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/. 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.

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.

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**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.

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**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.

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**Comparative Literature Program**
Fall 2019

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.

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. 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.

Spring 2020: ENGL UN3001

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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.

Spring 2020: ENGL UN3011

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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 UN3335 Shakespeare l. 3 points.

(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.

Fall 2020: ENGL UN3335

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ENGL GU4210 Writing Early Modern London. 3 points.

(Lecture) This course explores the literature that represented, was created for, and was inspired by the city of London in the early modern period. It will encourage students to analyze the ways in which literature relates to its geographical, social, cultural, religious and political contexts – in this case, the very specific contexts provided by a single city in the period from 1500 to 1700. It will cover such topics as London’s experience in the Reformation; London’s suburban expansion; the Civil War and Restoration; the Great Fire and the subsequent rebuilding; London’s government, and relations with the Crown; social issues including immigration, unrest, the place of women, the place of strangers, the plague and prostitution. The course will highlight the importance of London as the hub of print publication, and as the site for the public theatre – it will therefore deal predominantly with drama but also draw on prose pamphlets, entries, maps, diaries, prospects and poetic mock-will.

ENGL UN3351 SEVENTEENTH CENTURY POETRY (DONNE, HERBERT, MARVELL). 4 points.

This seminar will center on the close reading of the work of three poets generally deemed exemplary of the English “metaphysical” tradition. The syllabus, accordingly, falls into three sections; we will attend to Donne, Herbert, and Marvell in turn, and each class meeting will focus on a particular set of poems and interpretive questions. These questions will, more often than not, be formal ones - but our collective work will not take place in a post-new-critical vacuum. To that end, each week’s reading will include a set of critical or historical supplements, meant to enrich and enliven our understanding of the primary texts under consideration.

CLEN UN3816 Epic Fails and New World Dreams: Narratives and Images of the Encounter 1492-1692. 4 points.

Prerequisites: the instructor’s permission. (Seminar). This course examines how European exposure to Africa and the Americas influenced transatlantic literature from Columbus to Aphra Behn, asking how art and texts from all three continents reflected, responded to, and shaped the contact zones created by early modern expansion. Topics include the creation of geographic identities and selves; visual versus verbal representations of ‘savages’; gender and sexuality at home and abroad; old genres and new technologies; utopian communities; travel for pleasure, profit, and pain. Authors include More, Milton, Montaigne, Donne, Guaman Poma, Shakespeare, Sor Juana de la Cruz, & the Basque trans ex-nun, Catalina de Erauso. All texts available in the original and in translation.

ENTA UN3340 Environmental crisis on the Shakespearean Stage. 4 points.

Our current environmental crisis has fractured familiar narratives about the relationship between humanity and the natural world. To begin reimagining this relationship, this seminar will turn back the clock to the Renaissance and the birth of the English theater industry, where Shakespeare and his contemporaries were still attempting to understand what counts as “nature” within the confines of the playhouse. We will explore the forest of Arden with its “tongues in trees” and “books in the running brooks” from As You Like It, the stormy heath beset by “cataracts and hurricanos” in King Lear, and the “wild waters” of the Mediterranean agitated by Prospero in The Tempest along with environments that might not seem immediately “natural” to us today, including the ruins of Catholic cloisters, bloody battlefields, polluted fountains, smoke-spewing hell mouths, and the empty streets of a city wrecked by plague. By considering these diverse environments together, this seminar will not only complicate our modern distinction between nature and culture, but it will also trace the many ways that environmental crisis materialized both on and off stage in the early modern period.

To deepen our conversation about premodern environments, this seminar will also engage with current scholarship in ecocriticism – a growing critical field that investigates the representational problems posed by our current environmental crisis. Our course will consider what the settings, conventions and resource management strategies of the early modern stage might have to teach us about the ways we think of, interact with, or use “nature” today. As we make our way through some of the period’s most experimental plays, we will also consider how the theater, due to its generic variety, its embodied form, and its material dependencies, might be uniquely positioned to model living within and reckoning with environmental crisis or change.
18th and 19th Century

ENGL UN3451 Imperialism and Cryptography. 4 points.
Prerequisites: the instructor's permission.
(Seminar). This course focuses on plots of empire in the British novel of the 19th and early 20th centuries. It examines not only how empire was represented but also how the novel form gave visibility to the strategies of empire and also showed the tacit purposes, contradictions, and anxieties of British imperialism. The seminar is structured around the themes of: the culture of secrecy, criminality and detection; insurgency, surveillance, and colonial control; circulation and exchange of commodities; messianism and political violence. Specifically, the course will focus on how the culture of secrecy that accompanied imperial expansion defined the tools of literary imagination in the nineteenth and twentieth centuries. While most studies of culture and imperialism examine the impact of colonial expansion on the geography of narrative forms, this seminar looks more closely at the language of indirectness in English novels and traces metaphors and symbols to imperialism's culture of secrecy. It begins with the simple observation that both colonizers and colonized felt the need to transmit their communications without having their messages intercepted or decoded. Translated into elusive Masonic designs and prophecy (as in Kim), codes of collective action (as in Sign of Four), or extended dream references (as in The Moonstone), the English novel underscores the exchange of information as one of the key activities of British imperialism. Forcing hidden information into the open also affects the ways that colonial 'otherness' is defined (as in The Beetle). How espionage and detection correlate with impenetrability and interpretation will be one among many themes we will examine in this course. The seminar will supplement courses in the nineteenth-century English novel, imperialism and culture, and race, gender, and empire, as well as provide a broad basis for studies of modernism and symbolism. Readings include Rudyard Kipling, Kim and "Short Stories"; Arthur Conan Doyle's Sign of Four; Wilkie Collins, The Moonstone; Richard Marsh, The Beetle; RL Stevenson, Dr Jekyll and Mr. Hyde; Rider Haggard, She; Haggard, King Solomon's Mines; Joseph Conrad, The Secret Agent. Course requirements: One oral presentation; two short papers, each 4-5 pages (double-spaced); and a final paper, 7-10 pages (double-spaced). Application instructions: E-mail Professor Viswanathan (gv6@columbia.edu) with the subject heading "Imperialism and Cryptography 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.

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 students 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, Ntozakhe 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.

ENGL GU4400 Romanticism. 3 points.
This course is designed as an overview of major texts (in poetry and prose), contexts, and themes in British Romanticism. The movement of Romanticism was born in the ferment of revolution, and developed alongside so many of the familiar features of the modern world—features for which Romanticism provides a vantage point for insight and critique. As we read authors including William Blake, Jane Austen, John Keats, Mary Shelley, and many others, we will situate our discussions around these key issues: the development of individualism and new formations of community; industrialization and ecology (changes in nature and in the very conception of "nature"); and slavery and abolition.
ENGL UN398 Odd Women in Victorian England. 4 points.
How do people find freedom within restrictive norms and laws? Victorian England, known for its rigid definitions of femininity, nonetheless produced a remarkable number of female outlaws, eccentrics, and activists: spinster, working women, cross-dressers, women in “female marriages.”

“Odd Women in Victorian England,” an undergraduate seminar, will explore the pains and pleasures of gender non-conformity through the lens of nineteenth-century literary works, historical documents, and foundational texts in gender and sexuality studies. Readings will include the diaries of Anne Lister, a queer feminist; a slender case involving accusations of misandry at an all-girls school; the diaries of Hannah Munby, a servant whose upper-class love fetishized her physical strength; the autobiographies of Annie Besant, socialist and birth-control activist, and Mary Seacole, a nurse who traveled the world; and three major works of Victorian fiction: Aurora Leigh, a poetic novel by Elizabeth Barrett Browning; Villette, a novel by Charlotte Bronte; and Little Dorrit, a novel by Charles Dickens. The course will end with a late 20th-century historical novel that draws on several of the works we will read in the course: Affinity by Sarah Waters.

CLEN GU4723 18th C Comparative Novel. 4 points.
This course encompasses a series of readings in the eighteenth-century European novel. Style, narratology, the “rise” of realism and the history of novel criticism will figure prominently in our discussions; the seminar offers a theoretical rather than a thoroughly historical survey, and should serve as groundwork for considering questions about style and the novel in other periods and national traditions.

ENGL UN3824 Jane Austen and the Poets. 4 points.
Austen relished contemporary verse as did her readers. Studying her perfectly structured novels together with, for example, William Cowper’s rambling, loco-descriptive, blank-verse meditations on nature and society, or George Crabbe’s biting couplets about miserable village life, shall enrich our appreciation of the atmosphere in which Austen cultivated her sensibility, anticipated the taste and moral tenor of her readers, and exercised artistic control. We will read three of her novels—Sense and Sensibility, Pride and Prejudice, and Persuasion—alongside the poets she and her readers loved and whose poems they enjoyed hearing recited by characters in her novels. Our poets include Johnson, Cowper (her beloved favorite), Crabbe, Smith, Barbauld, Wordsworth, and Coleridge, among others.

CLRS GU4011 Dostoevsky, Tolstoy, and the English Novel [in English]. 3 points.
A close reading of works by Dostoevsky (Netochka Nezvanova, The Idiot; “A Gentle Creature”) and Tolstoy (Childhood, Boyhood, Youth; “Family Happiness”; Anna Karenina; “The Kreutzer Sonata”) in conjunction with related English novels (Bronte’s Jane Eyre, Eliot’s Middlemarch, Woolf’s Mrs. Dalloway). No knowledge of Russian is required.

ENGL GU4391 Nineteenth-Century Thrillers. 3 points.
This lecture will investigate the ways in which the nineteenth-century novel is shaped by the forces of horror, sensation, suspense and the supernatural. We will ask how the melodramatic imagination, the rhetoric of monstrosity, and the procedures of detection mark high narrative realism with the signs of cultural anxieties building up around nineteenth-century revolution, industrialization, capitalism, bigamy, Catholicism and immigration. Looking at representative samples of the Romantic neo-gothic novel, mid-century ghost stories, the highly popular and controversial sensation novels of the 1860’s along with their spectacular iterations on the Victorian stage, we will come away with a deeper and more nuanced understanding of the intersection between the novel and popular entertainment. Readings will include Austen’s Northanger Abbey, Bronte’s Villette, Braddon’s Lady Audley’s Secret, Collins’s The Woman in White, Dickens’s Bleak House, Stoker’s Dracula, and plays by Boucicault, Hazeltine, Lewis, and Wood.

ENGL GU4506 Post-War American Literature: 1945-1985. 3 points.
This survey looks at the daring & challenging literary forms that, in concert with contemporaneous new political forms (the non-violent demonstrations in the South in the early 60s) and new modes of painting (the “action painting” of Jackson Pollock and Abstract Expressionism in the mid-50s) put the vulnerabilities of the human body front and center. Toppling classical hierarchies that had long enthroned the mind as sovereign, American writers open up subjectivity to a loss of control, as they suffer, survive and enjoy the risks of contingency, of cross-racial affiliations, of urgent improvisation amidst the racism and the anonymity of urban life, as they pursue the censored, existential moments of doubt and exhilaration inhabiting the surface triumphalism of the post-war era. Flannery O’Connor, Carson, McCullers, Toni Morrison, Frank O’Hara, Tennessee Williams, Philip Roth, Jack Kerouac, Thomas Pynchon, Don Delillo, will be some of the authors read.

20th and 21st Century

ENGL UN3725 Auden. 4 points.
Selected poems, plays, and prose. To apply, please send Prof. Mendelson an e-mail message with the heading “Auden Seminar”; include your name, the year you expect to graduate, the names of any possibly relevant courses that you have taken, and a truthful one-sentence explanation of why you want to join the seminar.

CLEN UN3944 The Big Ambitious Novel. 4 points.
Critic James Wood has cast doubt on the accomplishment of those contemporary novelists who have tried to carry what Wood calls the “Dickensian” ambition of 19th-century realism to the higher geographical scale of today’s globalized society. This seminar will try to assess both their ambition and their success. Readings by Kazuo Ishiguro, Roberto Bolaño, Elena Ferrante, Karl Ove Knausgaard, and Chimimanda Ngozi Adichie.

This seminar proposes to read 5 works of important recent world fiction that are so long, so ambitious, and in some cases so forbidding that they are difficult to work into an ordinary syllabus. The seminar will give each one 2-3 weeks, thereby permitting students the time both to read them with care and to discuss them in detail.
ENGL UN3520 Introduction To Asian American Literature and Culture.  3 points.
This course is a survey of Asian North American literature and its contexts. To focus our discussion, the course centers on examining recurring cycles of love and fear in Asian North American relations from the late nineteenth to the twenty-first centuries. We will first turn to what became known as "yellow peril," one effect of exclusion laws that monitored the entrance of Asians into the United States and Canada during the late nineteenth and twentieth centuries, and the corresponding phenomenon of Orientalism, the fascination with a binary of Asia and the West. The second section of the course will focus on how Asian North American authors respond to later cycles of love and fear, ranging from the forgetting of Japanese internment in North America and the occupation of the Philippines; to the development of the model minority mythology during the Cold War. The final section will examine intimacies and exclusions in contemporary forms of migration, diaspora, and community communities.

ENGL UN3520
Course Number: 3520
Section/Call Number: 001/10021
Times/Location: T Th 11:40am - 12:55pm
Instructor: Denise Cruz
Points: 3
Enrollment: 0/54
Room TBA

JAZZ GU4900 Jazz and the Literary Imagination. 3 points.
(Lecture). This course will focus on the ways that jazz has been a source of inspiration for a variety of twentieth-century literatures, from the blues poetry of the Harlem Renaissance to contemporary fiction. We will consider in detail the ways that writers have discovered or intuited formal models and political implications in black music. Rather than simply assume that influence only travels in one direction, we will also take up some literary efforts (including autobiography, poetry, historiography, and criticism) by musicians themselves. What are the links between musical form and literary innovation? How can terms of musical analysis (improvisation, rhythm, syncopation, harmony) be applied to the medium of writing? How does music suggest modes of social interaction or political potential to be articulated in language? How does one evaluate the performance of a poem (in an oral recitation or musical setting) in relation to its text? Materials may include writings and recordings by Jacques Attali, James Weldon Johnson, Langston Hughes, Louis Armstrong, Zora Neale Hurston, Sterling Brown, Kurt Schwitters, Ralph Ellison, Amiri Baraka, Ella Fitzgerald, William Melvin Kelley, Edward Kamau Brathwaite, Gayl Jones, Michael Ondaatje, Ed Pavlic, Joseph Jarman, Nathaniel Mackey, and Harryette Mullen, among others. Requirements: weekly response papers, a 5-7 pg. midterm paper and a 9-12 pg. final paper.

ENGL UN3791 True Crime: Fact and Feeling. 4 points.
What's true in true crime? Often dismissed as trashy, true crime not only evokes strong emotional responses (revealing truth about social mores), but also has a philosophical dimension in search for truth. Defining true crime as a mode in many media (drama, film, graphic novels, and podcasts), this course explores how true crime expresses affective reactions to crime, and how it crafts narratives to make sense of shocking events. Works discussed include In Cold Blood, O.J: Made in America, and Serial.

ENGL UN3772 Hollywood's Countercultural Cinema: Movies of the 1970's. 4 points.
You will be asked to watch a lot of movies for this course. Some of the films will be assigned primarily to provide background and will receive only glancing attention in class; others (as indicated) will be the focus of our discussion. Your postings on Courseworks will draw from both categories of assigned films.

ENGL UN3224 British Modernism and Empire. 4 points.
From Conrad's Congo to Forster's Marabar Caves, representations of imperial sites pervade key works of high British literary modernism. Yet this interest in the global reach of British imperialism was not one-sided. Writers from Africa, India, and the Caribbean rigorously engaged with modernist aesthetics and polemics, as collaborators and as fierce resisters. In this course, we will examine the centrality of empire to British modernism by examining the presence of colonial sites and themes in global Anglophone literatures. The course is organized by imperial region, examining literature of and about Africa (including Joseph Conrad and Amos Tutuola), India (including E.M. Forster and Mulk Raj Anand), and the Caribbean (including Jean Rhys and Una Marson). We will also take advantage of the resources available to us through Columbia's Center for Spatial Research. Through hands-on studio time, we will explore digital humanities tools such as open-source mapping software and QGIS. Through these critical methodologies, we will discover innovative avenues for literary study, producing rich analyses grounded in attention to space on multiple scales.

ENTA UN3942 Drama and the American Dream. 4 points.
The best works of all three major dramatists were produced within a twelve-year period (1945-1956), but each playwright responds quite differently to changes in American society that resulted from the US emergence after WWII as a global Super Power: Tennessee Williams laments the passage of an old order under the glare of modernism; Eugene O'Neill charts the heartbreaks of desire in a greedy, materialistic world; Arthur Miller decries the erosion of moral responsibility under the reign of rampant capitalism. Collectively they dramatize irreconcilable conflicts between society, family, and individual interests that still resonate with many of our hopes and dreams and fears today.

ENTA UN3783 US Theatre in the 21st Century. 4 points.
In this seminar, we will read and view plays that tell new stories—some that took Broadway by storm and others that had only a brief life onstage. We will ask how a moment of unprecedented diversity in US playwriting responds to earlier eras of theater, what it suggests for the future, and what it leaves us still wanting. Can playwrights still experiment with new forms—and can audiences still be surprised or shocked by theater? How does the US history of settler colonialism, slavery, and changing immigration policies show up in playwriting today? Who is represented onstage, who is pulling the creative strings behind the scenes, and who is doing the work of getting the show on its feet every night? We will encounter some of the most innovative American playwrights and performers of the 21st century—including Suzan-Lori Parks, Annie Baker, Taylor Mac, Branden Jacobs-Jenkins, and Peggy Shaw—through play texts, videos of performances, and one class trip to see a new play together. This course is open to English and Theater majors, as well as non-majors with an interest in theater. Email Danielle atndd2118@columbia.edu with your name, year, major, and a brief paragraph about your favorite play to apply.
**CLEN GU4739 World Poems. 3 points.**

This is a course on 20th- and 21st-century world poetry—poetry in dialogue with literature from other cultures, or poetry that reflects on experiences of coming into contact with other cultures. Our main focus will be long poems and poem cycles written in the wake of imperial incursions and diasporic resettlements. Some of these poems have engrossing plots and rounded characters, such as a novel in verse about yuppies in San Francisco. Others complicate narrative development in favor of more cyclical or disjunctive effects, such as a postcolonial epic inspired by the *Odyssey,* or a poem cycle that fractures and transforms legal language on the Zong, an 18th-century slave ship whose captain tried to maximize his company’s profits by throwing 150 Africans overboard to their deaths. We will examine the rich array of lyric, narrative, and dramatic forms that poets have developed over the last century to evoke the many kinds of crossings—cultural and textual, personal and communal, voluntary and forced—peculiar to our globalizing age.

We will read long poems by Aimé Césaire, Kamau Brathwaite, Derek Walcott, Michael Ondaatje, M. NourbeSe Philip, and Vikram Seth, with additional short poems, essays, and excerpts by St.-John Perse, T. S. Eliot, Elizabeth Bishop, Edouard Glissant, Louise Glück, Patrick Chamoiseau, Khal Torabully, and Immanuel Mifsud.

**ENGL GU4669 Hollywood's Countercultural Cinema: Movies of the 1970s. 4 points.**

You will be asked to watch a lot of movies for this course. Some of the films will be assigned primarily to provide background and will receive only glancing attention in class; others (as indicated) will be the focus of our discussion. Your postings on Courseworks will draw from both categories of assigned films.

**CLRS GU4037 Poets, Rebels, Exiles: 100 Years of Russian and Russian Jews in America. 3 points.**

*Poets, Rebels, Exiles* examines the successive generations of the most provocative and influential Russian and Russian Jewish writers and artists who brought the cataclysm of the Soviet and post-Soviet century to North America. From Joseph Brodsky—the bad boy bard of Soviet Russia and a protégé of Anna Akhmatova, who served 18 months of hard labor near the North Pole for social parasitism before being exiled—to the most recent artistic descendants, this course will interrogate diaspora, memory, and nostalgia in the cultural production of immigrants and exiles.

**Special Topics**

**ENGL UN3002 Humanities Texts, Critical Skills. 4 points.**

This course aims to equip students with critical tools for approaching, reading, and striving with literary and philosophical texts—an ancient as well as modern. To this end, we will be working closely with a set of texts that range in date from the 8th/7th c. BCE to the 20th century C, including: Homer, Sophocles, Shakespeare, Dostoevsky, Du Bois, Nabokov and Rankine. Our seminar will operate on the assumption that we cannot know “what” these texts say or “what” their authors mean unless we come to grips with how they say what they say and how they mean what they mean. In pursuit of some answers, we will master the skill of reading quickly but carefully, balancing attention to the literary craft of our texts with scrutiny of their underlying arguments and agendas.

Requires Instructor’s permission— please write to Richard Roderick rr3059@columbia.edu to set up a meeting with instructors
ENGL UN3637 Poetry and Catastrophe. 4 points.
This seminar begins with a simple paradox: why is it that poetry is inconsequential to our day-to-day lives, but when faced with catastrophe—war, environmental disaster, personal loss—it is so common to turn to poetry? As W.H. Auden wrote in response to the death of W.B. Yeats and in the shadow of a new war, "poetry makes nothing happen," and yet "it survives/ ... / A way of happening, a mouth." Our task will be to understand what Auden meant as well as to explore alternative views of poetry's resources for responding to catastrophe. After a brief introduction to interpreting poetic form, both in single-author works and also in groups of poems from different poets written in response to specific catastrophes (World War I, the Holocaust, and 9/11). We will study works from a variety of schools and movements, mainly British and American, with all readings in English. Some of the poets considered are Wilfred Owen, W.H. Auden, Jorie Graham, T.S. Eliot, Seamus Heaney, Derek Walcott, H.D., and Paul Celan.

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.

Fall 2020: ENTA UN3701

Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
---|---|---|---|---|---
ENTA 3701 | 001/10040 | W 4:10pm - 6:00pm Room TBA | Austin Quigley | 4 | 0/18

ENGL UN3891 Introduction to Classical Rhetoric: The Ancients and Their Modern Echoes. 4 points.
Prerequisites: the instructor’s permission.
(Seminar). This course examines rhetorical theory from its roots in ancient Greece and Rome and reanimates the great debates about language that emerged during periods of cultural upheaval. We will situate the texts of Plato, Isocrates, Aristotle, Cicero, Quintilian, and others in their historical contexts to illuminate ongoing conversations about the role of words and images in the negotiation of persuasion, meaning making, and the formation of the public. In the process, we will discover that the arguments of classical rhetoric play out all around us today. Readings from thinkers like Judith Butler, Richard McKeon, Robert Pirsig, and Bruno Latour echo the ancients in their debates about hate speech regulation, the purpose of higher education, and the ability of the sciences to arrive at truth. We will discover that rhetoricians who are writing during eras of unprecedented expansion of democracies, colonization, and empire have a great deal to say about the workings of language in our globalizing, digitizing age. Application Instructions: E-mail Professor Sue Mendelsohn (sem2181@columbia.edu) by April 11 with the subject heading "Rhetoric 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 GU4636 Science Fiction. 3 points.
What is the relation between literature and science? Is fiction a form of knowledge, and if so how is it different from the knowledge arrived at in the natural sciences? What is the role of the “thought experiment” in scientific and literary writing? Are novels or stories thought experiments? The course will explore such questions through a focus on science-fiction as a genre, broadly construed. In addition to reflection on what is meant by "genre," we will consider how science and the scientist are represented in works of fiction, the idea of time travel, artificial intelligence, and imagining different kinds of dystopia. Students write essays making claims and using evidence from works on the syllabus, with emphasis on writing clear prose in support of an original argument. Writers and filmmakers may include Mary Shelley, H.G. Wells, Phillip K. Dick, Edgar Allan Poe, William Gibson, Isaac Asimov, Stanely Kubrick, Jorge Luis Borges, Samuel Delany, Stanislaw Lem, Susan Sontag, William S. Burroughs, Margaret Atwood, H.P.Lovecraft, Kurt Vonnegut, Saul Bellow, Octavia Butler, Nathaniel Hawthorne, Alan Turing, Rivka Galchen, Jonathan Lethem, Steven Spielberg and television shows like Black Mirror and the Twilight Zone.
ENGL GU4637 Literature and Health Humanities. 3 points.
Literature and medicine have always been in dialogue: Apollo was the
god of physicians and poetry, while some of the greatest writers, such
as John Keats and Anton Chekhov, were trained as doctors. In our
time, literature and medicine have become ever more entwined in the
burgeoning field of “health humanities” that bridges the practices of
writer and caregiver.

In this lecture course, we will consider how creative literature enriches
our understanding of health and illness by exploring contemporary
narratives about health and medicine in a global context. We will read
literary writing by physicians in genres such as the short story, the case
history, the satirical novel, and the medical memoir. As we move through
shifting paradigms in healthcare, we will attend to how prose fiction
can excavate and illustrate conflicts in the medical encounter—power
struggles between doctors and patients, science and superstition, and
cultural contexts—along with the challenges of war and trauma. We will
consider, too, how medical fictions create generative space for motifs
of alterity—physical disability, aging, cognitive differences, and gender
fluidity—in contemporary global literature in English. As we read, we will
attend to how the study of literature creates a series of critical methods
that can be applied to problems across the health humanities. Writers
include Atul Gawande, Oliver Sacks, Paul Kalanithi, Emma Donoghue,
others. Both literature and pre-med students are invited to enroll. This
lecture will particularly suit students who are interested in literature
post-1800, prose fiction, social justice, and the health humanities.

CLEN GU4771 The Literary History of Atrocity. 3 points.
Sometime around the publication of Garcia Marquez’s classic novel
One Hundred Years of Solitude in 1967, novelists who wanted to make
a claim to ethical and historical seriousness began to include a scene
of extreme violence that, like the banana worker massacre in Garcia
Marquez, seemed to offer a definitive guide to the moral landscape of
the modern world. This course will explore both the modern literature
that was inspired by Garcia Marquez’s example and the literature that
led up to this extraordinary moment—for example, the literature dealing
with the Holocaust, with the dropping of the atomic bomb, with the
Japanese invasion of China in the 1930s, and with the Allied bombing
of the German cities. It will also ask how extraordinary this moment
in fact was, looked at from the perspective of literature as a whole, by
inspecting earlier examples of atrocities committed in classical antiquity,
in the Crusades, against Native Americans and (in Tolstoy) against the
indigenous inhabitants of the Caucasus. Before the concept of the non-
combatant had been defined, could there be a concept of the atrocity?
Could a culture accuse itself of misconduct toward the members of some
other culture? In posing these and related questions, the course offers
itself as a major but untold chapter both in world literature and in the
moral history of humankind.

ENGL GU4793 English Translations of the Bible. 3 points.
English translations of the Bible from Tyndale to the present.
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 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 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.
- UW: Readings 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 (http://www.college.columbia.edu/core/uwp/).

Spring 2020: ENGL GS1010

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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:

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Spring 2020: ENGL CC1010

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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.

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<th>Spring 2020: ENGL UN3001</th>
<th>Course Number</th>
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<tr>
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<td>001/10938</td>
<td>W 6:10pm - 7:25pm 312 Mathematics Building</td>
<td>Edward Mendelson</td>
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<td>Erik Gray</td>
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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.

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<td>Veronica Belafi</td>
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<td>ENGL 3011</td>
<td>002/11048</td>
<td>M 6:10pm - 8:00pm 707 Hamilton Hall</td>
<td>Naomi Michaelowicz</td>
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<td>Anne Potter</td>
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<td>Emma Styles</td>
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<td>M 12:10pm - 2:00pm 253 Engineering Terrace</td>
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<td>Th 4:10pm - 6:00pm 610 Lewisohn Hall</td>
<td>Hannah Weaver</td>
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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.

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<tr>
<th>Spring 2020: ENGL GU4729</th>
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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”).

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<tr>
<th>Spring 2020: ENGL UN3336</th>
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<td>James Shapiro</td>
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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 GU4104 Renaissance Literature and (the History of) Sexuality. 4 points.
This class is an introduction both to the study of the literature of the English Renaissance or early modern period, and to the study of the history of sexuality. While we will be looking at issues of sexuality in the literary texts that are at the center of this class, we will also be thinking about the history of sexuality as a field of study in its own right, how it's been conceived of and practiced, its promises and pitfalls. We will be examining the humanist histories and methodologies that inform much Renaissance thought about human sexuality – theories about bodies, desire, relationships between and among the sexes, materialism, and spirituality – as well as more recent critical approaches. We will think closely about the genres that (we think) privilege sexuality – eclogues, plays (especially those performed by boy players), erotic verse, verse letters, utopia and creation stories.

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 wrongfully 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 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 4104 001/10946  T 2:10pm - 4:00pm 308a Lewisohn Hall
Julie Crawford  4  16/18

ENGL 4248 001/16323  M W 8:40am - 9:55am 503 Hamilton Hall
Alan Stewart  3  17/54

ENGL 3231 001/10561  W 12:10pm - 2:00pm 667 Hamilton Hall
Amanda Lowe  4  14/18
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 nationalities, 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.

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 post structuralist 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.

CLEN 3851 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 flâneur, 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.

ENGL GU4404 Victorian Poetry. 3 points.

Open to all undergraduates (regardless of major) and graduate students.

ENGL GU4415 Victorian Novel. 3 points.

On a frothy 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.
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.

Spring 2020: ENGL GU4750
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 4750  001/11776  T 12:10pm - 2:00pm 201 80 Claremont  Jenny  4  15/18

20th and 21st Century

ENGL UN3042 Ulysses. 4 points.
The seminar will look at the structure of the novel, its plan, with special attention paid to 'The Odyssey', but also to the variations in tone in the book, the parodies and elaborate games becoming more complex as the book proceeds. We will examine a number of Irish texts that are relevant to the making of 'Ulysses', including Robert Emmett's speech from the dock, Yeats's 'The Countess Catherine' and Lady Gregory translations from Irish folk-tales.

Spring 2020: ENGL UN3042
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 3042  001/17310  T 12:10pm - 2:00pm 212a Lewisohn Hall  Colm Tobin  4  16/18

ENGL UN3270 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 unconsciously, 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.

Spring 2020: ENGL UN3270
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 3270  001/10998  M W 2:40pm - 3:55pm 503 Hamilton Hall  Halberstam  3  20/54

CLEN 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, Dostoievsky, 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 them as spaces become available.

Spring 2020: CLEN UN3390
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
CLEN 3390  001/10995  T 4:10pm - 6:00pm 411 Hamilton Hall  Bruce Robbins  4  16/18
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

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<td>ENGL 3394</td>
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<td>T 2:10pm - 4:00pm</td>
<td>Susan Mendelsohn</td>
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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 Thelonious 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

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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 discussion 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.

Spring 2020: ENGL UN3851
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<td>ENGL 3851</td>
<td>001/10945</td>
<td>Th 4:10pm - 6:00pm 612 Philosophy Hall</td>
<td>Gauri Viswanathan</td>
<td>4</td>
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ENTA 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.

Spring 2020: ENTA UN3970
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<td>ENTA 3970</td>
<td>001/10937</td>
<td>W 4:10pm - 6:00pm 317 Hamilton Hall</td>
<td>Austin Quigley</td>
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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?

Spring 2020: CLEN GU4075
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<td>CLEN 4075</td>
<td>001/16908</td>
<td>W 4:10pm - 6:00pm 612 Philosophy Hall</td>
<td>Gauri Viswanathan</td>
<td>4</td>
<td>12/18</td>
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</table>
ENGL GU4621 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 GU4621

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<td>Robert O'Meally</td>
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<td>503 Hamilton Hall</td>
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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 GU4622

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<th>Course Number</th>
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CLEN GU4644 Revolution 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

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<td>601 Fairchild Life</td>
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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, techne 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

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CLEN GU4892 Literature and International Law: Sovereignty and Other Fictions. 4 points.
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?

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<td>Th 2:10pm - 4:00pm 487 Mathematics Building</td>
<td>Amanda Culp</td>
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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.

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<td>Victoria Rosner</td>
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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—ingeniously, 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.

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**ENGL UN3950 Poetics of the Warrior. 4 points.**
Prerequisites: Instructor’s permission.

**Course Number** ENGL 3950  
**Section/Call Number** 001/11670  
**Times/Location** T 4:10pm - 6:00pm  
**Instructor** Marianne Giordani  
**Points** 4  
**Enrollment** 17/18

**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.**
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**Spring 2020: ENGL UN3950**

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**Spring 2020: CLEN GU4335**

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**Spring 2020: CLEN GU4728**

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<td>Dennis Tenen</td>
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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 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, 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/.

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Spring 2020: ENGL GS1010

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<td>002/14387</td>
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<td>Matthew Fernandez</td>
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<td>007/14394</td>
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<td>Patrick Moran</td>
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<td>Briane Baker</td>
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