  
**Previous enrollment in English 2800 or 2810 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; the manuscript should be accompanied with a list of courses in writing the student has already completed.

Seminar 101	Koch, M.	TR 11:15-12:05	2729
Seminar 102	Vaughn, S.	T 12:20-2:15	6396
Seminar 103	McCoy, M.	W 2:30-4:25	6397

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

## 3850 Verse Writing 4 credits.

**Each section limited to 15 students.**  
**Prerequisites: English 2800 or 2810, or permission of instructor.**

Seminar 101	Van Clief-Stefanon, L.	T 12:20-2:15	4641
Seminar 102	McClane, K.	W 10:10-12:05	6398

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

*More Creative Writing continued on next page.*

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# Creative Writing

## Continued

**4810 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.

<b>Seminar 101</b>	<b>McClane, K.</b>	<b>M 2:30-4:25</b>	<b>6394</b>
<b>Seminar 102</b>	<b>Bank, M.</b>	<b>R 12:20-2:15</b>	<b>6395</b>

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.**

**2020 The English Literary Tradition**  
4 credits.

**MWF 11:15-12:05**

**Sawyer, P.**  
**2376**

From powdered wigs and sex comedies to romantic odes to Stoppard and Rushdie: a survey of 250 years of British poetry, prose and drama that also functions as an introduction to literary study. Lectures will stress intertextual relations, historical shifts, and close reading; short reading responses and essays will explore topics of student interest. Special features of the course include an archive of recorded readings and short critical and historical essays. Readings will include *The Way of the World*, *Gulliver's Travels*, *A Room of One's Own*, *Arcadia*, and poetry by Pope, the major Romantics, Tennyson, Browning, Yeats, Hardy, and Auden.

**2040 Introduction to American Literatures: The Making of America: Reconstruction to the Present**

**Attell, K.**

4 credits.

**MWF 10:10-11:00**  
**(also AMST 2040)**

**2674**

This course will introduce students to American literature from the end of the Civil War to the present. Over the term we will read a wide range of works that represent the tremendous vitality and diversity of American literature in the past century and a half. We will ask: What traditions do American authors inherit and what new ones do they issue? What literary conventions do they expedite, revise and recreate in order to articulate individual, national and global selves? We will explore these questions through a variety of genres, including poems, novels, stories, plays and manifestos, paying close attention to the formal and aesthetic aspects of individual works and literary movements as well as to the historical and cultural contexts out of which they arise.

**2050 Introduction to World Literatures in English**

**MWF 1:25-2:15**

**Hena, O.**  
**2676**

4 credits.

In this course we will read contemporary literature in English from Africa, the Caribbean, the Middle East, South Asia, and the Pacific Islands (including New Zealand). We will examine how the literatures produced in the former colonies of the British Empire are in a dialogue with each other, and explore how they engage and contest the legacies of western colonialism. The course will be particularly concerned with addressing how the intersections between gender, sexuality, nation, ethnicity, and religion help us understand the global production of postcolonial literatures. We will draw from multiple genres (the novel, performance poetry, short stories, and film) in order to raise questions about form and the creation of "world literature." Authors may include Chinua Achebe, Patricia Grace, Jamaica Kincaid, Bapsi Sidhwa, and Derek Walcott.

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# Introductions to Literary Studies

## Continued

**2060 The Great American Cornell Novel**  
**4 credits.**

**TR 11:40-12:55**  
**(also AMST 2060)**

**Hite, M.**  
**2672**

Some of the best novels of the last 50 years were written by people who were students or professors at Cornell. In this class we will read and discuss some of these novels—along with some shorter fiction—by at least some of the following: Junot Diaz, Richard Farina, J. Robert Lennon, Alison Lurie, Maureen McCoy, Lorrie Moore, Robert Morgan, Toni Morrison, Vladimir Nabokov, Stewart O’Nan, Thomas Pynchon, Ernesto Quinones, Stephanie Vaughn, Helena Maria Viramontes and Kurt Vonnegut. Lecture-discussion format with sections, some guest appearances. Students will also be required to attend some readings outside of the class periods.

**2070 Introduction to Modern Poetry**  
**4 credits.**

**MWF 10:10-11:00**

**Gilbert, R.**  
**2375**

This course will survey English-language poetry written in the 20th century, with primary emphasis on American poets. We will consider poems written in traditional verse as well as in innovative forms; short poems and long poems; poems that are relatively easy to read and poems that are extremely challenging; poems that deal with issues of war, race, gender, sex, science, and other topics; important poetic movements like Symbolism, Imagism, Confessional and Beat poetry. Poets to be studied may include W. B. Yeats, Robert Frost, Ezra Pound, W. C. Williams, Wallace Stevens, Gertrude Stein, T. S. Eliot, Langston Hughes, Allen Ginsberg, and Sylvia Plath. Students will submit weekly reading responses, some of which may take the form of original poems. Two essays and a final exam.

**2080 Shakespeare and the Twentieth Century**  
**4 credits.**

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

**Davis, S.**  
**2373**

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

What can we learn about Shakespeare’s plays from their reception in the twentieth and twenty-first centuries? What can we learn about modern cultures from their appropriations of these texts and of the Shakespeare mystique? We will study four or five plays and their adaptations in film and theater and explore the uses made of Shakespeare in education, advertising, and public culture and by the “Shakespeare industry” itself. For spring 2009: *Titus Andronicus*, *Hamlet*, *Macbeth*, *Taming of the Shrew*, and *Tempest*, together with plays by Tom Stoppard and Aimé Césaire, films directed by John Madden, Julie Taymor, Vishal Bhardwaj, Peter Greenaway, and Fred Wilcox, the musical *Kiss Me Kate*, and the Reduced Shakespeare Company’s *The Complete Works of William Shakespeare (abridged)*. See <http://courses.cit.cornell.edu/engl2080/>.

**2270 Shakespeare and/as Theory**  
**4 credits.**

**TR 10:10-11:25**  
**(also THETR 2270)**

**Lorenz, P.**  
**6261**

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

The plays of Shakespeare have been particularly fertile ground for what has come to be known as literary theory. From Freud’s seminal speculations, through old and new historicisms, Marxisms, feminist criticism, eco-criticism, deconstruction, and queer theory, Shakespeare has been instrumental in the development of our ways of seeing literature itself. But why Shakespeare, in particular? Are the reasons historical? Theatrical? Related to something unique in Shakespearean language? Concentrating on the late plays, the course explores the question of Shakespeare and /as Theory. Plays include *Hamlet*, *Measure for Measure*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *The Winter’s Tale*, and *The Tempest*. We will also read texts by Freud, Marx, Foucault, Derrida, Greeblatt, Butler, Kristeva, and Lacan.

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## Major Genres and Areas

These courses are designed for Freshmen and Sophomores but are open to all students.

**2620 Asian American Literature**  
4 credits.

**MW 2:55-4:10**  
(also AAS 2620 & AMST 2620)

**Wong, S.**  
2667

This course will introduce both a variety of writings by Asian North American authors and some critical issues concerning the production and reception of Asian American texts. Working primarily with novels, we will be asking questions about the relation between literary forms and the sociohistorical context within which they take on their meanings, and about the historical formation of Asian American identities.

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## Special Topics

**2920 Introduction to Visual Studies**  
4 credits.

**TR 2:55-4:10**  
(also ARTH 2000, COML 2000, VSST 2000)

**Rickard, J.**  
2753

Provides a broad introduction of modes of vision and the historical impact of visual images, visual structures, and visual space on culture, communication, and politics. The question of “how we see” is discussed in terms of (1) procedures of sight (from optical machines to the psychology of vision and the philosophy of aesthetics); (2) spaces of vision (from landscapes to maps to cities); (3) objects of vision (from sacred sites to illuminated books to digital art); and (4) performances of vision (race, sexualities, ethnicities, cultures). Of importance to the course is the practical and conceptual relation of 20th-century visual technologies (photography, cinema, video, and computing) to their historical corollaries in the arts. The course draws on the visual traditions of both Western and non-Western societies and study texts that have defined the premises and analytic vocabularies of the visual. Through viewings, screenings, collaborative writing, and art projects, students develop the critical skills necessary to appreciate how the approaches that define visual studies complicate traditional models of defining and analyzing art objects. Guest lecturers occasionally address the class. Requirements: two objective midterm exams; occasional listserv postings; two five-page papers.

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## Courses for Sophomores, Juniors, and Seniors

Courses at the 3000-level are open to Sophomores, Juniors, and Seniors and to others with the permission of the instructor.

**3120 *Beowulf***  
4 credits.

**MWF 11:15-12:05**  
(also ENGL 6120)

**Zacher, S.**  
2712

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

A close reading of *Beowulf*. Attention will be given to relevant literary, cultural, and linguistic issues. One semester’s study of Old English, or the equivalent, is recommended.

**3190 Chaucer**  
4 credits.

**MWF 1:25-2:15**

**Hill, T.**  
3224

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

Chaucer became known as the “father of English poetry” before he was entirely cold in his grave. Why is what he wrote more than six hundred years ago still riveting for us today? It’s not just because he is the granddaddy of this language and its literature; it’s because what he wrote was funny, fierce, thoughtful, political, philosophical and, oh yes, notoriously bawdy. We’ll read some of Chaucer’s brilliant early work, and then dig into his two greatest achievements: the epic *Troilus and Crisyde*, and *The Canterbury Tales*, his oft-censored panorama of medieval English life. Chaucer will be read in Middle English, which will prove surprisingly easy and pleasant.

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# Courses for Sophomores, Juniors, and Seniors

## Continued

### 3222 Studies in Renaissance Literature: English Renaissance Drama

TR 10:10-11:25

Mann, J.

4 credits.

2732

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

This course will introduce you to the history of English theater between 1590 and 1630, what is often called the “golden age” of English drama. Widening our focus beyond the works of Shakespeare, we will study a range of theatrical genres, including closet drama, city comedy, tragicomedy, and revenge tragedy. Students will learn about the conventions of writing and performance in a variety of theatrical spaces, as well as the social and political effects of the theater in the Elizabethan and Jacobean world. Readings will include plays by Kyd, Marlowe, Shakespeare, Jonson, Beaumont and Fletcher, Ford, Webster, Middleton, Dekker, and Rowley.

### 3330 The Eighteenth Century Novel

TR 11:40-12:55

Chao, N.  
3225

4 credits.

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

A study of form and theme in the British novel tradition. The course focuses on representative novels mostly from the eighteenth century, paying close attention to language and structure but also to cultural contexts and to the development of the novel form itself. We explore such topics as truth and fiction; romance, realism, satire, and the gothic; heroic and mock-heroic modes; sentiment, sensibility, and sexuality; race and gender; and the forms and uses of narrative. Readings may include Behn’s *Oroonoko*, Defoe’s *Robinson Crusoe*, Swift’s *Gulliver’s Travels*, Richardson’s *Pamela*, Fielding’s *Joseph Andrews*, Johnson’s *Rasselas*, Walpole’s *The Castle of Otranto*, Sheridan’s *The History of Nourjahad*, Burney’s *Evelina*, Radcliffe’s *The Romance of the Forest*, and Lewis’s *The Monk*.

### 3350 Performative Modernisms

MW 2:55-4:10  
(also VSST 3735, THETR 3350)

Salvato, N.  
5657

4 credits.

This course investigates drama and the cultural contexts of its performance from the mid-19th century to the mid-20th century in Europe and the United States. We will consider such artistic movements as expressionism, symbolism, naturalism, futurism, constructivism, surrealism, and dadaism. The course will conclude with an emphasis on Brecht’s epic theatre, Artaud’s theatre of cruelty, and a few of their more contemporary descendants.

### 3370 Contemporary American Theatre

TR 10:10-11:25  
(also AMST 3370, THETR 3370, FGSS 3370)

Warner, S.  
5655

4 credits.

How has theatre helped shape our notion of what it means to be an American in the second half of the 20th century? What role has politics played in recent theatrical experimentation? How has performance been used as a platform for constructing and deconstructing conceptions of identity, community, and nationality? In this course we will examine major trends in American drama from 1960 to the present. Reading for the class focus on theatre that responds directly to or intervenes in moments of social crisis, including: the Vietnam War, the Civil Rights Movement, the Women’s Movement, the Gay and Lesbian Liberation Movement, and AIDS.

### 3410 Studies in Romanticism: Beginning with “I” at the Turn of the 19<sup>th</sup> Century

TR 11:40-12:55

Chase, C.

4 credits.

4390

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

Writing about “myself” may no longer seem a risky thing to do, but for writers of the eighteenth century, beginning with “I” was a new kind of writing and required self-justification. “I wish to show my fellows a man...” wrote the philosopher Jean-Jacques Rousseau, “and this man will be myself.” Rousseau’s *Confessions* made autobiography a scandal but reinvented authorship in a way that left no text safe from the suspicion of being autobiographical. We will look at the effects of beginning with “I” in several different texts: William Wordsworth’s poem on “the growth of a poet’s mind” (*The Prelude*), parts of Rousseau’s *Confessions* and *Reveries of a Solitary Walker*, Shelley’s *Odes*, and Mary Shelley’s *Frankenstein*, which has at its core the confessions of Dr. Frankenstein’s “creature”—not a “man” but still “myself.”

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# Courses for Sophomores, Juniors, and Seniors

## Continued

**3480 Studies in Women's Literature: Feminist Literary Tradition** TR 1:25-2:40 McCullough, K.  
4 credits. (also FGSS 3480, AMST 3481) 2665

Is there a feminist literary tradition and if so what might it look like? In this class we will examine a range of texts, primarily but not exclusively fiction, texts that explore questions of female subjectivity and creativity. What issues have been most pressing for feminist writers? What political questions most vexing? We will read primarily British and US writers and will examine what use they make of both canonical and experimental literary forms. To what extent, that is, does the need to tell a new story force or enable a writer to develop a new form in which to write?

**3500 The Modern Tradition** MWF 10:10-11:00 Saloman, R.  
4 credits. 2730

Critical study of major works by Hardy, Conrad, Forster, Lawrence, Joyce, Woolf, Eliot, Yeats, Wilde, Pound, and others. While the emphasis will be on close reading of individual texts, we shall place the authors and works within the context of literary, political, cultural, and intellectual history. The course will seek to define the development of literary modernism (mostly but not exclusively in England), and relate literary modernism in England to that in Europe and America as well as to other intellectual developments. We shall be especially interested in the relationship between modern literature and modern painting and sculpture; on occasion, we shall look at slides. Within the course material, students will be able to select the topics on which they write essays.

**3508 African American Literature to the Harlem Renaissance** TR 11:40-12:55 Richardson, R.  
4 credits. (also ASRC 3508) 12520

One way to think of African American literature is to recognize that certain themes and motifs recur and tell a story that one can study across time from slavery to freedom. We will examine selections from authors in African American literary history from the 18th century into the 1930s. Authors who will be examined include Phillis Wheatley, Olaudah Equiano, Frederick Douglass, Harriet Jacobs, Harriet Wilson, Charles Chesnut, Paul Laurence Dunbar, Booker T. Washington, W.E.B. DuBois, James Weldon Johnson, Jean Toomer, Nella Larsen, and Langston Hughes. The production of early African American literature was grounded in genres such as poetry, the novel, the short story, the slave narrative, the spiritual narrative, and autobiography, all of which will be explored. It will be especially important for us to recognize the foundational contributions of African Americans to such fiction genres as the short story and the novel by the 1850s, forming a renaissance of sorts. Additionally, we will consider the impact of oral forms on African American writing such as spirituals and folk tales. We will consider the development of African American literature across a range of historical contexts, including the Revolutionary/Enlightenment period, the antebellum period, the Civil War and Reconstruction, and the Harlem Renaissance/Jazz Age. We will discuss the recent controversy surrounding figures such as Equiano and the related scholarship. For a deeper and more complex understanding of African American literary history and the array of archival resources that are conceivable for its study, we will look at a few supplementary materials, including Cornell University Library's *Letters of Phillis Wheatley*. An engagement of the art repertoires of Tom Feelings and Kara Walker will complement our examination of slave narratives, and we will conclude the course by examining some art of the Harlem Renaissance.

**3570 Gothic Conventions and Reinventions** MWF 12:20-1:10 Zigarovich, J.  
4 credits. 8437

For this course, we will trace the evolution of the fantastic and haunting from the origins of the movement to the present. We will examine the early sources of the Gothic then trace the development of the supernatural and macabre in the nineteenth-century. What elements make a text conventionally Gothic? What are the psychological effects of the representation of fear, irrationality and social conflict? How do Victorian authors manipulate the tradition? To what extent and purpose? The course will also include philosophical and critical approaches to the genre as we learn about the cultural impact of the Gothic. Poetry, fiction, and film, will be covered, and we will discuss contemporary forms of Gothic sub/culture.

**3575 Filipino American Political Cultures** TR 2:55-4:10 Canlas, R.  
4 credits. (also AAS 3550 & AMST 3505) 9159

This course is dedicated to reading and analyzing a number of textual materials, both literary and critical, that deal with the following problem: that of the affective, ethnic, social, economic, and political relationship between Filipinos in America and the Philippines. According to what socio-political categories does one identify as Filipino, and in what ways is this identification in its turn created and reinforced by a much more general notion of the Filipino diaspora's subjectivity—that is, of the diaspora's modes of self-identification concomitant with its relationship to the Philippines as its putative "basis?" In asking this question, we will also ask how Filipino diasporic political cultures produce models of communities and notions of belonging that undermine and challenge not only the hierarchies of the American status quo, but also those of the global geopolitical order and its attendant inequalities and injustices.

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# Courses for Sophomores, Juniors, and Seniors

## Continued

**3610 Studies in the Formation of U.S. Literature: Emerson to Melville** TR 11:40-12:55 Fried, D.  
4 credits. (also AMST 3610) 2663

“Trust thyself: every heart vibrates to that iron string,” Ralph Waldo Emerson declares in *Self-Reliance*. “The motto which I adopted when I started from slavery was this: ‘Trust no man!’” Frederick Douglass recalls in his autobiographical *Narrative*. Trust and suspicion, individuality and collectivity, utopian dreams and government-sponsored atrocities: literary culture in the U.S. between the mid-1830s and the 1880s was animated by deep and difficult questions about the meaning of American life and values. Focus will be on how to read a range of eloquent, resourceful, relentlessly inquiring novels, essays, and poems from such writers as Hawthorne, Emerson, Thoreau, Margaret Fuller, Dickinson, Whitman, Douglass, and Melville

**3670 Studies in U.S. Fiction After 1900: Modern Fiction and Culture** MWF 11:15-12:05 Braddock, J.  
4 credits. (also AMST 3670) 2661

This course will survey some of the significant themes and movements preoccupying 20th-century fiction, such as the relation of technology and media to literature, popular writing and the literature of prestige, immigration and civil rights. The reading list may include works by William Faulkner, Zora Neale Hurston, Willa Cather, F. Scott Fitzgerald, Nathanael West, Raymond Chandler, Ralph Ellison, and Thomas Pynchon. Requirements include two papers and participation in class discussions.

### **3830 Narrative Writing**

For complete course description, see 3830 under section titled Creative Writing.

### **3850 Verse Writing**

For complete course description, see 3850 under section titled Creative Writing.

### **3860 Philosophic Fictions**

For complete course description, see 3860 under section titled Critical Writing and Literary Nonfiction

**3930 Literature and Human Rights** TR 1:25-2:40 Anker, E.  
4 credits. 12847

This course examines literature’s relationship to human rights, the world’s dominant language for approaching social justice. Yet, while human rights are ostensibly universal, they also function to exclude categories of peoples, often defining the non-Western world as less than fully human. In turn, our readings will emphasize the troubled status of human rights in the postcolonial world. But how, then, do we avoid talking about rights as neo-imperialist gifts from “the West” to “the Rest”? What are the liabilities of humanitarianism? And while storytelling is indispensable to an individual’s recovery from rights violations, what risks and limits accompany giving narrative form to egregious suffering? Texts will consist of a range of genres including film. Likely writers: Coetzee, Farah, Dorfman, El Saadawi, Ondaatje, Dangarembga, Kincaid, Danticat.

**3940 Research Methods in Literature** T 9:00-10:35 Muratori, F.  
1 credit. 11956

This course will introduce students doing honors theses in the humanities to search strategies and methods for finding various materials (primary and secondary sources, images, etc.) in various formats (print, digital, film, etc.) using the research resources at the Cornell Libraries and beyond. The course will focus on the location, evaluation, management, and use of information and will combine short lectures and hands-on learning with labs where students will apply the general principles and strategies presented in class to their specific research projects individually or in groups or for site visits.

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## Courses for Sophomores, Juniors, and Seniors

### Continued

**3980 Latino/a Popular Culture**  
4 credits.

**MW 2:55-4:10**  
(also LSP 3980 and AMST 3981)

**Brady, M.P.**  
4429

This course will explore Latino/a cultural work including music, film, websites, comics, television, lowriders, and art. We will consider how this work emerges in the context of U.S. engagements with Latin America and in the context of struggles for social and economic equality among ethnoracial groups in the U.S. We will also study the relationship between cultural production, representation, and public policy. U.S. Latino/a history is strongly recommended as a prerequisite, but not required.

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## Courses for Advanced Undergraduates

**Enrollment in courses at the 4000-level is generally limited by prerequisite or permission of the instructor**

**4270 Advanced Seminar in Shakespeare: Shakespeare's Sonnets and Narrative Poems**  
4 credits.

**T 12:20-2:15**

**Kalas, R.**  
4431

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

A course on Shakespeare's poetry with an emphasis on critical approaches and research methods. Our reading will take us through all of Shakespeare's poetic works (in fact, we'll read the *Sonnets* twice). We will also study key moments in the reception history of the poems, ending with a survey of current criticism. Requirements will include two short papers and a final research paper.

**4390 Pride, Prejudice, and the Fiction of Jane Austen** TR 2:55-4:10  
4 credits.

**Chao, N.**  
4433

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

This seminar will examine three kinds of Austenian fictions: the fiction Jane Austen read, the fiction she wrote, and the fiction her celebrity continues to generate today. Besides examining the many types of pride and prejudice that have secured her place in the canon and contributed to her recent commercial success, we will use these themes as a starting point to think about Austen's relationship to the women novelists writing in the final decades of the eighteenth century. Half of the course deals with Austen's novels and their recent adaptations in print and film; the other half will be spent reading the works of Austen's contemporaries: Frances Burney, Ann Radcliffe, Elizabeth Inchbald, and Maria Edgeworth.

**4480 Advanced Seminar on Major Authors: Charles Dickens** W 2:30-4:25  
4 credits.

**Zigarovich, J.**  
6268

The work of Charles Dickens, the most successful novelist of the mid-Victorian period, is a unique source for the understanding of Victorian literary and social concerns. This course will include an in-depth study of Dickens's major novels, as well as some of his best short fiction. Concerns and contexts to be considered include: the demands of serial publication; sexuality and gender roles; capitalism and empire; the modern police; sentimentality and the child; and the emergence of the urban world. Attention will be given to Dickens as a humorist and Victorian social critic as we recognize how his work can be seen as a precursor of the problems of our own age.

**4500 History of the Book**  
4 credits.

**M 2:30-4:25**

**Reagan, K.**  
6264

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

This course will provide an overview of the book as a material and cultural artifact. Focusing on the era of the printed book (post-1450) in Europe and America, we will examine the invention and spread of printing and publishing, and the evolution of book design, illustration, and binding. The course will place an emphasis on practical tools for the identification and analysis of books and other printed artifacts, especially for literary students. Investigations and assignments will be built around hands-on interaction with examples of Cornell Library's rare books, manuscripts, and related materials. This course meets in the Carl A. Kroch Library.

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# Courses for Advanced Undergraduates

## Continued

**4507 Black Women Writers: International Dimensions**  
4 credits

**T 10:10-12:35**  
(also ASRC 4507/6507)

**Boyce-Davies, C.**  
12521

An exploration of writing by representative black women 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 of the politics of black women's lives in cross-cultural contexts. We will therefore consistently broaden the definition of black women's writing so that the trans-national contexts of this writing become visible. Among other ideas, the course will explore the social construction of black womanhood; social and literary hierarchies which locate black women and their writing in specific ways; aspects of black women's creativity. Moving beyond the questions of the representation of black women by others, our focus will be on the way that black women represent themselves.

**4521 Gender Memory and History in 20<sup>th</sup> C. Fiction**  
4 credits.

**T 10:10-12:05**  
(also FGSS 4521)

**McCullough, K.**  
9103

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.

**4601 Riddles of Rhythm**  
4 credits.

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

**Fried, D.**  
6265

What makes a poem's pulse beat? How do poets shape our responses by ordering words into rhythm? How have poets and readers accounted for the essence and effects of rhythm? Is "free verse" free from rhythm? Does a poet's choice of meter have political implications? In exploring these questions and others, we will read a variety of poems from the medieval period to the present and examine a range of accounts of how rhythm works by poets, critics, linguists, and theorists. Students will write short exercises working with poetic rhythm and other formal features of poems, as well as critical essays. Poets such as Shakespeare, Milton, Pope, Tennyson, Whitman, Dickinson, Hopkins, Williams, Plath, and Ammons. No previous study of poetic meter or rhythm is assumed.

**4610 The American Short Story, Where We've Been, Where We're Going**  
4 credits.

**R 12:20-2:15**

**Vaughn, S.**  
6266

Although not a survey, this course will look back to the short fiction of those wild men Poe and Twain while concentrating on a study of the realisms, super-realisms, fantasies and mythologies in the short fiction of contemporary writers who might include Junot Díaz, Denis Johnson, Melissa Bank, Jhumpa Lahiri, Hannah Tinti, Sandra Cisneros, Irvin Morris, A. Manette Ansay, Raymond Carver, Miranda July, Edward P. Jones, Patrick Somerville, Gish Jen, Julie Schumacher, Victor LaValle and Tobias Wolff. The stories will be juxtaposed in ways that will allow us to read contemporary work in the context of the obsessions that energized the work of the 19th Century writers who made the short story form one of the most distinctive and enduring of American art forms.

**481 Seminar in Writing**

For complete course description, see 481 under section titled Creative Writing.

**4880 Contemporary Poetry and Poetics**  
4 credits.

**W 12:20-2:15**  
(also COML 4860 & SPANL 4880)

**Monroe, J.**  
7623

What gives contemporary poetry and poetics its resonance and value? What are its dominant features, audiences, and purposes? In an increasingly global, pervasively technological culture, what's become of such familiar distinctions as the "traditional" and the "experimental," the "mainstream" and the "alternative"? How does contemporary poetry situate itself among other genres, disciplines, discourses, and media? How are we to understand its evolving public spheres and its relation to the central cultural and historical developments of our time? With special attention to poetry since 9/11, this seminar will explore these and related questions in a range of works that open onto the rich interplay of contemporary poetry and poetics with issues concerning personal and collective identity, language, and culture.

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# Courses for Advanced Undergraduates

## Continued

**4920.01 Honors Seminar II, Section I**  
4 credits.

**TR 1:25-2:40**

**Mann, J.**  
**6392**

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

**Reading Utopian Fiction: Thomas More to Philip K. Dick**

This course focuses on the genre of utopia in its early modern and postmodern incarnations. Beginning with Thomas More's *Utopia*, we will explore how world-making fictions emerged in the sixteenth century in response to both European political upheaval and New World exploration. In the second half of the course, we will consider how contemporary science fiction reworks the genre of utopia, particularly in its seemingly paradoxical emphasis on both fantasy and realism. Readings will include Bacon's *New Atlantis*, Campanella's *City of the Sun*, Godwin's *Man on the Moon*, Cavendish's *Blazing World*, LeGuin's *Left Hand of Darkness*, Piercy's *Woman on the Edge of Time*, the movie *Blade Runner*, and Neal Stephenson's *Snow Crash*. We may also read dystopias such as *Gulliver's Travels* and *Nineteen Eighty-Four*.

**4920.02 Honors Seminar II, Section II**  
4 credits.

**W 10:10-12:05**

**Hite, M.**  
**6393**

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

**Becoming Virginia Woolf**

**4 credits.**

Virginia Woolf was one of the great novelists and essayists of the twentieth century and one of the most innovative writers in the English literary canon. This class locates her in one strain of literary history, suggesting that she came not only from a long tradition of writing by men and women, but also from an immediate tradition of women's polemical novels that she both built on and resisted.

The first part of the class will look at Woolf's *A Room of One's Own* and first novel, *The Voyage Out* in the context of some little-known but fascinating writing by female precursors who treated many of the same themes. In the second part of the class we will read some of Woolf's essays about experimental writing along with four of the more experimental novels and the long essay *Three Guineas*.

**4930 Honors Essay Tutorial I.**

**Fall or Spring.**

**4 credits per semester.**

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

**11076**

**4940 Honors Essay Tutorial II.**

**Fall or Spring.**

**4 credits per semester.**

Prerequisites: English 4930 and permission of Director of the Honors Program.

**11070**

**4950 Independent Study.**

**2-4 credits, to be arranged.**

**Permission of Departmental advisor and Director of Undergraduate Studies.**

**11075**