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CORNELL UNIVERSITY  
**Department of English**  
**Undergraduate Courses**

*Spring 2010*

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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 18 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 18 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 18 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 18 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, investigative, 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://courses.cit.cornell.edu/eng12880-2890/>

|             |              |                 |       |
|-------------|--------------|-----------------|-------|
| Seminar 101 | S. Jefferis  | MWF 10:10-11:00 | 14932 |
| Seminar 102 | D. Faulkner  | MWF 12:20-1:10  | 14934 |
| Seminar 103 | J. Menendez  | MW 2:55-4:10    | 14936 |
| Seminar 104 | Z. Harivandi | MW 7:30-8:45    | 14938 |
| Seminar 105 | T. Carrick   | TR 11:40-12:55  | 14940 |
| Seminar 106 | E. Shapiro   | TR 1:25-2:40    | 14942 |
| Seminar 107 | N. Palmer    | TR 2:55-4:10    | 14944 |

### Seminar 101 A Boy Named Sue: Biology, Gender, and Sexual Orientation (also FGSS 2890)

Jefferis, S.

What are the connections between biology (male, female, trans, inter-sex), gender (butch, femme, girlie-boy, masculine/feminine), 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 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 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 Human Rights: Ideals and Realities

Harivandi, J.

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, war crimes and genocide, female genital mutilation, human trafficking, and the War on Terror, and case studies like the Kosovo and Rwanda conflicts. Students will participate in class discussions and will write case briefs, opinion and advocacy pieces, and a final research project.

*Critical Writing and Literary Nonfiction continued on next page*

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# Critical Writing and Literary Nonfiction

## Continued

### **Seminar 105 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 people 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 documenting data ethically, from making fair and useful claims about others to using language persuasively. We will share stories "from the field," as we write, workshop, and revise our own fieldwritings.

### **Seminar 106 Urban Imaginings**

**Shapiro, E.**

**(also JWST 2880)**

In this course students will use writing to imagine cities and the spaces created by cities. We will also study the urban imaginings of others by studying fictional, non-fictional, and visual texts about cities. Students should be prepared to write analytically and imaginatively about both texts and urban spaces. A significant portion of the class will be devoted to studying film and developing a language for writing about film. Students will be expected to attend approximately four out-of-class film screenings. Films may include *The Jazz Singer*, *Roman Holiday*, *Vertigo*, and *Annie Hall*. We will also study works by such authors as Joan Didion, Mike Davis, John Edgar Wideman, and Raymond Chandler.

### **Seminar 107 Global Romance: Crossing Boundaries**

**Palmer, N.**

Do people the world over love in the same way, or does romance mean different things in different cultures? What happens when love violates social norms? Is the "romance" genre an escape from real-world conflicts or a resolution of them? This course examines romantic narratives produced in Africa, South Asia, and the Caribbean and contrasts them with romantic narratives from the West. We will look at such works as *Othello*, *Pride and Prejudice*, and *Jane Eyre*, juxtaposing them with Saleh's *Season of Migration to the North*, Gurinder Chaddha's film *Bride and Prejudice*, and Jean Rhys's *Wide Sargasso Sea*—paying attention, too, to the Western romantic-comedy film and the Bollywood spectacular, and writing reviews and critical essays.

### **3860 Philosophic Fictions**

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

**Davis, S.**

**4 credits.**

**4434**

**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/sad4449/3860/>.

### **3880 The Art of the Essay**

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

**Faulkner, D.**

**4 credits.**

**24567**

The term "essay" means "an attempt." Thus, essays are short "attempts" to explore features of one's own experience, to pass onto the reader a very personal and often digressive reflection on some aspect of one's own personality or reflections about people which arise from that exercise, and whose subject matter provides a springboard for more self-reflection. For both English majors and non-majors who have done distinguished work in first-year writing seminars and in 200-level courses, and who desire intensive practice in creative nonfiction, the course assumes a high degree of self-motivation and a critical interest in the work of other writers. Students will submit a final portfolio of conceptually rich and stylistically polished writing. **Writing sample required before the first day of class.**

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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.* English 2800 or English 2810 is a prerequisite for 3000-level Creative Writing courses, which count towards the major. English 2800 is *not* a prerequisite for English 2810

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.

|             |                        |                |       |
|-------------|------------------------|----------------|-------|
| Seminar 101 | Barrett, A.            | MW 7:30-8:20   | 11910 |
| Seminar 102 | Heatter, V.            | MW 10:10-11:00 | 11912 |
| Seminar 103 | Kempf, C.              | MW 11:15-12:05 | 11914 |
| Seminar 104 | Ray, J.                | MW 12:20-1:10  | 11916 |
| Seminar 105 | Grice, M.              | MW 1:25-2:15   | 11918 |
| Seminar 106 | Scoles, S.             | TR 10:10-11:00 | 11920 |
| Seminar 107 | Brown, J.              | TR 11:15-12:05 | 11922 |
| Seminar 108 | Van Clief-Stefanon, L. | TR 12:20-1:10  | 11924 |
| Seminar 109 | Katz, J.               | TR 1:25-2:15   | 11926 |
| Seminar 110 | Cecil, J.              | TR 12:20-1:10  | 11928 |
| Seminar 111 | Rosko, E.              | MW 11:15-12:05 | 11930 |
| Seminar 112 | Rosko, E.              | MW 2:30-3:20   | 11932 |
| Seminar 113 | Jefferis, S.           | MW 12:20-1:10  | 11934 |

## 3830 Narrative Writing 4 credits.

**Each section limited to 15 students.**  
**Previous enrollment in English 2800 or 2810 recommended.**

|             |                |                |       |
|-------------|----------------|----------------|-------|
| Seminar 101 | Viramontes, H. | MW 2:30-3:20   | 4436  |
| Seminar 102 | Lennon, J.     | MW 10:10-11:00 | 11168 |
| Seminar 103 | McCoy, M.      | TR 1:25-2:15   | 11170 |

**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.

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 | McClane, K. | TR 12:20-1:10 | 7890  |
| Seminar 102 | Collins, M. | M 7:30-9:30   | 11172 |

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 and 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>Van Clief-Stefanon, L.</b> | <b>T 2:30-4:25</b>  | <b>11164</b> |
| <b>Seminar 102</b> | <b>Lennon, J.</b>             | <b>W 12:20-2:15</b> | <b>11166</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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## Gateway Courses

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

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

**MW 11:15-12:05**

**Jones, W.**  
**3772**

**Students must enroll for a discussion section, both of which meet F 11:15-12:05**

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*, Swift's *Gulliver's Travels*, Austen's *Persuasion*, Woolf's *A Room of One's Own*, Stoppard's *Arcadia*, and poetry by Pope, the major Romantics, Tennyson, Browning, Yeats, Hardy, and Auden.

**2040 Introduction to American Literatures: Reconstruction to the Present**  
4 credits.

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

**Braddock, J.**  
**4330**

**Students must enroll for one discussion section which meet R 10:10-11:00 or F 10:10-11:00**

This course will introduce students to American literature from the end of the Civil War to the present. We will consider a wide range of authors and literary movements while paying close attention to radical shifts in American life and culture in the past century and a half. We will ask: What traditions do American authors inherit and what new ones do they issue? How does this writing engage central issues of modern American culture such as race, immigration, globalization, and technology? The class will examine a variety of genres including poetry, novels, manifestos, autobiographies, legal tracts, and film. Authors include Cather, Dickinson, Ellison, Faulkner, L. Hughes, Hurston, Pynchon, N. West.

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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.**

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

**MW 2:55-4:10**  
**(also AMST 2060)**

**Hite, M.**  
**4326**

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.

*Introductions to Literary Studies continued on next page.*

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# Introductions to Literary Studies

## Continued

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

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

**Davis, S.**  
3766

**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 2010: *A Midsummer Night's Dream*, *Richard III*, *Othello*, *King Lear*, and *The Merchant of Venice*, together with films directed by Ismael Merchant and James Ivory, Richard Loncraine, Janet Suzman, Trevor Nunn, and Akira Kurosawa and plays by Bertolt Brecht, Wendy Wasserstein, and Arnold Wesker. See <http://courses.cit.cornell.edu/sad4449/2080/>.

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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.

**TR 1:25-2:40**  
(also AAS 2620 & AMST 2620)

**Wong, S.**  
4320

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

**2180 History of the English Language Since 1300**  
4 credits.

**MWF 10:10-11:00**  
(also LING 2218)

**Harbert, W.**  
25359

This course explores the development of the English language from the time of Chaucer to the present. Topics covered will include the development of standard English, the rise of English as a world language, the rise of modern concepts of grammar, the development of dictionaries, American and British English, regional and social variation in American English, English and Culture, and English and Politics. Guest lecturers will be invited to discuss Middle and Modern English literature.

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

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

**Dadi, I.**  
4476

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 twentieth-century visual technologies (photography, cinema, video, and computing) to their historical corollaries in the arts. The course will draw 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 listserve postings; two five-page papers.

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## Special Topics

### Continued

**2960 Linguistic Theory and Poetic Structure**  
4 credits.

**TR 11:40-12:55**  
(also ENGL 5850, LING 2850/5850)

**Bowers, J.**  
**25362**

Poems are among the most highly structured linguistic objects that human beings produce. While some of the devices used in poetry are arbitrary and purely conventional, most are natural extensions of structural properties inherent in natural language itself. The aim of this course is to reveal the ways in which poetry is structured at every level, from rhyme to metaphor, and to show how certain of the results of modern linguistics can usefully be applied to the analysis and interpretation of poetry. After introducing some of the basic concepts of modern phonology, syntax and semantics, it will be shown how literary notions such as rhyme, meter, enjambment, and metaphor can be formally defined in linguistic terms. These results will be applied to the analysis of particular poems and shown to yield novel and interesting insights into both their structure and interpretation.

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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.**

**3080 Icelandic Family Sagas**  
4 credits.

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

**Hill, T.**  
**24565**

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

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

**3120 *Beowulf***  
4 credits.

**MWF 10:10-11:00**  
(also ENGL 6120)

**Hill, T.**  
**4402**

**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.

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

**Raskolnikov, M.**  
**5296**

**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 Crisyede*, 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.

**3230 Renaissance Poetry**  
4 credits.

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

**Kalas, R.**  
**24566**

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

Renaissance writers were acutely aware that poetry had the capacity to arouse emotion and sensation in the reader; this was precisely what made poetry such a marvelous instrument and such a serious threat. This course will focus on the relation of poetry to sense perception and sensationalism in sixteenth- and seventeenth-century lyric. To what extent should poetry be a visual, aural, or tactile pleasure? Are there other means, apart from sense experience, by which poetry can stir the mind or the soul? We’ll begin with Golding’s translation of Ovid’s *Metamorphoses* in order to consider its influence on late sixteenth-century narrative verse and Ovidian lyric. Other readings will include works by Spenser, Marlowe, Shakespeare, Donne, Sidney (Philip and Mary), Whitney, Chapman, Lanier, Herrick, Herbert, Milton, and Marvell.

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## Courses for Sophomores, Juniors, and Seniors

### Continued

**3260 Spenser**  
4 credits.

**TR 11:40-12:55**

**Correll, B.**  
24843

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

Edmund Spenser is a major Elizabethan author, innovator, and political aspirant with a complicated life of literary success and professional disappointments. Spenser's epic poem, *The Faerie Queene*, is often seen as a major source of contemporary fantasy literature, yet it is also a complex and intellectually challenging work, endlessly fascinating. His other writing is also innovative, especially in ways that it, too, adapts traditional models and introduces literary innovations that would strongly influence later writers. This course will cover the course of Spenser's career, including *The Shepherd's Calendar*, *Complaints* (traditional laments), *The Amoretti* and "Epithalamion," writing about Ireland, and, most especially, *The Faerie Queene*. We will examine, discuss, and debate his contributions to central sixteenth-century topics: power and politics, gender relations, the English nation, colonialism, the Protestant Reformation, love, virtue, courtliness, and the fashioning of subjects. "Be bold . . . be bold . . . be not too bold."

**3270 Shakespeare**  
4 credits.

**TR 10:10-11:25**  
(also THETR 3270)

**Lorenz, P.**  
24568

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

A lecture and discussion course on Shakespeare's plays from the middle to late part of his career: "dark comedies," late tragedies, and romances. While we will pay particular attention to questions of dramatic form and historical context, the main focus of the course is on careful close readings of the play-texts themselves. Plays include *Hamlet*, *Measure for Measure*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *The Winter's Tale*, and *The Tempest*.

**3330 The Eighteenth-Century Novel**  
4 credits.

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

**Saccamano, N.**  
5298

**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 *Moll Flanders*, Richardson's *Clarissa*, Fielding's *Tom Jones*, Johnson's *Rasselas*, Sterne's *A Sentimental Journey*, and Austen's *Emma*.

**3450 The Victorians**  
4 credits.

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

**Zigarovich, J.**  
24569

A century after the death of Queen Victoria, the culture that bears her name is alive and well in contemporary society, from critical and political discourse to the popular media and consumer culture. An introduction to British literature of the Victorian Age (1837-1901), this course investigates the uses of Victorian culture in the following areas: Industrialism; the construction of social and anthropological ideas of culture; Nature and the Human Animal; Wealth and Class; Education; Childhood; Feminism; Sexuality and Desire; Death and Mourning; Imperialism; and Satire and Popular Entertainment in mass culture. Poetry and non-fiction prose of Tennyson, Browning, Arnold, Carlyle, Pater, Mill, and others, emphasizing literary, social, and political issues, and religious controversies, will be covered, in addition to the drama and criticism of Oscar Wilde and possibly the prose work of Charlotte Brontë, Charles Dickens, and Thomas Hardy.

**3500 The Modern Tradition**  
4 credits.

**TR 10:10-11:25**

**Schwarz, D.**  
4438

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.

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## Courses for Sophomores, Juniors, and Seniors

### Continued

#### **3509 African American Music and Literature** 4 credits.

**TR 1:25-2:40**  
(also ASRC 3509)

**Lordi, E.**  
25821

Writers across the African American literary tradition have written poems for Billie Holiday and John Coltrane, essays on the spirituals and blues, and novels informed by hip-hop. A consistent engagement with black music is in fact one of the outstanding features of this tradition. What drives writers to analyze, elegize, and celebrate African American musicians? How have they sought to capture the sound of black music on the page? While we will ask how music has functioned as a model for writers, we will also read musicians' autobiographies—works that show musicians reaching for the written word just as writers reach for musical sound. Artists whose work we will study include W. E. B. Du Bois, Zora Neale Hurston, James Baldwin, Bessie Smith, Miles Davis, Nina Simone, and Mos Def.

#### **3530 The Modern Indian Novel** 4 credits.

**TR 10:10-11:25**

**Mohanty, S.**  
24570

A survey of the modern Indian novel, from its origins in the latter part of the nineteenth century to the present. An attempt will be made to read the novels as responses to colonialism and to the challenges of a postcolonial society. Texts (mainly novels, but also a few short stories) drawn from a variety of Indian languages as well as English, including works by such authors as U. R. Ananthamurthy, Rabindranath Tagore, Salman Rushdie, Gopinath Mohanty, Anita Desai, Fakir Mohan Senapati, Ambai, Prem Chand, Arundhati Roy, and R. K. Narayan. Two papers (5-6 pp. and 12-14 pp.) and a journal.

#### **3550 Decadence** 4 credits.

**MW 3:35-4:25**  
(also ENGL 6551, COML 3550/6551, FGSS 3550/6551)

**Hanson, E.**  
24842

**Students must also register for a required discussion section at the following times: R 3:35-4:25, F 3:35-4:25 .**

“My existence is a scandal,” Oscar Wilde once wrote, summing up in an epigram the effect of his carefully cultivated style of perversity and paradox. Through their valorization of aestheticism and all that was considered artificial, unnatural, or perverse, the so-called “Decadent” writers of the late-nineteenth century sought to free the pleasures of beauty, spirituality, and sexual desire from their more conventional ethical moorings. We will discuss literary and visual texts by Charles Baudelaire, Edgar Allan Poe, J.-K. Huysmans, Leopold von Sacher-Masoch, A. C. Swinburne, Walter Pater, René Vivien, James McNeill Whistler, and Aubrey Beardsley, with a particular focus on Oscar Wilde. Students may read French and German texts in the original or in English translation.

#### **3570 The Gothic** 4 credits.

**TR 10:10-11:25**

**Zigarovich, J.**  
14948

For this course, we will trace the evolution of the fantastic and haunting from the origins of the movement. We will examine the early sources of the Gothic, then trace the development of the supernatural and macabre in the nineteenth century. What are the psychological effects of the representation of fear, irrationality, and social conflict? How can we understand Gothic monsters as social Others? What elements create terror, the sublime, and the uncanny? The course will cover philosophical and critical approaches to the genre as we learn about the cultural impact of the Gothic. Texts covered may include Edgar Allan Poe's short stories, Mary Shelley's *Frankenstein*, Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*, and Bram Stoker's *Dracula*.

#### **3590 Consuming Passions: Media Space and the Body** 3 credits.

**TR 1:25-2:40**  
(also FGSS 3590)

**Juffer, J.**  
25787

This course examines the intersections of gender, sexuality, space, and popular culture. Ranging across media—film, literature, television, and music—the class analyzes how these different forms represent and constitute gendered and sexed bodies. How does the Lifetime channel, for example, represent itself as a woman's space? Spike as a man's space? Are these distinctions breaking down, resulting in more hybrid genres? How do race, ethnicity, age, and class figure in? We connect media to sites of production, distribution, and consumption, such as the theater, the home, and cyberspace with particular emphasis on the affective and often passionate realm of consumption. Questions of access are considered: which technologies have provided access to marginalized groups, and on what terms? What are the political possibilities of popular culture, and what are the intersections of politics and pleasure?

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## Courses for Sophomores, Juniors, and Seniors

### Continued

**3640 Studies in U.S. Literature After 1950: American Literature, the 1980s** TR 2:55-4:10 Woubshet, D.  
4 credits. (also AMST 3640) 24576

This course will explore literature of the 1980s against the broader cultural and historical landscape of 80s America. In many ways, we live in the immediate shadow of the 1980s, but our slight remove from the decade affords us a chance to look back at the literature and culture of the 80s with some distance (and familiarity). In this course, we will give particular emphasis to the following themes: postmodernism, the blurring of literary genres, the blurring of taste (high vs. low culture), the emphasis on (racial, gender, and sexual) difference, pop culture, and history. Authors may include: Don DeLillo, Kurt Vonnegut, Maxine Hong Kingston, Thomas Pynchon, Toni Morrison, Norman Mailer, Ishmael Reed, Audre Lorde, and Gloria Anzaldúa.

**3690 Fast Talking Dames and Sad Ladies: 1940s and Now** W 2:30-4:25 Bogel, L.  
4 credits. (also FGSS 3690, FILM 3690) 24573

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

**3712 American Poetry Since 1950** MWF 12:20-1:10 Gilbert, R.  
4 credits. (also AMST 3712) 24881

The second half of the twentieth century has been a remarkably diverse period in American poetry, characterized by restless exploration of new areas of language and experience. In this course we'll focus on a series of representative figures born between 1900 and 1950. These may include some or all of the following: Theodore Roethke, Elizabeth Bishop, Gwendolyn Brooks, John Berryman, Robert Lowell, Robert Creeley, Allen Ginsberg, Frank O'Hara, W. S. Merwin, James Wright, A. R. Ammons, John Ashbery, James Merrill, Sylvia Plath, and Adrienne Rich. Weekly informal reading responses; three essays.

**3732 Reading for Writers: Reading as Poets** MW 2:55-4:10 Fulton, A.  
4 credits. 24891

In this class, students will learn to use contemporary poetry books as catalysts for their own poetry. We'll read a volume of contemporary poems each week with an eye toward issues of content and craft. We also might read a few essays on poetics. Rather than respond to the reading with papers, students will respond with poems directly influenced by or in conversation with the assigned books, and with brief explanations of the ways in which their poems encounter a given text. In class, we'll consider each book's focus, structure, and techniques. Discussions will help us understand and appreciate divergent aesthetics. In essence, the course recognizes the reading of contemporary poetry as the most essential element of a poet's education. **Please note:** *This is not a poetry workshop*. Classroom discussion will focus on the assigned books.

**3751 Magical Realism Revisited** TR 11:40-12:55 Quinonez, E.  
4 credits. (also SPANL 3670) 24793

Magical Realism was the term used to power the "boom period," when Latin American writers were being popularly translated into English during the 60's and 70's. We'll examine the term as both a genre and as anti-imperialist, coded writings of protest. We'll inspect what magical realism means in today's world and also examine its "cousins": fantasy, science fiction, horror, myth, folklore, and anything in between. We'll screen movies, hear songs, see slides of paintings from Latin America. The bulk of the texts will be "boom writers" Garcia Marquez, Vargas Llosa, Rosario Castellanos, Jorge Amado, Luisa Valenzuela, Juan Rulfo, Jose Donoso, Clarice Lispector as well as texts by Amy Bender, Paul Auster, Salman Rushdie, Toni Morrison, and others who have been influenced by magical realism.

### **3830 Narrative Writing**

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

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## Courses for Sophomores, Juniors, and Seniors

### Continued

#### 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

#### 3880 The Art of the Essay

For complete course description, see 3880 under section titled Critical Writing and Literary Nonfiction.

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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

#### 4050 The Politics of Contemporary Theory 4 credits.

TR 1:25-2:40

Mohanty, S.  
25082

An introduction to some of the major issues in contemporary criticism and theory, with primary focus on such questions as: What is a (literary or cultural) text? What is interpretation and can it ever be objective? How do cultural and social differences shape reading and interpretation? What views about knowledge, society, and politics underlie particular critical strategies and methodological choices? Drawing on representative essays and books from a variety of critical schools and traditions (from New Criticism to deconstruction, marxism, hermeneutics, new historicism, and feminism), we will examine the competing claims of the various positions and focus on the implications of answers to the above questions for textual analysis. Readings from Cleanth Brooks, Jacques Derrida, Michel Foucault, Hans-Georg Gadamer, Sandra Harding, Fredric Jameson, Toni Morrison, Barbara Herrnstein Smith, Charles Taylor, and Richard Rorty, among others.

#### 4073 Abolitionist Circuits 4 credits.

W 2:30-4:25  
(also SHUM 4933, ASRC 4933, HIST 4933)

Schoolman, M.  
25334

An interdisciplinary seminar drawing on literary, historical, and geographical approaches to consider the roles of both physical transit and the geographic imaginary in nineteenth-century antislavery writing in English. Topics discussed will likely include the cross-border community of black activists living around the Great Lakes, the persistence of emigrationism throughout the antebellum period, abolitionist travel literature, and the historical existence and cultural deployment of the maroon communities in the Caribbean and the southern US. Primary texts will include works by William Wells Brown, Mary Ann Shadd Cary, Martin Delany, Ralph Waldo Emerson, Joseph John Gurney, Herman Melville, James Redpath, Harriet Beecher Stowe, and Samuel Ringgold Ward, as well as the unique resources available through Cornell's Samuel Joseph May Collection of abolitionist pamphlets.

#### 4074 Art Writing: Tracing the Visible 4 credits.

T 12:20-2:15  
(also SHUM 4934, ARTH 4934, VISST 4934)

Jacobus, M.  
25339

"Art Writing" will take a psychoanalytic, phenomenological, and philosophic lens to visual art and writing about it. Seminars will cluster around looking, knowing, facing, fearing, feeling, and writing, as represented in both theory and the visual arts, including video-art and photography. We will read critics such as T.J Clark and Mieke Bal alongside theorists such as Benjamin, Derrida, and Barthes. Case-studies will focus on selected artists who have prompted re-readings or reinterpretations of the visual in their practice, including Richter, Viola, and Twombly. This course will be of interest to students of literature and art who also want to read visual culture and theory.

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## Courses for Advanced Undergraduates

### Continued

**4301 Rabinor Seminar: Queering Latinidad** T 12:20-2:15 **Brady, M.P.**  
4 credits. (also AMST 4301, LSP 4301, FGSS 4301) 26313

This course will examine queer Latina and Latino literature, film, and art. Beginning with John Rechy's stunning novel about sex work, *City of Dreams*, and continuing with the theoretical and literary transformations wrought by Cherrie Moraga and Gloria Anzaldúa, this course will explore the relationship between sex, desire, revolution, and belonging in the work of Luz Marie Umpierre, Rafael Campos, Luis Alfaro, Marga Gomez, Laura Aguilar, Frances Negron-Mutaner and many others. We will also take up the theoretical terrain outlined by Jose Munoz, Maja Horn, and Yvonne Yarbro-Bejaranno. This course will entail extensive reading and two longer papers.

**4332 Romantic Beginning** W 10:10-12:05 **Caruth, C.**  
4 credits. 24892

This course presents a study of major Romantic writers with a focus on the nature of literary, political and historical beginnings. We will examine the portrayal of revolution as an originary historical and political event and consider its relation to poetic origination. Among our interests will be the role of language as the Romantic writers conceived it in both the literary and political spheres and the struggle with literary form as the site of radical beginning. We will also consider memory in the constitution of the past (and future) and the complex relation between remembering and creating. Themes include the child and orphan and the encounter with death, revolution and freedom (in Wordsworth, Coleridge, the Shelleys, Keats; political, literary theory; Douglass, Hawthorne, Melville).

**4450 Text Analysis for Production** (also THETR 4450, VSST 4545) **Levitt, B.**  
4 credits. 25420

This course examines the play as the central, essential source for production decisions made by the actor, the director, the designer, and the dramaturg. Students "present" their conclusions about the performance of studied texts through project work as either an actor, director, designer, or dramaturg, as well as through two to three papers.

**4509 Toni Morrison's Novels** (also ASRC 4509) **Richardson, R.**  
4 credits. 25420

The course will focus on reading novels by Toni Morrison, including *The Bluest Eye*, *Sula* (1973), *Song of Solomon* (1977), *Beloved* (1987), *Jazz* (1992), *Paradise* (1998), *Love* (2003), and *A Mercy* (2008). The presentation of her novels in trilogy form and her contributions to the genre of historical writing will be given some consideration. We will explore the author's stylistic innovation and expansion of this genre. We will consider topics such as how to read novels critically. We will pursue our study with attention to major public works of Morrison, from her art project as a curator at the Louvre to the Toni Morrison Society's "Bench by the Road" project and its 2008 conference in Charleston, South Carolina and upcoming Paris meeting in summer 2010.

**4580 Imagining the Holocaust** R 12:20-2:15 **Schwarz, D.**  
4 credits. (also COML 4830, JWST 4580, GERST 4570) 24893

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

**4750 Advanced Seminar in the Twentieth Century: AIDS Literature** W 12:20-2:15 **Woubshet, D.**  
4 credits. (also FGSS 4750), AMST 4755 26513

AIDS is one of the hallmarks of our contemporary world, and the loss endured due to this pandemic has been of epic proportions. In this seminar, we will consider literary and other responses to this cataclysmic event. We will give particular attention to the following questions: How do artists rely on, dilate, or overhaul antecedent conventions to express AIDS loss? What are the insights and limitations of particular stylistic and formal choices? How do artists balance consolation in the face of compounded crises? How are their creative responses shaping our interpretation of the history and memory of AIDS? Authors may include: Melvin Dixon, Tony Kushner, Paul Monette, Jamaica Kincaid, Susan Sontag, Essex Hemphill, Marlon Riggs, Larry Kramer, Thomas Glave, and Michael Cunningham.

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# Courses for Advanced Undergraduates

## Continued

### 481 Seminar in Writing

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

### 4920.01 Honors Seminar II, Section 1 4 credits.

M 10:10-12:05

Bogel, F.  
11160

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

#### Formalist Analysis of Poetry and Prose

Formalist criticism made its first significant appearance in England and America in the 1930s and 1940s under the label “The New Criticism.” Since then, its fortunes have fallen and risen several times, and it has been revised, rejected, adapted, vilified, and much else, surviving mainly in the techniques of “close reading,” or detailed analysis of the linguistic features of poetry and prose. This seminar, focusing on English and American poems and prose works, will explore the possibilities, assumptions, strategies, and limitations of contemporary formalist analysis, and its relation to other modes of critical analysis such as psychoanalytic criticism, feminist and gender criticism, and deconstruction. Readings in criticism and theory will combine with critical analysis of poetry and prose. A principal aim of the seminar is to deepen and enrich the interpretive skills that will be put to work in students’ honors theses.

### 4920.02 Honors Seminar II, Section 2 4 credits.

T 2:30-4:25

Fried, D.  
11162

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

#### Defenses of Poetry

Liars, dreamers, lunatics, rebels, sorcerers, slackers, zealots, perverts: poets have been called many harsh names from Plato to the present. We will study charges brought against poetry and hear the case for the defense from such advocates as Sidney, Dryden, Wordsworth, Shelley, Arnold, Stevens, Moore, Kermode, and Kinzie. The trial includes debates about particulars and universals, poetic language and everyday speech, sincerity and imagination, verseforms and emotion, authenticity and ambiguity, pleasure and politics. We will call to the witness stand poets, literary theorists, philosophers, and a few novelists, film critics, and cognitive scientists. Readings may include Shakespeare, Spenser, Donne, Milton, Pope, Gray, Coleridge, Keats, Tennyson, Hardy, Dickinson, Whitman, Frost, Williams, Moore, Stevens, Woolf, James, and others.

### 4930 Honors Essay Tutorial I.

Fall or Spring.

4 credits per semester.

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

### 4940 Honors Essay Tutorial II.

Fall or Spring.

4 credits per semester.

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

### 4950 Independent Study.

2-4 credits, to be arranged.

Permission of Departmental advisor and Director of Undergraduate Studies.

