American Nightmare: Horror Films and Fictions

Apocalyptic Vision in Film and Literature

TV Nation  The Invented Self

Writing back to the Media

Dead and Deadly Women: The Feminine Noir

ENGLISH 2890. SPRING 2020. 4 credits. S. Davis, C. Green, 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.

Dead and Deadly Women: The Feminine Noir
Seminar 101: MWF 11:15-12:05  Nneoma Ike-Njoku  5941

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 Levad, 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.

TV Nation
Seminar 102: MWF 12:20-1:10  David Faulkner  5940

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.
American Nightmare: Horror Films and Fictions
Seminar 103:  MWF 2:55-4:10   Remy Barnes  5942

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.

Apocalyptic Vision In Literature and Film
Seminar 104:  TR 11:40-12:55  Brad Zukovic  5943

"Apocalypse" is the end of the world--or ourselves--but it also introduces new forms of being, desire and knowledge. In this course we'll analyze apocalyptic fantasies by writing critical essays: a skill (and art) that crosses disciplines. Course material includes the cult novel that inspired zombie apocalypse movies (I am Legend, by Richard Matheson), three accounts of apocalyptic desire (Polanski’s Chinatown, Tarentino’s Once Upon a Time in Hollywood and Joan Didion’s The White Album) and three works staging the collapse of mundane reality (excerpts from The Autobiography of Malcolm X, Allen Ginsberg's Howl, and Shirley Jackson's The Haunting of Hill House).

Creative Nonfiction: The Invented Self
Seminar 105:  TR 1:25-2:15  Shakarean Hutchinson  5944

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.

Writing Back to the Media: Essays and Arguments
Seminar 106:  TR 2:55-4:10  Kelly King-O'Brien  5945

Good investigative journalists write well and use their reportage to argue effectively. How can we adopt features of their writing for a variety of purposes and audiences, academic and popular? Our weekly readings will include features from The New Yorker, The Atlantic, slate.com, and the New York Times, among others. Students will write essays of opinion and argument--in such forms as news analysis, investigative writing, news digests, and op-ed pieces -- on topics such as environmental justice, the value of an elite education, human rights conflicts, the uses of technology, gender equality, and the ethics of journalism itself. Coursework will include an independently researched project on a subject of the student's choosing.