

## ***American Nightmare: Horror Films and Fictions***

### ***Exploring the Personal Essay***

### **The Invented Self**

## **Dead and Deadly Women: The Feminine Noir**

**ENGLISH 2880. FALL 2019. 4 credits. S. Davis and staff.**

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

ENGLISH 2880 offers guidance and an audience for students who wish to gain skill in expository writing—a common term for critical, reflective, investigative, and creative 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. Students and instructors will confer individually throughout the term. Topics differ for each section.

**Each section limited to 17 students. Students must have completed their colleges' first-year writing requirements or have the permission of the instructor.**

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### **Dead and Deadly Women: The Feminine Noir**

Seminar 101: MWF 11:15-12:05      Nneoma Ike-Njoku      5624

Darkly troubled women who circumvent our expectations and disrupt their assigned social positions abound in recent books and films. In this course, we will be examining fiction by authors like Ottessa Moshfegh and Oyinkan Braithwaite, poems by writers from Keats to Megan Leivad, films like *Gone Girl* and *The Girl on the Train*, and essays from writers like Alice Bolin and Tori Telfer, who provide fascinating commentary on the continuing appeal of the feminine noir in popular culture.

### **American Nightmare: Horror Films and Fictions**

Seminar 102: MWF 2:55-4:10      Remy Barnes      5626

Why do we like to be afraid? What kind of fear is intrinsically American and why? From the early fear of the cultural “other” in Universal Classic Monsters to the Satanic Panic of the 60s and 70s in *Rosemary’s Baby* to Cold War paranoia and unchecked consumer

culture in Romero's *Trilogy of the Dead* to contemporary race relations in *Get Out*, this course seeks to understand how horror films speak to, and perhaps against, our country's past, present and, future. Possible texts may also include Poe short stories, works by Stephen King and Shirley Jackson, and Ling Ma's *Severance*. Assignments will include critical essays, written creative projects, and the making of a short-length horror film as a final project.

**Creative Nonfiction: Exploring the Personal Essay**

Seminar 103: TR 11:40-12:55

Charlie Green

7286

In this course, we will read and write personal essays, exploring the various possibilities within the genre. We will explore the power of image and specific detail, the uses and limits of the first-person narrating self, and the boundary between public and private. Reading will focus on contemporary essayists, possibly including Leslie Jamison, Eula Biss, and Alexander Chee; we will also read older essays, including those of Virginia Woolf, George Orwell, and James Baldwin. We will also pay close attention to students' writing, with workshop feedback. Working through drafts, students will develop fuller skill at criticism and revision.

**Creative Nonfiction: The Invented Self**

Seminar 104: TR 1:25-2:15

Shakarean Hutchinson

7847

Especially since the rise of social media, the personal has not been private -- but that has been true of personal essays for a long time. Writers who share themselves through essays have always invented themselves by deciding what's private and what's public and what's created through the artifice of writing. In this course we'll go through a process of inventive self-discovery by reading the work of published writers and going through the steps of drafting, revision, and collaborative feedback. Writers we read may include James Baldwin, Maggie Nelson, Alexander Chee, and Joan Didion, among others.