ENGLISH

Departmental Office: 602 Philosophy; 212-854-3215
http://www.english.columbia.edu

Director of Undergraduate Studies: Prof. Molly Murray, 406 Philosophy; 212-854-4016; mpm7@columbia.edu

Departmental Adviser:
Prof. Molly Murray, 406 Philosophy; mpm7@columbia.edu

The program in English fosters the ability to read critically and imaginatively, to appreciate the power of language to shape thought and represent the world, and to be sensitive to the ways in which literature is created and achieves its effects. It has several points of departure, grounding the teaching of critical reading in focused attention to the most significant works of English literature, in the study of the historical and social conditions surrounding literary production and reception, and in theoretical reflection on the process of writing and reading and the nature of the literary work.

The courses the department offers draw on a broad range of methodologies and theoretical approaches, from the formalist to the psychoanalytical (to mention just a few). Ranging from the medieval period to the 21st century, the department teaches major authors alongside popular culture, traditional literary genres alongside verbal forms that cut across media, and canonical British literature alongside postcolonial, global, and trans-Atlantic literatures.

At once recognizing traditional values in the discipline and reflecting its changing shape, the major points to three organizing principles for the study of literature—history, genre, and geography. Requiring students not only to take a wide variety of courses but also to arrange their thinking about literature on these very different grids, the major gives them broad exposure to the study of the past, an understanding of the range of forms that can shape literary meaning, and an encounter with the various geographical landscapes against which literature in English has been produced.

Advising

Students are not assigned specific advisers, but rather each year the faculty members serving on the department’s Committee on Undergraduate Education (CUE) are designated undergraduate advisers (see above). Upon declaring a major or concentration in English, students should meet with the director of undergraduate studies or a delegated faculty adviser to discuss the program, especially to ensure that students understand the requirements.

Students must fill out a Major Requirements Worksheet early in the semester preceding graduation. The worksheet must be reviewed by an adviser and submitted to 602 Philosophy before the registration period for the final semester. The worksheet is available in the English Department or on-line at http://english.columbia.edu/undergraduate/major-requirements/. It is this worksheet—not the Degree Audit Report (DAR)—that determines eligibility for graduation as an English major or concentrator.

Course Information

Lectures

Generally, lectures are addressed to a broad audience and do not assume previous course work in the area, unless prerequisites are noted in the description. The size of some lectures is limited. Senior majors have preference unless otherwise noted, followed by junior majors, followed by senior and junior non-majors. Students are responsible for checking for any special registration procedures on-line at http://english.columbia.edu/courses/.

Seminars

The department regards seminars as opportunities for students to do advanced undergraduate work in fields in which they have already had some related course experience. With the exception of some CLEN classes (in which, as comparative courses, much material is read in translation), students’ admission to a seminar presupposes their having taken ENGL UN3001 Literary Texts, Critical Methods. During the three weeks preceding the registration period, students should check http://english.columbia.edu/courses/ for application instructions for individual seminars. Applications to seminars are usually due by the end of the week preceding registration. Students should always assume that the instructor’s permission is necessary; those who register without having secured the instructor’s permission are not guaranteed admission.

Departmental Honors

Writing a senior essay is a precondition, though not a guarantee, for the possible granting of departmental honors. After essays are submitted, faculty sponsors deliver a written report on the essay to the department’s Committee on Undergraduate Education (CUE), with a grade for the independent study and, if merited, a recommendation for honors. CUE considers all the essays, including sponsor recommendations, reviews students’ fall semester grades, and determines which students are to receive departmental honors. Normally no more than 10% of graduating majors receive departmental honors in a given academic year.

The Degree Audit Reporting System (DARS)

The DAR is a useful tool for students to monitor their progress toward degree requirements, but it is not an official document for the major or concentration, nor should it replace consultation with departmental advisers. The department’s director of undergraduate studies is the final authority on whether requirements for the major have been met. Furthermore, the DAR may be inaccurate or incomplete for any number of reasons—for example, courses taken elsewhere and approved for credit do not show up on the DAR report as fulfilling a specific requirement.

Online Information

Other departmental information—faculty office hours, registration instructions, late changes, etc.—is available on the departmental website (http://www.english.columbia.edu).

Professors

James Eli Adams
Rachel Adams
Branka Arsic
Christopher Baswell (Barnard)
Sarah Cole
Guidelines for all English and Comparative Literature Majors and Concentrators

Declaring a Major in English

Upon declaring a major in English, students should meet with either the director of undergraduate studies or a departmental adviser to discuss the program. Students declaring a major should obtain a Major Requirements Worksheet from 602 Philosophy or on-line (http://english.columbia.edu/files/english/content/ENGLISH%20MAJOR%20WSHEET_0.pdf), which outlines the requirements.

Additional information, including events and deadlines of particular relevance to undergraduates, is provided at http://english.columbia.edu/undergraduate (http://english.columbia.edu/undergraduate/), the department’s undergraduate homepage. The sidebar on this page provides links to pages with details about undergraduate advising, major and concentration requirements, course options and restrictions, registration procedures, the senior essay, and writing prizes, as well as links to downloadable worksheets for the major and concentration and to course distribution requirement lists, past and present. For detailed information about registration procedures, students should consult http://english.columbia.edu/courses (http://english.columbia.edu/courses/), which explains the requirements and enables students to monitor their own progress.

Newly declared majors should contact the undergraduate assistant in 602 Philosophy Hall and request that their names be added to the department’s electronic mailing list for English majors and concentrators. Because important information now routinely is disseminated through e-mail, it is crucial that students be on this list.

Literary Texts, Critical Methods

The introductory course ENGL UN3001 Literary Texts, Critical Methods, together with its companion seminar, ENGL UN3011 Literary Texts, Critical Methods seminar, is required for the English major and concentration. It should be taken by the end of the sophomore year. Fulfillment of this requirement is a factor in admission to seminars and to some lectures. This once-a-week faculty lecture, accompanied by a seminar led by an advanced graduate student in the department, is intended to introduce students to the study of literature. Students read works from the three major literary modes (lyric, drama, and narrative), drawn from premodern to contemporary literature, and learn interpretative techniques required by these various modes or genres. This course does not fulfill any distribution requirements.

Senior Essay

The senior essay program is an opportunity for students to explore in depth some literary topic of special interest to them, involving extensive background reading and resulting in an essay (8,000–15,000 words) that constitutes a substantial and original critical or scholarly argument. Students submit proposals in September of their senior year, with acceptance contingent upon the quality of the proposal and the student’s record in the major. Students who are accepted are assigned a faculty sponsor to supervise the project, from its development during the fall semester to its completion in the spring. It is for the spring semester, not the fall, that students officially register for the course, designated as ENGL UN3999 Senior Essay. Senior essays are due in early April.

Course Options and Restrictions

1. No course at the 1000-level may be counted toward the major.
2. Speech courses may not be counted toward the major.
3. Two writing courses or two upper-level literature courses taught in a foreign language, or one of each, may count toward the major, though neither type of course fulfills any distribution requirement. Writing courses that may be applied toward the major include those offered through Columbia’s undergraduate Creative Writing Program and through Barnard College.
4. Comparative literature courses sponsored by the department (designated as CLEN) may count toward the major. Those sponsored by other departments (e.g. CLFR - Comp Lit French, CPLS - Comp Lit and Society) are not counted toward the major without permission of the director of undergraduate studies. Literature courses taught in English in language departments do not count toward the major.

5. No more than two courses taken during the summer session may be counted toward the major.

6. Courses offered through the Barnard English Department may count toward the major or concentration. Before taking Barnard courses, students should verify with the director of undergraduate studies whether and how such courses may count toward the major.

7. For courses taken abroad or at other American institutions to count toward the major, students must obtain approval of the director of undergraduate studies.

8. To register for more than 42 points (including advanced standing credit) in English and comparative literature, a student majoring in English must obtain permission of the director of undergraduate studies.

9. No more than five courses taken elsewhere may be applied to the major, four to the concentration.

10. One independent study (for at least 3 points) may count toward the major but cannot satisfy any distribution requirements; likewise, the Senior Essay may count toward the major but fulfills no requirements. Students may not count both an Independent Study and the Senior Essay toward the major.

11. Courses assigned a grade of D may not be counted toward the major.

12. Only the first course taken to count toward the major can be taken Pass/D/Fail.

---

**Major in English**

Please read Guidelines for all English and Comparative Literature Majors and Concentrators above.

Ten departmental courses (for a minimum of 30 points) and, in the process, fulfillment of the following requirements. See course information above for details on fulfilling the distribution requirements.

1. ENGL UN3001 Literary Texts, Critical Methods and ENGL UN3011 Literary Texts, Critical Methods seminar

2. **Period distribution:** Three courses primarily dealing with periods before 1800, only one of which may be a course in Shakespeare

3. **Genre distribution:** One course in each of the following three generic categories:
   - Poetry
   - Prose fiction/narrative
   - Drama/film/new media

4. **Geography distribution:** One course in each of the following three geographical categories:
   - British
   - American
   - Comparative/global (comparative literature, postcolonial, global English, trans-Atlantic, diaspora)

Course Distribution Lists are available in the department and online at [http://english.columbia.edu/course-distribution-lists](http://english.columbia.edu/course-distribution-lists) to help students determine which courses fulfill which requirements. **A single course can satisfy more than one distribution requirement.** For example, a Shakespeare lecture satisfies three requirements at once: not only does it count as one of the three required pre-1800 courses it also, at the same time, fulfills both a genre and a geography distribution requirement (drama and British, respectively). Courses not on the distribution list may count toward the major requirements only with the permission of the director of undergraduate studies. Two writing courses or upper-level literature courses taught in a foreign language, or one of each, may count toward the ten required courses.

---

**Concentration in English**

Please read Guidelines for all English and Comparative Literature Majors and Concentrators above.

Eight departmental courses and, in the process, fulfillment of the following requirements. See course information above for details on fulfilling the distribution requirements.

1. ENGL UN3001 Literary Texts, Critical Methods and ENGL UN3011 Literary Texts, Critical Methods seminar

2. **Period distribution:** Two courses dealing with periods before 1800, only one of which may be a course in Shakespeare

3. **Genre distribution:** Two courses, each chosen from a different genre category (see above)

4. **Geography distribution:** Two courses, each chosen from a different geography category (see above)

See the Course Distribution Lists, available in the department or online at [http://english.columbia.edu/course-distribution-lists](http://english.columbia.edu/course-distribution-lists), to determine which courses fulfill which requirements. All of the restrictions outlined for the English major also apply for the concentration in English.

---

**Comparative Literature Program**
**Fall 2020**

**Introduction to the Major**

**ENGL UN3001 Literary Texts, Critical Methods. 4 points.**

Prerequisites: Students who register for ENGL UN3001 must also register for one of the sections of ENGL UN3011 Literary Texts, Critical Methods. This course is intended to introduce students to the advanced study of literature. Students will read works from different genres (poetry, drama, and prose fiction), drawn from the medieval period to the present day, learning the different interpretative techniques required by each. The course also introduces students to a variety of critical schools and approaches, with the aim both of familiarizing them with these methodologies in the work of other critics and of encouraging them to make use of different methods in their own critical writing. This course (together with the companion seminar ENGL UN3011) is a requirement for the English Major and Concentration. It should be taken as early as possible in a student’s career. Fulfillment of this requirement will be a factor in admission to seminars and to some lectures.

<table>
<thead>
<tr>
<th>Spring 2020: ENGL UN3001 Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3001</td>
<td>001/10938</td>
<td>W 6:10pm - 7:25pm</td>
<td>Edward Mendelson</td>
<td>4</td>
<td>56/70</td>
</tr>
<tr>
<td></td>
<td></td>
<td>312 Mathematics Building</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fall 2020: ENGL UN3001 Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3001</td>
<td>001/10013</td>
<td>W 4:10pm - 5:25pm</td>
<td>Edward Mendelson</td>
<td>4</td>
<td>49/80</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Room TBA</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ENGL UN3011 Literary Texts, Critical Methods seminar. 0 points.**

Prerequisites: Students who register for ENGL UN3011 must also register for ENGL UN3001 Literary Texts, Critical Methods lecture. This seminar, led by an advanced graduate student in the English doctoral program, accompanies the faculty lecture ENGL UN3001. The seminar both elaborates upon the topics taken up in the lecture and introduces other theories and methodologies. It also focuses on training students to integrate the terms, techniques, and critical approaches covered in both parts of the course into their own critical writing, building up from brief close readings to longer research papers.

<table>
<thead>
<tr>
<th>Spring 2020: ENGL UN3011 Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3011</td>
<td>001/11046</td>
<td>M 6:10pm - 8:00pm</td>
<td>Veronica Belafi</td>
<td>0</td>
<td>15/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>607 Hamilton Hall</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3011</td>
<td>002/11048</td>
<td>M 6:10pm - 8:00pm</td>
<td>Naomi Michalowicz</td>
<td>0</td>
<td>11/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>707 Hamilton Hall</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3011</td>
<td>003/11051</td>
<td>M 12:10pm - 2:00pm</td>
<td>Anne Potter</td>
<td>0</td>
<td>14/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>501b International Affairs Bldg</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3011</td>
<td>004/11052</td>
<td>M 12:10pm - 2:00pm</td>
<td>Emma Styles-Swaim</td>
<td>0</td>
<td>10/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>212 Lewisohn Hall</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3011</td>
<td>005/11053</td>
<td>M 12:10pm - 2:00pm</td>
<td>Anna Waller</td>
<td>0</td>
<td>6/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>253 Engineering Terrace</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fall 2020: ENGL UN3011 Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3011</td>
<td>001/12216</td>
<td>M 12:10pm - 2:00pm</td>
<td>0</td>
<td>13/15</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Room TBA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3011</td>
<td>002/12217</td>
<td>M 12:10pm - 2:00pm</td>
<td>0</td>
<td>5/15</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Room TBA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3011</td>
<td>003/12218</td>
<td>M 4:10pm - 6:00pm</td>
<td>0</td>
<td>15/15</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Room TBA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3011</td>
<td>004/12219</td>
<td>M 4:10pm - 6:00pm</td>
<td>0</td>
<td>4/15</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Room TBA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3011</td>
<td>005/12220</td>
<td>M 4:10pm - 6:00pm</td>
<td>0</td>
<td>1/15</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Room TBA</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Medieval**

**ENGL UN3920 MEDIEVAL ENGLISH TEXTS. 4 points.**

Prerequisites: the instructor’s permission.

(Seminar). Application Instructions: E-mail Professor David Yerkes (dmy1@columbia.edu) with the subject heading "Medieval English Texts.” In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list from which the instructor will in due course admit them as spaces become available.
CLEN GU4015 Vernacular Paleography. 4 points.
This class is designed to introduce graduate students (and some advanced undergraduates) to the paleography of English vernacular manuscripts written during the period ca. 700-1500, with brief excursions into Latin and into French as it was written on the Continent.

The purpose of the course is fourfold: (1) to teach students how to make informed judgments with regard to the date (and sometimes place) of origin, (2) to provide instruction and practice in the accurate reading and transcription of medieval scripts, (3) to learn and use the basic vocabulary of the description of scripts, and (4) to examine the manuscript book as a product of the changing society that produced it and, thus, as a primary source for the study of that society and its culture.

In order to localize manuscripts in time and place, we also examine aspects of the written page besides the script, such as the material on which it is written, its layout and ruling, the decoration and illustration of the text, the provenance, and binding. We also examine the process of manuscript production itself, whether institutional, commercial, or personal. The history of book production and of decoration and illumination are thus considered part of the study of paleography, as is the history of patronage and that of libraries. Manuscripts are among the most numerous and most reliable surviving witnesses to medieval social and intellectual change, and they will be examined as such.

To become proficient in the study of manuscripts it is necessary to look at manuscripts, as well as to read about them. The more time you are able to spend looking at manuscripts critically, in the manuals and in the Rare Book and Manuscript Library, the greater will be your first-hand experience and hence your reliable knowledge.

ENGL GU4794 Heroes, Lovers, and Visionaries: English Literature to 1500. 3 points.
This course will introduce some of the most fascinating texts of the first eight hundred years of English literature, from the period of Anglo-Saxon rule through the Hundred Years' War and beyond—roughly, 700–1500 CE. We will proceed by exploring the role of some crucial figures in medieval writing: heroes, lovers, and visionaries. These key players relate in complex ways to the major genres of the Middle Ages, such as epic, romance, and spiritual writing; part of our work will be disentangling these relationships. We'll hit on some texts you've heard of — Beowulf and selections from Chaucer's Canterbury Tales — while leaving time for some you may not have encountered — Marie de France's Lais and Margery of Kempe's Book. Along the way, we'll also hone skills of reading, writing, and oral expression crucial to appreciating and discussing literature in nuanced, supple ways.

If you take this course, you'll discover how medieval literature is both a mirror and a foil to modern literature. You'll explore the plurilingual and cross-cultural nature of medieval literary production and improve (or acquire) your knowledge of Middle English. You'll discover sources for famous texts, like King Lear, and see the posterity of other famous texts, like the Aeneid. Plus, you'll flex your writing muscles with two short textual analyses (2-4 pp.) and one longer research paper (8-10pp).

---

Renaissance

ENGL UN3262 English Literature 1500-1600. 3 points.
Not offered during 2019-20 academic year.

(Lecture). This course aims to introduce you to a selection of sixteenth-century English verse and prose, from major works such as More's Utopia, Spenser's Faerie Queene and Sidney's Defense of Poesie, to more occasional but illuminating excerpts. Although the classes will range widely across social, political and historical concerns, the focus will be on close reading of the texts. [NB This course fulfills the poetry requirement]

---

ENGL UN3335 Shakespeare I. 3 points.
Enrollment is limited to 60.

(Lecture). This course will cover the histories, comedies, tragedies, and poetry of Shakespeare's early career. We will examine the cultural and historical conditions that informed Shakespeare's drama and poetry; in the case of drama, we will also consider the formal constraints and opportunities of the early modern English commercial theater. We will attend to Shakespeare's biography while considering his work in relation to that of his contemporaries. Ultimately, we will aim to situate the production of Shakespeare's early career within the highly collaborative, competitive, and experimental theatrical and literary cultures of late sixteenth-century England.

---

ENGL 4211 Milton in Context. 3 points.

(Lecture). This course will look at the major works of John Milton in the context of 17th-century English religious, political and social events. In addition to reading Milton's poems, major prose (including The Doctrine and Discipline of Divorce, Areopagitica, and The Ready and Easy Way to Establish a Free Commonwealth), and the full texts of Paradise Lost and Sampson Agonistes (the course text will be Orgel and Goldberg, eds. John Milton), we will look at the authors and radicals whose activities and writings helped to provide the contexts for Milton's own: poets and polemicists, sectarians and prophets, revolutionaries and regicides, Diggers and Levelers. Requirements for this course include two short primary research papers (3 pp.) and an exam. Graduate students will also be required to write a seminar paper.

---

ENGL 4211 Number Section/Call Times/Location Instructor Points Enrollment
ENGL 4211 001/13013 T Th 1:10pm - 2:25pm Room TBA Julie Crawford 3 39/54
18th and 19th Century
ENGL UN3709 American Transcendentalism. 4 points.
(Seminar). The class is an intensive reading of the prose and poetry of Emerson, Thoreau, Margaret Fuller, and Emily Dickinson. Through detailed analysis of Emerson's Essays we will try to understand his philosophy as an effort to radically reformulate traditional concepts of identity, thinking, and everyday living, and investigate the politics that guided his philosophical efforts, especially his stance on slavery and his activism against the Cherokee removals. In reading Fuller, we will investigate her thinking on dreams, visions, mental transports and headaches, in order to ask how those experiences come to model her understanding of personal identity, as well as processes of writing and translating. Additionally, we will investigate her political theories concerning the 19th century through the prism of her writings on women. In Thoreau, we will look closely into ideas about the art of living and his theory of architecture, as well as quotidian practices of dwelling, eating or cooking, as ways to come to terms with one's own life. We will pay special attention to Thoreau's understanding of thinking as walking, as well as the question of space vs. time. And we will try to understand how ideas and values of transcendentalist philosophy fashion poetry of Emily Dickinson. Application instructions: E-mail Prof. Arsic (ba2406@columbia.edu) with your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they'll automatically be placed on a wait list, from which the instructor will in due course admit them as spaces become available.

20th and 21st Century
ENGL UN3714 Henry James and James Baldwin. 4 points.
Prerequisites: Instructor's permission.
(Seminar). Not well-known is the fact that in the mid-sixties James Baldwin hung a photograph of Henry James above his writing desk, a kind of tribute to the novelist whose writings about the "complex fate" of being an American in Europe deeply influenced Baldwin. The Portrait of a Lady and The Ambassadors were treasured books for Baldwin, who occasionally lectured about them to college audiences. This seminar will examine this initially improbable literary kinship between these two great artists, exploring how a shared commitment to a literary art of complexity and multiple identity, to cultural critique and analysis (Baldwin greatly admired James's The American Scene, his on the ground evocation of early 20th century America) produced such distinctly different bodies of vital work. Baldwin's essays and his novel Another Country will be discussed, as well as the James texts mentioned above. Application instructions: E-mail Professor Ross Posnock (rp2045@columbia.edu) with the subject heading "James and Baldwin seminar." In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course.

Fall 2020: ENGL UN3709

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3709</td>
<td>001/100020</td>
<td>M W 2:40pm - 3:55pm</td>
<td>Branka Arsic</td>
<td>4</td>
<td>19/18</td>
</tr>
</tbody>
</table>

ENGL GU4801 History of Novel I. 3 points.
(Lecture). When people talk about the "rise" of the novel, where do they imagine it rose from and to? We will read some of eighteenth-century Britain's major canonical fictions alongside short critical selections that provide vocabularies for talking about the techniques of realism and the connections between literature, history and culture; other topics for discussion include identity, sex, families, politics— in short, all the good stuff.

Fall 2020: ENGL GU4801

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 4801</td>
<td>001/100019</td>
<td>T Th 11:40am - 12:55pm</td>
<td>Dustin Stewart</td>
<td>3</td>
<td>13/54</td>
</tr>
</tbody>
</table>

ENGL UN3734 American Literature and Corporate Culture. 4 points.
Prerequisites: the instructor's permission.
(Seminar). "It is not expected of critics as it is of poets that they should help us to make sense of our lives; they are bound only to attempt the lesser feat of making sense of the ways we try to make sense of our lives." - Frank Kermode This seminar will focus on American literature during the rise of U.S. corporate power in the nineteenth and twentieth centuries. The legal and economic entity of the corporation established new social hierarchies and systems of power, changed the roles of government and families, and wrought new forms of relationships between individuals. American culture demonstrated both an enchantment with the possibilities of a growing economy and a looming anxiety about the systematization of personal relationships. Authors and critics grappled with an American society that seemed to offer unprecedented opportunity for social rise but only within a deeply threatening and impersonal structure. We'll examine the ways that literary and popular culture depicted corporations and the ways that corporate structure influenced literary aesthetics and form. Application instructions: E-mail Professor Aaron Ritzenberg (ajr2186@columbia.edu) with the subject heading "American Literature and Corporate Culture seminar". In your message, include basic information: name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they'll automatically be placed on a wait list, from which the instructor will in due course admit them as spaces become available.

Fall 2020: ENGL UN3734

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3734</td>
<td>001/100024</td>
<td>Th 2:10pm - 4:00pm</td>
<td>Aaron Ritzenberg</td>
<td>4</td>
<td>6/18</td>
</tr>
</tbody>
</table>
ENGL UN3740 Toni Morrison.  4 points.
Not offered during 2019-20 academic year.

Prerequisites: Instructor's permission.

(Seminar).  Application Instructions: E-mail Professor Griffin (fjg8@columbia.edu) with the subject heading, "Toni Morrison seminar." In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list, from which the instructor will in due course admit them as spaces become available.

ENGL UN3984 Film and Politics.  4 points.
A survey of American film and politics.

Fall 2020: ENGL UN3984

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3984</td>
<td>001/10025</td>
<td>Th 6:10pm - 8:00pm</td>
<td>Maura Spiegel</td>
<td>4</td>
<td>3/18</td>
</tr>
</tbody>
</table>

ENGL GU4604 American Modernism.  3 points.

(Lecture).  This course surveys cultural responses to the historical, technological, intellectual, and political conditions of modernity in the United States.  Spanning the period from the turn of the century to the onset of World War II, we will consider the relationships between key events (U.S. imperialism, immigration, World War I, the Jazz age, the Great Depression); intellectual and scientific developments (the theory of relativity, the popularization of Freudian psychoanalysis, the anthropological concept of culture, the spread of consumer culture, Fordism, the automobile, the birth of cinema, the skyscraper); and cultural production.  Assigned readings will include novels, short stories, and contemporary essays.  Visual culture—paintings, illustrations, photography, and film—will also play an important role in our investigation of the period.  Past syllabus (http://www.columbia.edu/cu/english/syllabi/4604adams.htm) (which will be somewhat revised).

Fall 2020: ENGL GU4604

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 4604</td>
<td>001/10026</td>
<td>T Th 2:40pm - 3:55pm</td>
<td>Ross Posnock</td>
<td>3</td>
<td>29/54</td>
</tr>
</tbody>
</table>

ENGL GU4619 African-American Literature I.  3 points.

(Lecture).  This lecture course is intended as the first half of the basic survey in African-American literature.  By conducting close readings of selected song lyrics, slave narratives, fiction, poetry, and autobiography, we will focus on major writers in the context of cultural history. In so doing, we will explore the development of the African-American literary tradition.  Writers include, but are not limited to, Wheatley, Equiano, Douglass, Jacobs, Harper, Dunbar, Chestnutt, Washington, Du Bois, and Larsen.  Course requirements: class attendance, an in-class midterm exam, a five-page paper, and a final exam.

Fall 2020: ENGL GU4619

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 4619</td>
<td>001/10027</td>
<td>T Th 10:10am - 11:25am</td>
<td>Robert O'Meally</td>
<td>3</td>
<td>23/54</td>
</tr>
</tbody>
</table>

Special Topics

ENTA UN3701 Drama, Theatre, Theory.  4 points.

Prerequisites: Instructor's permission.

(Seminar).  Theatre typically exceeds the claims of theory.  What does this tell us about both theatre and theory?  We will consider why theatre practitioners often provide the most influential theoretical perspectives, how the drama inquires into (among other things) the possibilities of theatre, and the various ways in which the social, spiritual, performative, political, and aesthetic elements of drama and theatre interact.  Two papers, weekly responses, and a class presentation are required.  Readings include Aristotle, Artaud, Bharata, Boal, Brecht, Brook, Castelvetro, Craig, Genet, Grotowski, Ibsen, Littlewood, Marlowe, Parks, Schechner, Shakespeare, Sowerby, Weiss, and Zeami.  Application Instructions: E-mail Professor Austin Quigley (aeq1@columbia.edu) with the subject heading "Drama, Theatre, Theory seminar." In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course.  Admitted students should register for the course; they will automatically be placed on a wait list, from which the instructor will in due course admit them as spaces become available.

CLEN UN3720 Plato the Rhetorician.  4 points.

Prerequisites: Instructor's permission.

(Seminar).  Although Socrates takes a notoriously dim view of persuasion and the art that produces it, the Platonic dialogues featuring him both theorize and practice a range of rhetorical strategies that become the nuts and bolts of persuasive argumentation.  This seminar will read a number of these dialogues, including Apology, Protagoras, Ion, Gorgias, Phaedrus, Menexenus and Republic, followed by Aristotle's Rhetoric, the rhetorical manual of Plato's student that provides our earliest full treatment of the art.  Application instructions: E-mail Prof. Eden (khe1@columbia.edu) with your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course.  Admitted students should register for the course; they will automatically be placed on a wait list from which the instructor will in due course admit them as spaces become available.
ENGL UN3792 Film and Law. 4 points.
Prerequisites: the instructor’s permission.
From its beginnings, film has been preoccupied with law: in cops and robbers silent films, courtroom drama, police procedural, judge reality show, or all the scenes that fill our media-saturated world. What do films and other audio-visual media tell us about what it’s like to come before the law, or about such substantive issues as what counts as murder, war crimes, torture, sexual abuse? How do films model the techniques that lawyers use to sway the passions of their audiences? How do they model the symbolism of their gestures, icons, images? If films and other audio-visual media rewrite legal events, what is their effect: on law? on legal audiences? How is the experience of being a film spectator both like and unlike the experience of being a legal subject? This course investigates such questions by looking at representations of law in film and other audio-visual media. We will seek to understand, first, how film represents law, and, second, how film attempts to shape law (influencing legal norms, intervening in legal regimes). The seminar’s principal texts will be the films themselves, but we will also read relevant legal cases and film theory in order to deepen our understanding of both legal and film regimes.

Fall 2020: ENGL UN3792
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 3792  001/10039  Th 12:10pm - 2:00pm  Room TBA

ENGL UN3943 English Translations of the Bible. 4 points.
A survey on English translations of the Bible from Tyndale to the present.

Fall 2020: ENGL UN3943
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 3943  001/13578  M 10:10am - 12:00pm  Room TBA

CLEN GU4199 Literature and Oil. 3 points.
This course will investigate the connections between literary-cultural production and petroleum as the substance that makes possible the world as we know it, both as an energy source and a component in the manufacture of everything from food to plastic. Our current awareness of oil’s scarcity and its myriad costs (whether environmental, political, or social) provides a lens to read for the presence (or absence) of oil in texts in a variety of genres and national traditions. As we begin to imagine a world “beyond petroleum,” this course will confront the ways in which oil shapes both the world we know and how we know and imagine the world. Oil will feature in this course in questions of theme (texts “about” oil), of literary form (are there common formal conventions of an “oil novel?”), of interpretive method (how to read for oil), of transnational circulation (how does “foreign oil” link US citizens to other spaces?), and of the materiality (or “oiliness”) of literary culture (how does the production and circulation of texts, whether print or digital, rely on oil?).

Fall 2020: CLEN GU4199
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
CLEN 4199  001/10036  M W 2:40pm - 3:55pm  Room TBA

CLEN GU4550 Narrative and Human Rights. 3 points.
(Lecture). We can’t talk about human rights without talking about the forms in which we talk about human rights. This course will study the convergences of the thematics, philosophies, politics, practices, and formal properties of literature and human rights. In particular, it will examine how literary questions of narrative shape (and are shaped by) human rights concerns; how do the forms of stories enable and respond to forms of thought, forms of commitment, forms of being, forms of justice, and forms of violation? How does narrative help us to imagine an international order based on human dignity, rights, and equality? We will read classic literary texts and contemporary writing (both literary and non-literary) and view a number of films and other multimedia projects to think about the relationships between story forms and human rights problematics and practices. Likely literary authors: Roberto Bolaño, Miguel de Cervantes, Assia Djebar, Ariel Dorfman, Slavenka Drakulic, Nuruddin Farah, Janette Turner Hospital, Franz Kafka, Sahar Kalifeh, Sindiwe Magona, Maniza Naqvi, Michael Ondaatje, Alicia Partnoy, Ousmane Sembène, Mark Twain . . . . We will also read theoretical and historical pieces by authors such as Agamben, An-Na‘īm, Appiah, Arendt, Balibar, Bloch, Chakrabarty, Derrida, Douzinas, Habermas, Harlow, Ignatieff, Laclau and Mouffe, Levinas, Lyotard, Marx, Mutua, Nussbaum, Rorty, Said, Scarry, Soyinka, Spivak, Williams.

Fall 2020: CLEN GU4550
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
CLEN 4550  001/10035  M W 5:40pm - 6:55pm  Room TBA

CLEN GU4560 Backgrounds to Contemporary Theory. 3 points.
Intended for both undergraduates and graduate students.
(Lecture). In chapter 4 of Hegel’s Phenomenology of Mind, a story is told about a confrontation between a Lord (Herr) and a Bondsman (Knecht). The story conveys how consciousness is born. This story, subsequently better known as the confrontation between Master and Slave, has been appropriated and revised again and again in figures like Marx and Nietzsche, Sartre, De Beauvoir, and Fanon, Freud and Lacan, Emmanuel Levinas, Carl Schmitt, Slavoj Zizek, and Judith Butler. The premise of this course is that one can understand much of which is (and isn’t) most significant and interesting in contemporary cultural theory by coming to an understanding Hegel’s argument, and tracing the paths by which thinkers revise and return to it as well as some of the arguments around it. There are no prerequisites, but the material is strenuous, and students will clearly have an easier time if they start out with some idea of what the thinkers above are doing and why. Helpful preparatory readings might include Genevieve Lloyd, The Man of Reason: “Male” and “Female” in Western Philosophy and Judith Butler, Gender Trouble. Requirements: For undergraduates: two short papers (5-8 pages). For graduate students, either two short papers or one longer paper (12-15 pages).

Fall 2020: CLEN GU4560
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
CLEN 4560  001/10033  M W 10:10am - 11:25am  Room TBA
ENGL GU4561 Children’s Literature. 3 points.
This is a historical survey of literature written principally for children (primarily narrative), which will explore not only the pleasures of imagination but the varieties of narrative and lyric form, as well as the ways in which story-telling gives shape to individual and cultural identity. Drawing on anonymous folk tale from a range of cultures, as well as a variety of literary works produced from the late 17th century to the present, we’ll attend to the ways in which changing forms of children’s literature reflect changing understandings of children and childhood, while trying not to overlook psychological and formal structures that might persist across this history. Readings of the primary works will be supplemented by a variety of critical approaches—psychoanalytic, materialist, feminist, and structuralist—that scholars have employed to understand the variety and appeal of children’s literature.

ENGL 4561

Fall 2020: ENGL GU4561
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 4561  001/10034  M W 2:40pm - 3:55pm  Room TBA  James Adams  3  54/54

University Writing
ENGL GS1010 University Writing. 3 points.
Prerequisites: Non-native English speakers must reach Level 10 in the American Language Program prior to registering for ENGL GS1010.
University Writing helps undergraduates engage in the conversations that form our intellectual community. By reading and writing about scholarly and popular essays, students learn that writing is a process of continual refinement of ideas. Rather than approaching writing as an innate talent, this course teaches writing as a learned skill. We give special attention to textual analysis, research, and revision practices. University Writing offers the following themed sections, all of which welcome students with no prior experience studying the theme. Students interested in a particular theme should register for the section within the specified range of section numbers. UW: Contemporary Essays (sections from 001 to 069). Features contemporary essays from a variety of fields. UW: Readings in American Studies (sections in the 100s). Features essays that explore the culture, history, and politics that form American identity. UW: Readings in Gender and Sexuality (sections in the 200s). Features essays that examine relationships among sex, gender, sexuality, race, class, and other forms of identity. UW: Readings in Data Sciences (sections in the 500s). Features essays that study how our data-saturated society challenges conceptions of cognition, autonomy, identity, and privacy. UW: Readings in Medical-Humanities (sections in the 600s).

Spring 2020: ENGL GS1010
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 1010  001/14377  M W 8:40am - 9:55am  201b Philosophy Hall  Austin Mantele  3  13/14
ENGL 1010  002/14387  T Th 8:40am - 9:55am  408a Philosophy Hall  Matthew Fernandez  3  13/14
ENGL 1010  007/14394  M W 11:40am - 12:55pm  425 Pupin Laboratories  Patrick Moran  3  13/14
ENGL 1010  010/14397  M W 1:10pm - 2:25pm  308a Lewisohn Hall  Brianne Baker  3  13/14
ENGL 1010  011/14401  M W 1:10pm - 2:25pm  609 Hamilton Hall  Emily Hunt Kivel  3  12/14
ENGL 1010  014/14405  T Th 1:10pm - 2:25pm  325 Pupin Laboratories  Nicole Wallack  3  11/14
ENGL 1010  016/14413  M W 2:40pm - 3:55pm  315 Hamilton Hall  Emily Weitzman  3  14/14
ENGL 1010  018/14419  T Th 2:40pm - 3:55pm  607 Hamilton Hall  Martin Larsson Xu  3  12/14
ENGL 1010  025/14427  M W 7:10pm - 8:25pm  502 Northwest Corner  Katherine Bergevin  3  12/14
ENGL 1010  026/14431  T Th 7:10pm - 8:25pm  652 Schermerhorn Hall  Zoe Pollok  3  9/14
ENGL 1010  027/14439  T Th 4:10pm - 5:25pm  2014 Philosophy Hall  Elizabeth McIntosh  3  12/14
ENGL 1010  112/14638  T Th 1:10pm - 2:25pm  253 Engineering Terrace  Lindsey Cienfuegos  3  10/14
ENGL 1010  204/14640  T Th 10:10am - 11:25am  201b Philosophy Hall  Elizabeth Bowen  3  14/14
ENGL 1010  220/14642  T Th 4:10pm - 5:25pm  652 Schermerhorn Hall  Allen Durgin  3  12/14
ENGL 1010  309/15058  T Th 11:40am - 12:55pm  652 Schermerhorn Hall  Alessia Palanti  3  13/14
ENGL CC1010 University Writing. 3 points.

University Writing helps undergraduates engage in the conversations that form our intellectual community. By reading and writing about scholarly and popular essays, students learn that writing is a process of continual refinement of ideas. Rather than approaching writing as an innate talent, this course teaches writing as a learned skill. We give special attention to textual analysis, research, and revision practices. University Writing offers the following themed sections, all of which welcome students with no prior experience studying the theme. Students interested in a particular theme should register for the section within the specified range of section numbers:

- UW: Contemporary Essays (sections from 001 to 099): Features contemporary essays from a variety of fields.
- UW: Readings in American Studies (sections in the 100s): Features essays that explore the culture, history, and politics that form American identity.
- UW: Readings in Gender and Sexuality (sections in the 200s): Features essays that examine relationships among sex, gender, sexuality, race, class, and other forms of identity.
- UW: Readings in Film and Performing Arts (sections in the 300s): Features essays that analyze a particular artistic medium (music, theater, film, photography...).
- UW: Readings in Human Rights (sections in the 400s): Features essays that investigate the ethics of belonging to a community and issues of personhood, identity, representation, and action to recognize and protect human rights.
- UW: Readings in Data and Society (sections in the 500s): Features essays that study how our data-saturated society challenges conceptions of cognition, autonomy, identity, and privacy.
- UW: Readings in Medical-Humanities (sections in the 600s): Features essays that explore the disciplines of biomedical ethics, advocacy, and medical anthropology, to challenge our basic assumptions about medicine, care, sickness, and health.
- UW: Readings in Law and Justice (sections in the 700s): Features essays that study core questions of law and justice that shape individuals’ lives, institutional structures, and public policy.
- University Writing for International Students (sections in the 900s): Open only to international students, these sections emphasize the transition to American academic writing cultures through the study of contemporary essays from a variety of fields.

For further details about these themes, please visit: http://www.college.columbia.edu/core/uwp (http://www.college.columbia.edu/core/uwp/).

Spring 2020 - please see the department website (http://english.columbia.edu/courses/) for curriculum summary.

Introduction to the Major

ENGL UN3001 Literary Texts, Critical Methods. 4 points.

Prerequisites: Students who register for ENGL UN3001 must also register for one of the sections of ENGL UN3011 Literary Texts, Critical Methods. This course is intended to introduce students to the advanced study of literature. Students will read works from different genres (poetry, drama, and prose fiction), drawn from the medieval period to the present day, learning the different interpretative techniques required by each. The course also introduces students to a variety of critical schools and approaches, with the aim both of familiarizing them with these methodologies in the work of other critics and of encouraging them to make use of different methods in their own critical writing. This course (together with the companion seminar ENGL UN3011) is a requirement for the English Major and Concentration. It should be taken as early as possible in a student’s career. Fulfillment of this requirement will be a factor in admission to seminars and to some lectures.

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3001</td>
<td>001/10938</td>
<td>W 6:10pm - 7:25pm 312 Mathematics Building</td>
<td>Edward Mendelson</td>
<td>4</td>
<td>56/70</td>
</tr>
<tr>
<td>ENGL 3001</td>
<td>001/10013</td>
<td>W 4:10pm - 5:25pm Room TBA</td>
<td>Edward Mendelson</td>
<td>4</td>
<td>49/80</td>
</tr>
</tbody>
</table>

For curriculum summary, please visit: http://english.columbia.edu/courses/
ENGL 3011 Literary Texts, Critical Methods. Seminar. 0 points.
Prerequisites: Students who register for ENGL 3011 must also register for ENGL 3001 Literary Texts, Critical Methods lecture.
This seminar, led by an advanced graduate student in the English doctoral program, accompanies the faculty lecture ENGL 3001. The seminar both elaborates upon the topics taken up in the lecture and introduces other theories and methodologies. It also focuses on training students to integrate the terms, techniques, and critical approaches covered in both parts of the course into their own critical writing, building up from brief close readings to longer research papers.

Spring 2020: ENGL 3011

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3011</td>
<td>001/11046</td>
<td>M 6:10pm - 8:00pm</td>
<td>Veronica Belafi</td>
<td>0</td>
<td>15/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>607 Hamilton Hall</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3011</td>
<td>002/11048</td>
<td>M 6:10pm - 8:00pm</td>
<td>Naomi</td>
<td>0</td>
<td>11/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>707 Hamilton Hall</td>
<td>Michaelowicz</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3011</td>
<td>003/11051</td>
<td>M 12:10pm - 2:00pm</td>
<td>Anne Potter</td>
<td>0</td>
<td>14/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>501b International Affairs Bldg</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3011</td>
<td>004/11052</td>
<td>M 12:10pm - 2:00pm</td>
<td>Emma Styles</td>
<td>0</td>
<td>10/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lewisohn Hall</td>
<td>Swaim</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3011</td>
<td>005/11053</td>
<td>M 12:10pm - 2:00pm</td>
<td>Anna Waller</td>
<td>0</td>
<td>6/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>253 Engineering Terence</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fall 2020: ENGL 3011

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3011</td>
<td>001/12216</td>
<td>M 12:10pm - 2:00pm</td>
<td></td>
<td>0</td>
<td>13/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Room TBA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3011</td>
<td>002/12217</td>
<td>M 12:10pm - 2:00pm</td>
<td></td>
<td>0</td>
<td>5/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Room TBA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3011</td>
<td>003/12218</td>
<td>M 4:10pm - 6:00pm</td>
<td></td>
<td>0</td>
<td>15/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Room TBA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3011</td>
<td>004/12219</td>
<td>M 4:10pm - 6:00pm</td>
<td></td>
<td>0</td>
<td>4/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Room TBA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3011</td>
<td>005/12220</td>
<td>M 4:10pm - 6:00pm</td>
<td></td>
<td>0</td>
<td>1/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Room TBA</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Medieval

CLEN 3125 ENGLISH & COMPARATIVE LITERATURE. 4 points.

Though often thought of in mainstream culture as closed, conservative, and backwards, the medieval world was actually a place where the circulation of people and ideas resulted in generative encounters. This course will consider texts that brush up against the unfamiliar. We’ll read travelogues containing Western views of the East and Muslim views of Christian society, plus texts of questionable literary merit and difficult, artful poetry. Via our course readings, you’ll cross borders into strange lands with unaccountable customs, experience the possibilities of the marvelous, and interact with the afterlife and its denizens. Along the way, you’ll be having your own medieval encounter with worldview(s) that require contextual analysis to recuperate.

Spring 2020: CLEN 3125

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLEN 3125</td>
<td>001/11763</td>
<td>Th 4:10pm - 6:00pm</td>
<td>Hannah Weaver</td>
<td>4</td>
<td>11/18</td>
</tr>
<tr>
<td></td>
<td></td>
<td>610 Lewisohn Hall</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ENGL GU4729 Canterbury Tales. 3 points. (Lecture). Beginning with an overview of late medieval literary culture in England, this course will cover the entire Canterbury Tales in the original Middle English. We will explore the narrative and organizational logics that underpin the project overall, while also treating each individual tale as a coherent literary offering, positioned deliberately and recognizably on the map of late medieval cultural convention. We will consider the conditions—both historical and aesthetic—that informed Chaucer’s motley composition, and will compare his work with other large-scale fictive works of the period. Our ultimate project will be the assessment of the Tales at once as a self-consciously “medieval” production, keen to explore and exploit the boundaries of literary convention, and as a ground-breaking literary event, which set the stage for renaissance literature.

Spring 2020: ENGL GU4729

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 4729</td>
<td>001/10997</td>
<td>T Th 10:10am - 11:25am</td>
<td>Eleanor Johnson</td>
<td>3</td>
<td>82/100</td>
</tr>
<tr>
<td></td>
<td></td>
<td>614 Schermerhorn Hall</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 4729</td>
<td>R01/37162</td>
<td>F 9:00am - 10:00am</td>
<td>Eleanor Johnson</td>
<td>3</td>
<td>0/20</td>
</tr>
<tr>
<td></td>
<td></td>
<td>201 80 Claremont</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 4729</td>
<td>R02/37163</td>
<td>F 10:00am - 11:00am</td>
<td>Eleanor Johnson</td>
<td>3</td>
<td>0/20</td>
</tr>
<tr>
<td></td>
<td></td>
<td>201 80 Claremont</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 4729</td>
<td>R03/37164</td>
<td>F 11:00am - 12:00pm</td>
<td>Eleanor Johnson</td>
<td>3</td>
<td>0/20</td>
</tr>
<tr>
<td></td>
<td></td>
<td>201 80 Claremont</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 4729</td>
<td>R04/37165</td>
<td>F 12:00pm - 1:00pm</td>
<td>Eleanor Johnson</td>
<td>3</td>
<td>0/20</td>
</tr>
<tr>
<td></td>
<td></td>
<td>201 80 Claremont</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Renaissance

ENGL UN3336 Shakespeare II. 3 points.

(Lecture). Shakespeare II examines plays from the second half of Shakespeare’s dramatic career, primarily a selection of his major tragedies and his later comedies (or “romances”).

Spring 2020: ENGL UN3336

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3336</td>
<td>001/10940</td>
<td>M W 10:10am - 11:25am</td>
<td>James Shapiro</td>
<td>3</td>
<td>43/54</td>
</tr>
<tr>
<td></td>
<td></td>
<td>602 Hamilton Hall</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
ENGL UN3343 The Surveillance of Women in Renaissance Drama & Culture. 4 points.
Concentrating on the drama of early modern England, this course will investigate a culture of surveillance regarding women's bodies in the period. We will give special focus to the fear of female infidelity, the theatrical fascination with the woman's pregnant body, and the cultural desire to confirm and expose women's chastity. We will read plays in which women are falsely accused of adultery, in various generic contexts (such as William Shakespeare's Cymbeline and Much Ado About Nothing), along with plays in which women actually commit infidelity (such as the anonymous Arden of Faversham and Thomas Middleton's A Chaste Maid in Cheapside).
Focusing on a different play each week, we will ask: what does it take, ultimately, to believe women about their fidelity? At the same time, what is the effect of being doubted on women themselves? We will also give consideration to the particular resources of dramatic form, paying attention to moments in plays that coerce spectators themselves into mistaken judgments about women.

We will supplement our reading of drama with pamphlets, advice literature, poems, church court cases, and ballads, in order to place these plays within a broader and more varied culture of female surveillance in early modern England. Finally, we will work to recover past strategies of liberation from this surveillance in the plays we read, in women's writing that warns against male betrayal, and in dramatic and historical instances of female cross-dressing.

ENGL GU4248 Literature and Science in Early Modern England. 3 points.
This lecture course explores the relationship between literature and science in the period immediately before and during the so-called “Scientific Revolution.” It examines representation of inquiry into the unknown; the relationship between magic and science; the central role of alchemy; the emergence of the virtuosi; the formation of the Royal Society, and challenges to it. Throughout, attention will be paid to the active contribution of the “literary” to this supposedly “scientific” realm—although those terms will come under considerable pressure. Texts will range from Christopher Marlowe's play Doctor Faustus, to scientific writings by Francis Bacon and William Harvey, to less easily defined hybrids by Francis Godwin, Thomas Browne and Margaret Cavendish.

18th and 19th Century
ENGL UN3231 SNAKE OIL: CON ARTISTS OF AMERICAN FICTION. 4 points.
This course traces the recurrence of the con artist in American fiction. Focusing largely on nineteenth century texts, we'll use classic con artist characters to help identify the ways con artists unsettle the categories of identity, truth, and nature. But this course focuses not only on the genuine article (the scoundrels who earn your confidence and intimacy in order to rob you blind) but also on novels featuring characters wrongly accused of deception because they can pass between multiple social types. What is threatening about these figures? We'll look at the ways tricksters make use of their environments in Contact, Abolitionist, and Southern literature to question what might be ontologically at stake when a person dissembles. Finally, we will turn to three novels about passing to examine how the con artist haunts these narratives, and how the threat of being accused of running a con shapes the formal and theoretical richness these novels contain.
ENGL UN3255 Victorian Relations. 4 points.

Victorian literature, as one of its leading critics writes, is concerned above all with "relationships and their representation." Relationships between individuals, groups, or nations are of course central to literature from all periods, but they figure with particular prominence in Victorian British writing, for two reasons. First, the Victorian period follows an era that often fetishized the solitary individual: if Romantic writers frequently focused on figures in isolation, Victorian writers responded by panning out to consider human beings primarily in their social relations. Second, the later nineteenth century witnessed revolutions in the conceptualization of relations between different classes, races, sexes, and species. The new ideas were not limited to philosophers or scientists but permeated public discourse to an unprecedented extent.

In this course we will study a representative sampling of Victorian writing about relationships, possibly including such topics as relations between men and women, Britons and others, nations, humans and animals, or past and present. In addition we will consider the relation between different literary genres as we compare the way each topic is represented in fiction, poetry, drama, and non-fictional prose.

Spring 2020: ENGL UN3255

<table>
<thead>
<tr>
<th>Course</th>
<th>Section/Call</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3255</td>
<td>001/12246</td>
<td>F 10:10am - 12:00pm  612 Philosophy Hall</td>
<td>Erik Gray</td>
<td>4</td>
<td>11/18</td>
</tr>
</tbody>
</table>

CLEN UN3851 SPCL TPCS IN LITERARY STUDIES. 4 points.

This seminar explores great writing about three important 19th-century cities: Paris, Manchester, and London. The nineteenth-century was known as the age of great cities, and as such, witnessed an explosion of urban literature. This course will introduce you to major genres of city writing, including the novel, the poem, the physiognomy, the sociological inquiry, and the urban lyric. It will familiarize you with 19th-century urban types: the concierge, the courtesan, the artist, the financier, the flaneur, the fashionista, the worker, the socialite, the sexual outlaw, and the urban eccentric. Readings will include recent scholarship on urban literature; classic essays about cities by writers including Walter Benjamin, Georg Simmel, and Jane Jacobs; and the following 19th-century works: Cousin Bette (Balzac); The Kill (Zola); The Condition of the Working Class in England (Engels); Mary Barton (Gaskell); Bleak House (Dickens); and selected poems by Amy Levy. Weekly writing assignments; an in-class presentation of a visualization; and three 8-10 page papers; no final exam.

Spring 2020: CLEN UN3851

<table>
<thead>
<tr>
<th>Course</th>
<th>Section/Call</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLEN 3851</td>
<td>001/25191</td>
<td>W 6:10pm - 8:00pm  317 Hamilton Hall</td>
<td>Sharon Marcus</td>
<td>4</td>
<td>11/18</td>
</tr>
</tbody>
</table>

ENGL GU4215 Epic Histories: Gibbon/Benjamin. 4 points.

We will immerse ourselves over the semester in two major works of history that also have claims to significant literary status and influence, Edward Gibbon's History of the Decline and Fall of the Roman Empire and Walter Benjamin's Arcades Project. We won't engage in true "slow reading," in the sense that it will be beyond us to consume these two enormous books chapter by chapter from start to finish, but we will consider the possibilities of slow reading and the imperatives and realities of reading selectively, including the fear of missing out that inhibits an embrace of abridgment in an era after the poststructuralist emphasis on the "text" gave new weight to the idea that literary works, even ones that are gigantic and/or fractured, should be read either in their entirety or not at all. We'll consider questions of modern versus postmodern history, historiography and methodology, status and standards of evidence, among other things; written work will include three short assignments, some of them experimental and/or creative in nature and with a strong emphasis on archives and methods, and a longer essay (10-12pp.) at the end of the semester.

Spring 2020: ENGL GU4215

<table>
<thead>
<tr>
<th>Course</th>
<th>Section/Call</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 4215</td>
<td>001/12656</td>
<td>M 2:10pm - 4:00pm  401 Hamilton Hall</td>
<td>Jenny Davidson</td>
<td>4</td>
<td>8/18</td>
</tr>
</tbody>
</table>

ENGL GU4404 Victorian Poetry. 3 points.

Open to all undergraduates (regardless of major) and graduate students. (Lecture). This course examines the works of the major English poets of the period 1830-1900. We will pay special attention to Alfred Tennyson and Robert Browning, and their great poetic innovation, the dramatic monologue. We will also be concentrating on poems by Elizabeth Barrett Browning, Gerard Manley Hopkins, Christina Rossetti, Matthew Arnold, A. E. Houseman, and Thomas Hardy.

Spring 2020: ENGL GU4404

<table>
<thead>
<tr>
<th>Course</th>
<th>Section/Call</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 4404</td>
<td>001/10947</td>
<td>M W 10:10am - 11:25am  516 Hamilton Hall</td>
<td>Erik Gray</td>
<td>3</td>
<td>26/54</td>
</tr>
</tbody>
</table>

ENGL GU4415 Victorian Novel. 3 points.

On a frosty day in February 1841, fervent American readers swarmed the piers of New York Harbor, frantically calling out to British sailors aboard a ship carrying the most recent installment of a Dickens novel, “Is Little Nell dead??!” Such was the Victorian Novel: a transatlantic public sensation. This course will trace the development of the novel during its most formative period, mapping its central concerns (self, community, love, gender, family, race, nation, empire) on a conceptual grid where representational strategies (realism, romanticism, historicism, melodrama, serialization) intersect with cultural thinking about poverty, work, faith, care, social justice, and globalism.

Spring 2020: ENGL GU4415

<table>
<thead>
<tr>
<th>Course</th>
<th>Section/Call</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 4415</td>
<td>001/16047</td>
<td>M W 11:40am - 12:55pm  503 Hamilton Hall</td>
<td>Monica Cohen</td>
<td>3</td>
<td>19/54</td>
</tr>
</tbody>
</table>
ENGL GU4750 Clarissa. 4 points.
Almost a million words long, Samuel Richardson's Clarissa took eighteenth-century readers by storm; it has a strong claim to be considered the single most important novel of the period. We'll begin with some brief excerpts from Richardson's first novel Pamela and one of the more virulent contemporary attacks on this new mode of popular fiction, then proceed through Clarissa in regular chunks, interspersed with bits and pieces of other relevant epistolary fictions, critical discussions and historical accounts. This seminar has no prerequisites other than your own eagerness to embark on a demented and potentially transformative program of extreme reading; topics for discussion will include the novel in letters, the first-person voice, the psychology of families and the sociology of inheritance in eighteenth-century England, the languages of sexuality, eighteenth-century burial customs, madness in literature, providential narratives and life after death, suffering, rewritings of Job, the rise of the novel, etc. etc.

ENGL 3390 The Art of the Novel. 4 points.
Prerequisites: the instructor's permission.
(Seminar). The phrase "the art of the novel," a reminder that the ascension of the genre to the status of "high art" rather than merely popular entertainment is still relatively recent, comes from Henry James, himself both a novelist and an influential critic of the novel. The premise of this co-taught seminar is that it is intellectually productive to bring together the perspectives of the novelist and the critic, looking both at their differences and at their common questions and concerns. In addition to fiction and criticism by Orhan Pamuk, students will read novels by Stendhal, Dostoevsky, and Tolstoy. Application instructions: E-mail Professor Robbins (bwr2001@columbia.edu) with the subject heading "Art of the Novel seminar". In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list, from which the instructor will in due course admit whomever we think we want. Admitted students should also submit a brief statement about why they want to take the course to the instructor.

ENGL 3270 BRITISH LITERATURE 1950-PRESENT. 3 points.
The class on post-war British literature focuses on fiction written since the end of the Cold War, with a particular emphasis on the twenty-first century. Lectures are structured around the theme of "Britain and its Belongings," with three main historical and thematic emphases. First, the question of "the contemporary" or "belonging together in time": What, if anything, makes the period since the 1990s hang together as a cultural, and more narrowly literary-historical, category? Second, the question of Europe: Is British literature a subset of European literature? How, in the era of Brexit and the ongoing migration crisis in Europe, have British novelists represented the country's relationship to the continent? Finally, the linked problems of economic globalization and Britain's complex post-imperial history: How have British novelists attempt to represent a world in which "domestic" experiences seem inextricably, if inconceivably, linked to events taking place thousands of miles away? Our answers to these questions will be aesthetic, as well as historical, focusing particularly on how novelists have thought to reimagine their sense of belonging by innovating at the level of narrative structure, point of view, and generic form.

Authors discussed include a mixture of established and emerging writers, with a particular emphasis on novels by women and by members of ethnic and national minority communities. Assignments include weekly reading, a midterm, a final, and two critical essays.
ENGL UN3394 How Writers Think: Pedagogy and Practice. 4 points.
Prerequisites: Permission of instructor.
(Seminar). This course uses contemporary philosophies of research and writing to train students to become writing center and library consultants. Readings will highlight major voices in rhetoric and composition research, with an emphasis on collaborative learning theory. We will ground our study in hands-on teaching experiences: students will shadow Columbia Writing Center consultants and research librarians and then practice strategies they learn in consultation with other students. Those who successfully complete this course will be eligible to apply for a peer writing consultant job in the Columbia Writing Center. This course is co-taught by the director of the Writing Center and the undergraduate services librarian.

Spring 2020: ENGL UN3394

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3394</td>
<td>001/10942</td>
<td>T 2:10pm - 4:00pm 212a Lewisohn Hall</td>
<td>Susan Mendelsohn</td>
<td>4</td>
<td>17/15</td>
</tr>
</tbody>
</table>

ENGL UN3710 The Beat Generation. 4 points.
Limited to seniors. Priority given to those who have taken at least one course in 20th-century American culture, especially history, jazz, film, and literature.

Prerequisites: Permission of instructor.
(Seminar). Surveys the work of the Beats and other artists connected to the Beat movement. Readings include works by Jack Kerouac, Allen Ginsberg, William Burroughs, Amiri Baraka, and Joyce Johnson, as well as background material in the post-World War II era, films with James Dean and Marlon Brando, and the music of Charlie Parker and Thelonius Monk. Application instructions: E-mail Professor Ann Douglas (ad34@columbia.edu) with the subject heading "The Beat Generation". In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list, from which the instructor will in due course admit them as spaces become available.

Spring 2020: ENGL UN3710

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3710</td>
<td>001/11119</td>
<td>W 6:10pm - 8:00pm 812 Philosophy Hall</td>
<td>Ann Douglas</td>
<td>4</td>
<td>19/24</td>
</tr>
</tbody>
</table>

ENGL UN3715 Bellow, Ellison, and Roth. 4 points.
Prerequisites: the instructor's permission.
(Seminar). These three major post-war American novelists are each challenging and transgressive in their own way; they comprise a natural grouping given their common preoccupations that grew out of high personal regard. Bellow and Ellison were close friends and Roth was a friend of Bellow’s and a great admirer of Ellison. Indeed, Roth’s The Human Stain is a sustained meditation upon and homage to Ellison’s Invisible Man. These shared concerns include a resistance to the pressure to be representative of one’s racial or ethnic group, skepticism of the political and ideological uses of art, and fascination with how an ethnic or racial outsider makes his way into WASP American high culture. One does so by a process of initiation that proceeds less by the sacrifice demanded by assimilation and more by playing the "game" of "appropriation" in which culture is conceived as public, open and accessible to anyone, and culture goods are available to be enjoyed and re-worked for one’s own creative purposes. Application Instructions: E-mail Professor Ross Posnock (rp2045@columbia.edu) with the subject heading "Bellow, Ellison, and Roth seminar." In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course.

Spring 2020: ENGL UN3715

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3715</td>
<td>001/10943</td>
<td>M 4:10pm - 6:00pm 317 Hamilton Hall</td>
<td>Ross Posnock</td>
<td>4</td>
<td>8/20</td>
</tr>
</tbody>
</table>
ENGL UN3851 Indian Writing in English. 4 points.
Prerequisites: the instructor’s permission.
(Seminar). As the great imperial powers of Britain, France, and Belgium, among others, ceded self-rule to the colonies they once controlled, formerly colonized subjects engaged in passionate debate about the shape of their new nations not only in essays and pamphlets but also in fiction, poetry, and theatre. Despite the common goal of independence, the heated debates showed that the postcolonial future was still up for grabs, as the boundary lines between and within nations were once again redrawn. Even such cherished notions as nationalism were disputed, and thinkers like the Nobel laureate Rabindranath Tagore sounded the alarm about the pitfalls of narrow ethnocentric thinking. Their call for a philosophy of internationalism went against the grain of ethnic and racial particularism, which had begun to take on the character of national myth. The conflict of perspectives showed how deep were the divisions among the various groups vying to define the goals of the postcolonial nation, even as they all sought common cause in liberation from colonial rule.

Nowhere was this truer than in India. The land that the British rulers viewed as a test case for the implementation of new social philosophies took it upon itself to probe their implications for the future citizenry of a free, democratic republic. We will read works by Indian writers responding to decolonization and, later, globalization as an invitation to rethink the shape of their societies. Beginning as a movement against imperial control, anti-colonialism also generated new discussions about gender relations, secularism and religious difference, the place of minorities in the nation, the effects of partition on national identity, among other issues. With the help of literary works and historical accounts, this course will explore the challenges of imagining a post-imperial society in a globalized era without reproducing the structures and subjectivities of the colonial state. Writers on the syllabus include Rabindranath Tagore, M.K. Gandhi, B.R. Ambedkar, Mulk Raj Anand, Raja Rao, Mahasweta Devi, Bapsi Sidwa, Rohinton Mistry, Amitav Ghosh, and Arundhati Roy.

Application Instructions: E-mail Professor Viswanathan (gv6@columbia.edu) with the subject heading “Indian Writing in English seminar” In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course.

ENTAL UN3970 Ibsen and Pinter. 4 points.
Prerequisites: the instructor’s permission.
(Seminar). The course will trace the pattern of the evolving theatrical careers of Henrik Ibsen and Harold Pinter, exploring the nature of and relationships among key features of their emerging aesthetics. Thematic and theatrical exploration involve positioning the plays in the context of the trajectories of modernism and postmodernism and examining, in that context, the emblematic use of stage sets and tableaux; the intense scrutiny of families, friendships, and disruptive intruders; the experiments with temporality, multi-linearity, and split staging; the issues raised by performance and the implied playhouse; and the plays’ potential as instruments of cultural intervention. Two papers are required, 5-7 pages and 10-12 pages, with weekly brief responses, and a class presentation. Readings include major plays of both writers and key statements on modernism and postmodernism. Application Instructions: E-mail Professor Austin Quigley (aeq1@columbia.edu) with the subject heading “Ibsen and Pinter seminar.” In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list from which the instructor will in due course admit them as spaces become available.

CLEN GU4075 Occultism, Postcoloniality, and Modernism. 4 points.
This course probes the shaping of the modern subject through such “occult” devices as mesmerism, ventriloquism, hypnotism, telepathy, disembodiment, telekinesis, and clairvoyance. We will examine the ways that occultism constituted a crucial enactment of modernity’s contradictions and provided postcoloniality with the tools for critical definitions of selfhood and society, in what Frantz Fanon called a “zone of occult instability.” Some of the questions the course hopes to raise are: How does one account for occultism’s persistence in modernity? Is occultism a form of residual irrationalism, a mode of thought superseded by Enlightenment rationality? Or is it a constitutive element of modernity itself, reflecting its contradictions and ambiguities? To what extent can occultism be understood as a product of clashing worldviews? What is the relationship between occultism and anthropology, history, philology, science, Darwinian evolution, psychoanalysis, capitalism, and technology? How does occultism become a tool for both relating to the past and imagining future worlds, especially for the decolonizing imagination? In what ways, if at all, does occultism signal the emergence of a postcolonial moment in literature? In what ways, too, does occultism lend itself to the play of power?
ENGL GU4110 Avant-Garde Feminist Poetry. 3 points.
This course will wrangle with three simple-seeming, but actually fraught and electrified questions: what does it mean to be “feminist”? What is “poetry” in the contemporary American poetry world? And what is “avant-garde?” One could read a thousand books of poetry to answer these questions, but in this course, we'll stick to works written by women between 1990 and today. We will pay sustained, careful attention to poetic form and structure, and we will look at how formal experimentation might intersect with ethical and political realities. As a heuristic device, we'll read two or three works by individual authors, to get a sense of their evolution over the course of a period of their careers.

Spring 2020: ENGL GU4110
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 4110  001/13913  T Th 11:40am - 12:55pm 717 Hamilton Hall  Eleanor Johnson  3  54/80

CLEN GU4564 Plagiarism and Post Colonialism. 3 points.
This course examines practices of literary plagiarism, piracy, kidnapping, cultural appropriation, forgery, and other disparaged textual activities to consider their implication in the power/knowledge complex of (neo)imperial international relations under current capitalist copyright and intellectual property regimes that constitute the so-called “World Republic of Letters.”

ENGL GU4621 Harlem Renaissance. 3 points.
(Lecture). This course will focus on the arts of the Harlem Renaissance as experiments in cultural modernity and as forms of incipient political empowerment. What was the Harlem Renaissance? Where and when did it take place? Who were its major players? What difference did it make to everyday Harlemites? What were its outposts beyond Harlem itself? Was there a rural HR? An international HR? As we wonder about these problems of definition, we will upset the usual literary/historical framework with considerations of music and painting of the period. How to fit Bessie Smith into a frame with W.E.B. Du Bois? Ellington with Zora Neale Hurston? Aaron Douglas with Langston Hughes? Where is Harlem today? Does it survive as more than a memory, a trace? Is it doomed to be "black no more”? How does Harlem function in "our” “national”/international? imagination? Has the Harlem Renaissance's moment come and gone? What continuities might we detect? What institutions from the early twentieth century have endured?

Spring 2020: ENGL GU4621
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 4621  001/10964  T Th 10:10am - 11:25am 503 Hamilton Hall  Robert O'Meally  3  21/54

ENGL GU4622 African-American Literature II. 3 points.
(Lecture). This survey of African American literature focuses on language, history, and culture. What are the contours of African American literary history? How do race, gender, class, and sexuality intersect within the politics of African American culture? What can we expect to learn from these literary works? Why does our literature matter to student of social change? This lecture course will attempt to provide answers to these questions, as we begin with Zora Neale Hurston's Their Eyes Were Watching God (1937) and Richard Wright's Native Son (1940) and end with Melvin Dixon's Love's Instruments (1995) with many stops along the way. We will discuss poetry, fiction, drama, and non-fictional prose. Other authors include Ralph Ellison, James Baldwin, Gwendolyn Brooks, Malcom X, Ntizake Shange, Audre Lorde, and Toni Morrison. There are no prerequisites for this course. The formal assignments are two five-page essays and a final examination. Class participation will be graded.

Spring 2020: ENGL GU4622
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 4622  001/10999  M W 2:40pm - 3:55pm 703 Hamilton Hall  Farah Griffin  3  49/54

CLEN GU4644 Evolution in/on the Caribbean. 4 points.
Although a geographically small area, the Caribbean has produced major revolutionary movements, and two globally influential revolutions: the Haitian Revolution (1791-1804) and the Cuban Revolution (1959-1976). It has also produced literature and poetic discourse that has sought to revolutionize politics through language. In this course, we will examine texts that reflect on revolution and/or attempt to revolutionize by writers such as Aimé Césaire, CLR James, Derek Walcott, Alejo Carpentier, Frantz Fanon, Reinaldo Arenas, Michelle Cliff, and V.S. Naipaul, among others.
We will also read essays by Hannah Arendt, André Breton, Paul Breslin, A. James Arnold, Phyllis Taoua, Robin D.G. Kelley, Brad Epps, Kimberle Lopez, Bruce King, Maria Elena Lima, Yoani Sánchez, and Audre Lorde. In addition, we will listen to a variety of music by Caribbean and African American musicians that take revolution as its theme in form and/or content.

Spring 2020: CLEN GU4644
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
CLEN 4644  001/11373  T 4:10pm - 6:00pm 601 Fairchild Life Sciences Bldg  Frances Muntaner  4  59/60

ENTA GU4725 Technologies of Modern Drama. 4 points.
This seminar will consider theatre intermedially, taking up its use of dramatic writing as one, only one, of its determining technologies. In the first half of the semester we will use a series of philosophical questions—tools vs. technologies, technology vs. medium—to consider several dimensions of modern theatricality as technologies: of gender and genre, of space and place, of the body and its performance. After spring break, we will use the terms generated to consider a series of topics specifically inflected by the design and practice of modern theatricality.

Students will each write one longer essay, and will have the opportunity to receive feedback on a draft, if desired.

Spring 2020: ENTA GU4725
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENTA 4725  001/10548  W 10:10am - 12:00pm 1105 Diana Center  William Worthen  4  10/18
The past decade has seen a steady increase in interdisciplinary scholarship interested in the relationships between literature and international law. Critical international legal scholars often invoke literature (and literary terms) to supplement their analyses, while many comparative literature scholars have attempted to discover what Pascale Casanova calls the “international laws” of literature. However, much of this scholarship remains deeply rooted in the home disciplines of the scholars, who not only operate with the prevailing assumptions and methodologies of their disciplines, but also tend to treat the other discipline as stable and unproblematic. Moreover, most of that scholarship has failed to take account of colonialism and imperialism in the formation of disciplinary knowledge—and, especially, in the formation of both international law and world literature.

International law is always produced in what Mary Louise Pratt has called “the contact zone.” Placing the history of colonialism at the center of inquiry, this course seeks to explore some of the many possible intersections between international law and comparative literature. We will examine some of the approaches that scholars have already taken, but we will also pursue new ways of thinking about how law and literature interact. The course focuses on a number of historical “events” to consider how literature and law both contribute to the logic of world-making and to the imagination of international orders.

Special Topics

CLEN UN3360 Theaters of Gods and Heroes. 4 points.

Two warring clans of cousins meet on a battlefield to decide once and for all who will sit on the throne of Hastinapura. The King of Lanka abducts Rama’s wife Sita, and Rama must do everything in his power to find her and bring her home safely. These are the basic plot points of the great Indian epics The Mahabharata and the Ramayana. Yet no summarization can do these poems justice, and their stories have been told time and again across genres: they have been re-imagined as novels, serialized on television, condensed into comic books, and performed on stage. In "Theaters of Gods and Heroes" we will investigate the many ways that these two epics have been conceived in performance during the last two millennia. For each class, students will read selections of the poems in translation paired with examples of theatrical adaptations that correspond to a given episode. An investigation into adaptation theory, as well as an introduction to the diverse range of performance traditions and theatrical styles that comprise the performing arts in India, this course will cover adaptations of the epics in the classical sanskrit dramatic canon, in ritual performances such as the Ramila, across regional traditions like the Kudiyattam of Kerala, and in contemporary dramas written since India gained independence in 1947. We will also survey international productions of the epics—such as Peter Brook’s Mahabharata (1985) and Battlefield (2016) and Yael Farber’s Ram: The Abduction of Sita into Darkness (2012)—and address how audience influences dramatic adaptation, as well as what kind of additional work must be done when the epics are taken out of their immediate cultural context. As we work through the many and varied ways the epics have been reimagined in dramatic literature and performance, students will be asked to think about the formal significance of embodiment as a medium as opposed to oral recitation or literary adaptation. How do stories relate differently in performance as opposed to any of the other ways by which the epics could be recapitulated? And, within the range of theatrical adaptations covered by the class, how do we see the same stories shift across different genres or performances?

ENGL UN3738 Philanthropy and Social Difference. 4 points.

Philanthropy and Social Difference will introduce students to the history of Anglo-American philanthropy, as described in both historical and literary texts by writers including Jane Addams, James Agee, Andrew Carnegie, and George Orwell. Through reading these texts, students will receive an experiential perspective on the social problems that philanthropy seeks to address. The course will also focus on best practices in contemporary philanthropy, teaching students how to make informed decisions in making grants to nonprofit organizations. In addition, students will have the opportunity to practice philanthropy directly by making grants from course funds to nonprofit organizations selected by the class.
ENGL UN3950 Poetics of the Warrior. 4 points.
Prerequisites: Instructor’s permission.
(Seminar). This course of distinguished poetry about warriors and warfare goes to the intersection of disciplines, where warrior and poet together compete and excel—inventively, formally, passionately, consequentially—as allies in dire contest against annihilation and despair. Homer’s iliad heads our list of exemplary titles selected from ancient and classical, mediaeval and early modern sources, including, among others, Sophocles’ Ajax, and Philoctetes; Beowulf; Song of Roland, Sir Gawain and the Green Knight, The Tale of the Heike; Shakespeare’s Henry V; and Milton’s Paradise Lost. We also will read histories, memoirs, oratory, and guidebooks, from Yuzan’s Budoshoshinshu to General Patton’s “The Secret of Victory,” from Vegetius’ De Re Militari to U.S. Army Field Manual (FM) 6-22. Our reading is historically broad enough to prove the range of virtues, precepts, codes and rules of martial character and action. Yet our poetry also excels in vision and in virtuosity quite apart from how it might cultivate the norms of aristea, chivalry, or bushido, so that certain of our questions about form and style or imaginative effects might differ in kind from other questions about the closeness or disparity of the practical warrior and the poetic warrior, and the extent to which the latter elevates and inspires the former’s conception of himself in times of war and peace. We shall consider how battle narratives which excel as poetry and ring true for the warrior, appealing to his wit and outlook, might replenish the aggrieved and battle-weary mind; how a war poem’s beautifully formed and lucidly rendered chaos remembers and regains for him the field of action. Toward my interest in the range of possibilities for military literature as a discipline of study, I welcome not only the novice whose interest is avid but the student knowledgeable about military topics in literature, history, political and social philosophy, and especially the student, who, having served in the Armed Forces, can bring to the seminar table a contemporary military perspective and the fruits of practical wisdom. Application instructions: E-mail Professor Giordani (mg2644@columbia.edu) with the subject heading “Poetics of Warrior seminar.” In your message, include your name, school, major, year of study, relevant courses taken, and a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list, from which the instructor will in due course admit them as spaces become available.

CLEN GU4335 Poetry and Philosophy. 4 points.
Since Plato, poets and philosophers have been at odds as often as they have cross-pollinated. How should we think about the relation between these two discourses? In this seminar we will put the following dictum of Romantic poet and philosophe Samuel Taylor Coleridge’s to the test: “No man was ever yet a great poet, without at the same time being a profound philosopher.” We will read philosophical poetry, poetic philosophy, and texts that don’t seem to quite fit in any genre. What makes certain poets particularly inspiring to philosophers, and vice versa? How does each group appropriate the tools of the other for their own purposes? We will especially interested in the question of how poetic language offers a mode of thinking that may be philosophical in character, but is also fundamentally different from the conceptual and argumentative constraints of philosophy as it is traditionally conceived.

CLEN GU4728 Literature in the Age of Artificial Intelligence. 3 points.
In this course we will consider the long history of literature composed with, for, and by machines. Our reading list will start with Ramon Llull, the thirteenth-century combinatorial mystic, and continue with readings from Gottfried Leibniz, Francis Bacon, Jonathan Swift, and Samuel Butler. We will read “Plot Robots” instrumental to the writing of Hollywood scripts and pulp fiction of the 1920s, the avant-garde poetry of Dada and OULIPO, computer-generated love letters written by Alan Turing, and novels created by the first generation of artificial intelligence researchers in the 1950s and 60s. The course will conclude at the present moment, with an exploration of machine learning techniques of the sort used by Siri, Alexa, and other contemporary chat bots.
University Writing

ENGL CC1010 University Writing. 3 points.
University Writing helps undergraduates engage in the conversations that form our intellectual community. By reading and writing about scholarly and popular essays, students learn that writing is a process of continual refinement of ideas. Rather than approaching writing as an innate talent, this course teaches writing as a learned skill. We give special attention to textual analysis, research, and revision practices. University Writing offers the following themed sections, all of which welcome students with no prior experience studying the theme. Students interested in a particular theme should register for the section within the specified range of section numbers:

- UW: Contemporary Essays (sections from 001 to 099). Features contemporary essays from a variety of fields.
- UW: Readings in American Studies (sections in the 100s). Features essays that explore the culture, history, and politics that form American identity.
- UW: Readings in Gender and Sexuality (sections in the 200s). Features essays that examine relationships among sex, gender, sexuality, race, class, and other forms of identity.
- UW: Readings in Film and Performing Arts (sections in the 300s). Features essays that analyze a particular artistic medium (music, theater, film, photography...).
- UW: Readings in Human Rights (sections in the 400s). Features essays that investigate the ethics of belonging to a community and issues of personhood, identity, representation, and action.
- UW: Readings in Data Society (sections in the 500s). Features essays that study how our data-saturated society challenges conceptions of cognition, autonomy, identity, and privacy.
- UW: Readings in Medical-Humanities (sections in the 600s). Features essays that explore the disciplines of biomedical ethics, advocacy, and medical anthropology, to challenge our basic assumptions about medicine, care, sickness, and health.
- UW: Readings in Law and Justice (sections in the 700s). Features essays that study core questions of law and justice that shape individuals' lives, institutional structures, and public policy.

University Writing for International Students (sections in the 900s): Open only to international students, these sections emphasize the transition to American academic writing cultures through the study of contemporary essays from a variety of fields.

For further details about these themes, please visit: http://www.college.columbia.edu/core/uwp/.

ENGL GS1010 University Writing. 3 points.
Prerequisites: Non-native English speakers must reach Level 10 in the American Language Program prior to registering for ENGL GS1010. University Writing helps undergraduates engage in the conversations that form our intellectual community. By reading and writing about scholarly and popular essays, students learn that writing is a process of continual refinement of ideas. Rather than approaching writing as an innate talent, this course teaches writing as a learned skill. We give special attention to textual analysis, research, and revision practices. University Writing offers the following themed sections, all of which welcome students with no prior experience studying the theme. Students interested in a particular theme should register for the section within the specified range of section numbers. UW: Contemporary Essays (sections from 001 to 069). Features contemporary essays from a variety of fields. UW: Readings in American Studies (sections in the 100s). Features essays that explore the culture, history, and politics that form American identity. UW: Readings in Gender and Sexuality (sections in the 200s). Features essays that examine relationships among sex, gender, sexuality, race, class, and other forms of identity. UW: Readings in Film and Performing Arts (sections in the 300s). Features essays that analyze a particular artistic medium (music, theater, film, photography...). UW: Readings in Human Rights (sections in the 400s). Features essays that investigate the ethics of belonging to a community and issues of personhood, identity, representation, and action. UW: Readings in Data Sciences (sections in the 500s). Features essays that study how our data-saturated society challenges conceptions of cognition, autonomy, identity, and privacy. UW: Readings in Medical-Humanities (sections in the 600s). Features essays that explore the disciplines of biomedical ethics and medical anthropology, to challenge our basic assumptions about medicine, care, sickness, and health. University Writing for International Students (sections in the 900s). Open only to international students, these sections emphasize the transition to American academic writing cultures through the study of contemporary essays from a variety of fields. For further details about these classes, please visit: http://www.college.columbia.edu/core/uwp/.

<table>
<thead>
<tr>
<th>Spring 2020: ENGL GS1010</th>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 1010</td>
<td>001/14377</td>
<td>M W 8:40am - 9:55am</td>
<td>201b Philosophy Hall</td>
<td>Austin Mantele</td>
<td>3</td>
<td>13/14</td>
</tr>
<tr>
<td>ENGL 1010</td>
<td>002/14387</td>
<td>T Th 8:40am - 9:55am</td>
<td>408a Philosophy Hall</td>
<td>Matthew Fernandez</td>
<td>3</td>
<td>13/14</td>
</tr>
<tr>
<td>ENGL 1010</td>
<td>007/14394</td>
<td>M W 11:40am - 12:55pm</td>
<td>425 Pupin Laboratories</td>
<td>Patrick Moran</td>
<td>3</td>
<td>13/14</td>
</tr>
<tr>
<td>ENGL 1010</td>
<td>010/14397</td>
<td>M W 11:10pm - 12:25pm</td>
<td>308a Lewisohn Hall</td>
<td>Briane Baker</td>
<td>3</td>
<td>13/14</td>
</tr>
<tr>
<td>ENGL 1010</td>
<td>011/14401</td>
<td>M W 11:10pm - 12:25pm</td>
<td>609 Hamilton Hall</td>
<td>Emily Hunt</td>
<td>3</td>
<td>12/14</td>
</tr>
<tr>
<td>ENGL 1010</td>
<td>014/14405</td>
<td>T Th 11:10am - 12:25pm</td>
<td>625 Pupin Laboratories</td>
<td>Nicole Wallack, 3</td>
<td>11/14</td>
<td></td>
</tr>
<tr>
<td>ENGL 1010</td>
<td>016/14413</td>
<td>M W 2:40pm - 3:55pm</td>
<td>315 Hamilton Hall</td>
<td>Emily Weitzman</td>
<td>3</td>
<td>14/14</td>
</tr>
<tr>
<td>ENGL 1010</td>
<td>018/14419</td>
<td>T Th 2:40pm - 3:55pm</td>
<td>607 Hamilton Hall</td>
<td>Martin Larson, 3</td>
<td>12/14</td>
<td></td>
</tr>
<tr>
<td>ENGL 1010</td>
<td>025/14427</td>
<td>M W 7:10pm - 8:25pm</td>
<td>502 Northwest Corner</td>
<td>Katherine Bergevin</td>
<td>3</td>
<td>12/14</td>
</tr>
<tr>
<td>ENGL 1010</td>
<td>026/14431</td>
<td>T Th 7:10pm - 8:25pm</td>
<td>652 Schermerhorn Hall</td>
<td>Zoe Pollak</td>
<td>3</td>
<td>5/14</td>
</tr>
<tr>
<td>ENGL 1010</td>
<td>027/14379</td>
<td>T Th 4:10pm - 5:25pm</td>
<td>201a Philosophy Hall</td>
<td>Elizabeth McIntosh</td>
<td>3</td>
<td>12/14</td>
</tr>
<tr>
<td>ENGL 1010</td>
<td>112/14638</td>
<td>T Th 1:10pm - 2:25pm</td>
<td>253 Engineering Terrace</td>
<td>Lindsay Cifuentes</td>
<td>3</td>
<td>10/14</td>
</tr>
<tr>
<td>ENGL 1010</td>
<td>204/14460</td>
<td>T Th 10:10am - 11:25am</td>
<td>201b Philosophy Hall</td>
<td>Elizabeth Bowen</td>
<td>3</td>
<td>14/14</td>
</tr>
<tr>
<td>ENGL 1010</td>
<td>220/14642</td>
<td>T Th 4:10pm - 5:25pm</td>
<td>652 Schermerhorn Hall</td>
<td>Allen Durgin</td>
<td>3</td>
<td>12/14</td>
</tr>
<tr>
<td>ENGL 1010</td>
<td>309/15058</td>
<td>T Th 11:40am - 12:55pm</td>
<td>652 Schermerhorn Hall</td>
<td>Alessia Palanti</td>
<td>3</td>
<td>13/14</td>
</tr>
<tr>
<td>ENGL 1010</td>
<td>323/14644</td>
<td>T Th 5:40pm - 6:55pm</td>
<td>652 Schermerhorn Hall</td>
<td>Buck Wanner</td>
<td>3</td>
<td>7/14</td>
</tr>
</tbody>
</table>