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

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

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

Advising

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

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

Course Information

Lectures

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

Seminars

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

Departmental Honors

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

The Degree Audit Reporting System (DARS)

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

Online Information

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

Professors

James Eli Adams
Rachel Adams
Branka Arsic
Christopher Baswell (Barnard)
Sarah Cole
Julie Crawford
Nicholas Dames
Jenny Davidson
Andrew Delbanco
Kathy Eden
Brent Edwards
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, which explains the requirements and enables students to monitor their own progress.

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

**Literary Texts, Critical Methods**

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

**Senior Essay**

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

**Course Options and Restrictions**

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

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

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

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

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

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

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

**Major in English**

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

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

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

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

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

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

Course Distribution Lists are available in the department and on-line at http://english.columbia.edu/course-distribution-lists to help students determine which courses fulfill which requirements. All of the restrictions outlined for the English major also apply for the concentration in English.

**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 on-line at http://english.columbia.edu/course-distribution-lists, to determine which courses fulfill which requirements.

**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.

**Spring 2019: ENGL UN3001**

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ENGL 3920 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.

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ENGL 4794 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 (8-10 pp).
Renaissance

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

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

Fall 2019: 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.

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 alongside 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 wracked 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.
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 student of social change? This lecture course will attempt to provide answers to these questions, as we begin with Zora Neale Hurston’s Their Eyes Were Watching God (1937) and Richard Wright’s Native Son (1940) and end with Melvin Dixon’s Love’s Instruments (1995) with many stops along the way. We will discuss poetry, fiction, drama, and non-fictional prose. Other authors include Ralph Ellison, James Baldwin, Gwendolyn Brooks, Malcolm X, Ntozake 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.

CLEN GU4822 19th Century European Novel. 3 points.
The European novel in the era of its cultural dominance. Key concerns: the modern metropolis (London, Paris, St. Petersburg); the figures of bourgeois narrative (parvenus, adulterers, adolescents, consumers) and bourgeois consciousness (nostalgia, resentment, sentimentalism, ennui); the impact of journalism, science, economics. Authors to be drawn from: Goethe, Stendhal, Balzac, Dickens, Tolstoy, Dostoevsky, Flaubert, Turgenev, Zola.

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 the following 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 UN3398 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: spinsters, feminists, 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 lesbian libertine; a slander case involving accusations of lesbianism at an all-girls school; the diaries of Hannah Munby, a servant whose upper-class lover fetisized 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 narrative poem 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 all figure 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 admired, anticipated the taste and moral tenor of her readers, and enriched our appreciation of the atmosphere in which she 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 admired, anticipated the taste and moral tenor of her readers, and enriched our appreciation of the atmosphere in which she 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 admired, anticipated the taste and moral tenor of her readers, and enriched our appreciation of the atmosphere in which she 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 admired, anticipated the taste and moral tenor of her readers, and enriched our appreciation of the atmosphere in which she 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 admired, anticipated the taste and moral tenor of her readers, and enriched our appreciation of the atmosphere in which she 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 admired, anticipated the taste and moral tenor of her readers, and enriched our appreciation of the atmosphere in which she 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 admired, anticipated the taste and moral tenor of her readers, and enriched our appreciation of the atmosphere in which she 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 admired, anticipated the taste and moral tenor of her readers, and enriched our appreciation of the atmosphere in which she 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 admired, anticipated the taste and moral tenor of her readers, and enriched our appreciation of the atmosphere in which she 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 admired, anticipated the taste and moral tenor of her readers, and enriched our appreciation of the atmosphere in which she cultivated her sensibility, anticipated the taste and moral tenor of her readers, and exercised artistic control.

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, bigotry, 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*, Brontë’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, Hazeldine, 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 both 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.

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<th>Course</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
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<td>ENGL 3725</td>
<td>001/40449</td>
<td>T 10:10am - 12:00pm Room TBA</td>
<td>Edward Mendelson</td>
<td>4</td>
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Fall 2019: ENGL UN3725
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.

Spring 2019: CLEN UN3944

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Fall 2019: CLEN UN3944

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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.

Spring 2019: ENGL UN3520

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<td>Denise Cruz</td>
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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, Ellis 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, OJ: Made in America, and Serial.

ENGL UN3722 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 passing 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.

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.

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 atnd2118@columbia.edu with your name, year, major, and a brief paragraph about your favorite play to apply.

CLEN GU4739 World Poems. 3 points.
This course is a survey of world 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 discontinuous 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.

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—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.

CLRS 4037

Number
ENGL 3002 001/13416

Points
4

Enrollment
7/18

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—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.

Fall 2019: ENGL UN3002

Course
ENGL 3002

Section/Call Number
001/13416

Times/Location
T Th 6:10pm - 8:00pm
Room TBA

Instructor
Eileen Gillooly

Points
4

Enrollment
7/18
ENGL UN3002 Humanities Texts, Critical Skills. 4 points.
This course aims to equip students with critical tools for approaching, reading, and studying 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 UN3579 Castaways and Containers: Modernity at Sea. 4 points.
In this course, we’ll explore the ambitions, challenges, and failures of globalization through the lens of castaway literature, with works spanning from the seventeenth century to the present. In today’s postindustrial economies, labor has been outsourced to other parts of the world, and we depend on global shipping networks to supply us with commodities and to relieve us of our massive outputs of waste. Manufactured goods, raw materials, trash, people, and nonhuman species all circulate the globe via container ships and shipping networks that we rarely consider when we purchase something at a local Target. This course moves back and forth between early modernity and the present to consider the wastes generated by global economic circuits. We’ll begin by locating the origins of the global capitalist imaginary in texts written by proponents of colonial exploration and expansion. We’ll then turn to the transatlantic slave trade and to the archives of the black Atlantic to investigate forms of racialized violence and anticolonial resistance in the history of finance capital in the Atlantic world. Finally, we’ll bring our observations to bear on the forms of globalization that sustain contemporary postindustrial economies: from the containerization of shipping to the uneven environmental harms endured by nonhuman ecosystems and the poor in the global South.

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 Zemari. 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.

ENTA 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 in times of national expansion and cultural upheaval. We will situate the texts of Plato, Isocrates, Aristotel, 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 Speilberg 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, Michael Ondaatje, Indra Sinha, Ian McEwan, and Maggie Nelson, among 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.

ENGL GU4901 History of the English Language. 3 points.
(Lecture). A survey of the history of the English language from before Old English to 21st Century Modern English, with no background in linguistics required. Grammar, dialectal variety, and social history will be covered to roughly equal extents. Requirements include three examinations, one of them an extended take-home exercise. Lecture format with some discussion depending on the topic.

Fall 2019: ENGL GU4901

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<td>John McWhorter</td>
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University Writing
ENGL 1010 University Writing. 3 points.
Prerequisites: Non-native English speakers must reach Level 10 in the American Language Program prior to registering for ENGL 1010. University Writing helps undergraduates engage in the conversations that form our intellectual community. By reading and writing about scholarly and popular essays, students learn that writing is a process of continual refinement of ideas. Rather than approaching writing as an innate talent, this course teaches writing as a learned skill. We give special attention to textual analysis, research, and revision practices. University Writing offers the following themed sections, all of which welcome students with no prior experience studying the theme. Students interested in a particular theme should register for the section within the specified range of section numbers. UW: Contemporary Essays (sections from 001 to 099). Features contemporary essays from a variety of fields. UW: Readings in American Studies (sections in the 100s). Features essays that explore the culture, history, and politics that form American identity. UW: Readings in Gender and Sexuality (sections in the 200s). Features essays that examine relationships among sex, gender, sexuality, race, class, and other forms of identity. UW: Readings in Film and Performing Arts (sections in the 300s). Features essays that analyze a particular artistic medium (music, theater, film, photography...). UW: Readings in Human Rights (sections in the 400s). Features essays that investigate the ethics of belonging to a community and issues of personhood, identity, representation, and action. UW: Readings in Data 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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ENGL CC1010 University Writing. 3 points.
University Writing helps undergraduates engage in the conversations that form our intellectual community. By reading and writing about scholarly and popular essays, students learn that writing is a process of continual refinement of ideas. Rather than approaching writing as an innate talent, this course teaches writing as a learned skill. We give special attention to textual analysis, research, and revision practices. University Writing offers the following themed sections, all of which welcome students with no prior experience studying the theme. Students interested in a particular theme should register for the section within the specified range of section numbers:

UW: Contemporary Essays (sections from 001 to 099). Features contemporary essays from a variety of fields.

UW: Readings in American Studies (sections in the 100s). Features essays that explore the culture, history, and politics that form American identity.

UW: Readings in Gender and Sexuality (sections in the 200s). Features essays that examine relationships among sex, gender, sexuality, race, class, and other forms of identity.

UW: Readings in Film and Performing Arts (sections in the 300s). Features essays that analyze a particular artistic medium (music, theater, film, photography...).

UW: Readings in Human Rights (sections in the 400s). Features essays that investigate the ethics of belonging to a community and issues of personhood, identity, representation, and action.

UW: Readings in Data 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 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.

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Spring 2019: ENGL CC1010
Spring 2019 - 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 2019: ENGL UN3001</th>
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<td>F 10:10am - 11:25am</td>
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<td>Jenny Davidson</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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<th>Spring 2019: ENGL UN3011</th>
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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.

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<th>Spring 2019: ENGL UN3920</th>
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ENGL UN3922 Renaissance Comedy. 4 points.
This course will investigate the comedy of the early modern English theater. Taking as a premise that the genre of comedy was ever-evolving and always in process on the stage, we will examine plays from the late-sixteenth century to the opening decades of the seventeenth, in order to ask how comedy both changed and reflected upon itself in this period. In focusing on the carnival, the pastoral, the romantic, and the grotesque, we will ask how these plays grappled with issues of gender, sexuality, and the body, as well as structures of economic and political power. We will also consider classical and Continental influences on English drama, with a focus on a wide array of playwrights: Shakespeare, Jonson, Dekker, Middleton, and Fletcher, among others.

Spring 2019: ENGL UN3922
Course Number 001/83279
Section/Call Number M W 2:10pm - 4:00pm
Instructor Lauren Robertson
Points 4
Enrollment 15/18
ENGL UN3252 After Nature: Victorian Literature and the Environment. 4 points.

With our present realities of climate change and ecological crisis in the background, this course returns to a major inflection point in humanity's relationship with the natural world: the British nineteenth century. We'll examine Victorian ideas about (and representations of) nature and the environment that continue to inform our own. We'll look at different senses of "nature" as a source aesthetic wonder and moral value, and as a zone of alterity and violence: "red in tooth and claw." We'll consider advances in, and literary responses to, sciences like geology, evolutionary biology, and climatology that remain vital for understanding humanity's roles and effects in the natural world. We'll read about how human activity was seen as entangled with nature as an extractable resource and sink for waste products, both in Britain and across the territories of its empire. Finally, we'll contemplate alternative visions of human/nature interaction: rural landscapes that nostalgically record vanishing ways of life; and apocalyptic visions that look ahead to a world actually existing "after nature." Readings include novels (Dickens, Hardy, Haggard), poetry (Wordsworth, Clare, Tennyson, the Brownings, Hopkins, Emily Brontë), scientific writing (Lyell, Darwin, Huxley, Somerville), art criticism (Ruskin), and social theory (Mayhew, Mill).

ENGL UN3626 Great Short Works of American Prose. 4 points.

The aim of this course is to read closely and slowly short prose masterworks written in the United States between the mid-19th century and the mid-20th century, and to consider them in disciplined discussion. Most of the assigned works are fiction, but some are public addresses or lyrical or polemical essays. We will read with attention to questions of audience and purpose: for whom were they written and with what aim in mind: to promote a cause, make a case for personal or political action, provoke pleasure, or some combination of all of these aims? We will consider the lives and times of the authors but will focus chiefly on the aesthetic and argumentative structure of the works themselves.

ENGL GU4308 Explaining the Supernatural. 3 points.

This is a course about the early English novel's traffic in the supernatural and the fantastic. It tests the hypothesis that the most pressing challenge facing that emergent literary form across the eighteenth century was how to explain the supernatural. This claim makes the concerns of Gothic fiction more central than historians of the novel typically suppose. The phrase explained supernatural itself comes from the Gothic, specifically from the work of Ann Radcliffe, whose influential early novels can't quite decide what they want to do with the fantastic unaccountable. Of special interest to us will be moments when these narratives appeared before Horace Walpole's Castle of Otranto (1764)—almost universally called the first Gothic novel in English—they already ask recognizably Gothic questions about how to account for the unaccountable. Of special interest to us will be moments when these early novels can't quite decide what they want to do with the fantastic or the marvelous: enjoy it, seal it off elsewhere (in a Catholic past or an exoticized East, for instance), rationalize it, or redeem it.

Instead of sticking to strict chronology, we'll start with some concepts and theoretical problems from the period and read an early Radcliffe novel together. Then we'll circle back and briefly acquaint ourselves with some different channels through which the supernatural fed into English prose fiction of the eighteenth century. Working our way forward to the late-century Gothic craze and Jane Austen's reaction to it in Northanger Abbey, we'll study two long, influential novels that expose deep insecurities about the modernizing process of excluding spirits and devils, or even knights and damsels, from the realm of imaginative possibility.
ENGL GU4404 Victorian Poetry. 3 points.
Open to all undergraduates (regardless of major) and graduate students.

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

Spring 2019: ENGL GU4404
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 4404  001/62944  M W 10:10am - 11:25am  Erik Gray  3  43/54
703 Hamilton Hall

ENGL UN3227 James Joyce. 4 points.
This seminar explores the endlessly involving oeuvre of James Joyce, including Dubliners, A Portrait of the Artist as a Young Man, Ulysses, and sections of Finnegans Wake. We will also examine other Joycean texts, selected writings by other authors, relevant historiography, and critical takes on Joyce from the years in which he published to the present day.

Spring 2019: ENGL UN3227
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 3227  001/93631  T 4:10pm - 6:00pm  Douglas Mao  4  16/18
607 Hamilton Hall

ENGL UN3968 IRISH LIT:20TH C. IRISH PROSE. 4 points.
Prerequisites: the instructor’s permission.
This seminar course looks at the idea of Language and Form in Irish writing in the Twentieth Century. It will examine writing from the Irish Literary Renaissance, including work by Yeats and Synge, and writing by Irish Modernist writers, including Joyce, Beckett and Flann O’Brien. It will also study certain awkward presences in the Irish literary canon, such as Elizabeth Bowen. The class will then read work from later in the century, including the novels of John Banville and John McGahern and the poetry of Seamus Heaney and Eavan Boland.

Spring 2019: ENGL UN3968
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 3968  001/88887  T 12:10pm - 2:00pm  Colm Toibin  4  17/18
402 Hamilton Hall

ENGL UN3228 Aldous Huxley. 4 points.
The course proposes to examine the major works of Aldous Huxley as vital contributions to the emerging 20th century canon of modernism, internationalism, pacifism, spiritualism, and the psychology of modern consciousness. Critical studies of Huxley have typically split his work into two phases—social satire and mysticism—that roughly correspond to Huxley’s perceived oscillation between cynicism and religiosity. This course proposes a less disjunctive approach to his writings. Huxley’s starkly dystopian vision in Brave New World often overshadowed his earnest endeavors to find a meeting point between mainstream Western thought and the philosophical traditions of the non-Western world, particularly of Hinduism and Buddhism. His early novels, including Brave New World, bear traces of his deep-seated spiritual quest, even as his works were steeped in critiques of the ominous trends towards regimentation and authoritarian control of the social body.

As a novelist of ideas, Huxley gave voice to the most vexing intellectual and moral conflicts of his time, refusing to retreat into the solipsism of experimental writing while at the same time searching for wholeness in Eastern meditative systems. This course probes Huxley’s writings from a multitude of angles, examining his works (both fiction and nonfiction) in the context of evolutionary, secular thought, while also reading them as strivings towards models of world peace inspired, to some extent, by mystical thought. The latter invoked concepts drawn from Hindu, Buddhist, and Jain thought, alongside Christian mysticism and Taoism, in an eclectic practice that Huxley called “the perennial philosophy.” Organized chronologically, course readings include Point Counter Point (1928), Brave New World (1932), Eyeless in Gaza (1936), Time Must Have a Stop (1944), The Perennial Philosophy (1944), Ape and Essence (1948), The Devils of Loudun (1952), The Doors of Perception (1954), The Genius and the Goddess (1955), Island (1962), and The Divine Within (1992). This course will be of importance especially to students interested in the intersections of 20th century British modernist literature and non-Western philosophical and religious systems, as well as more generally to students interested in an intensive study of one of the 20th century’s most prolific authors.

ENGL UN3225 Virginia Woolf. 3 points.
(Lecture). Six novels and some non-fictional prose: Jacob’s Room, Mrs. Dalloway, To the Lighthouse, Orlando, The Waves, Between the Acts; A Room of One’s Own, Three Guineas. Applications on paper only (not e-mail) in Professor Mendelson’s mailbox in 602 Philosophy, with your name, e-mail address, class (2017, 2018, etc.), a brief list of relevant courses that you’ve taken, and one sentence suggesting why you want to take the course.
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 UN3287 Hauntings: American Poetry in the 1980s. 4 points.
This seminar explores the relationship between history and poetry. Focusing on the 1980s, also known as the Reagan era, we will privilege poetic production as a vantage point to think about this tumultuous period in the U.S. What is the relationship between this historical conception of the Reagan era and the poetic sensibility fostered in and against those social political conditions? By focusing on reading poetry books published in the 1980s, we will think through post-NY school, comparative model. Readings will include original documents, histories, norms; examples of French film noir and film criticism will be used as a

ENGL UN3636 Collections: Contemporary American Short Stories. 4 points.
In this course, we will examine short stories as a particularly American form. The short story has been notoriously difficult to define, but one key characteristic of the genre is its presumed compact form alongside its compelling expansiveness. Short stories constantly toggle back and forth between the compressed and the broad. In the United States, the genre of short story has a long history of articulating and imagining an individual or community’s changing and fraught relationship to transnational, national, and local dynamics (represented, for example, nineteenth and early twentieth-century authors such as Edgar Allan Poe, Nathaniel Hawthorne, Mary Wilkins Freeman, Sui Sin Far, Washington Irving, Charles Chestnutt, Mark Twain, Sarah Orne Jewett, Tillie Olsen, José García Villa, and Carlos Bulosan). Today, this catalog of writers can be matched with another list of contemporary North American short story authors featured on our syllabus: Jhumpa Lahiri, Chimamanda Adichie, Daniel Alarcón, Mohsin Hamid, George Saunders, Ted Chiang, Mona Awad, Lydia Davis, Vanessa Hua, R. Zamora Linmark, Otesha Moshfegh, and Leanne Simpson. Some of the writers on this list are veterans of the short story form. Others are authors who recently published debut collections. As we work through our reading list, we will attempt to analyze not only individual short stories, but also what marks these books as collections.

ENGL 3633 Literature and American Citizenship. 4 points.
Prerequisites: Permission of instructor.
(Seminar). Who is a citizen? How has the notion of citizenship changed in American history? Questions of American citizenship - who can claim it and what it entails – have been fiercely contested since the founding of the United States. Scholars have articulated various ways of conceptualizing citizenship: as a formal legal status; as a collection of state-protected rights; as political activity; and as a form of identity and solidarity. In this seminar, we'll explore the role that literature and literary criticism have played in both shaping and responding to the narratives and civic myths that determine what it means to be an American citizen.

ENGL 3985 Film Noir. 4 points.
Prerequisites: Permission of the instructor.
This course will consider Hollywood's noir films of the 1940s and 1950s as urban narratives that simultaneously resisted and enabled the U.S.'s post-WWII superpower status and its internal ethnic and gender norms; examples of French film noir and film criticism will be used as a comparative model. Readings will include original documents, histories, and urban, gender, and film theory; films will include Double Indemnity, Gilda, The Big Heat, Cause of Alarm, The Sweet Smell of Success, In a Lonely Place, Pickup on Main Street, Panique, A Bout de Souffle (Breathless), and On the Waterfront.
CLEN GU4727 COMPARATIVE MODERNISMS. 4 points.
Modernism, the most significant aesthetic movement of the twentieth century, found expression across a range of forms. While participants and critics associated the movement with innovation and the disruption of traditional aesthetic conventions, there is considerable dispute today about what modernism was. For example, did it focus on internal formal qualities or did it explore and disrupt the boundaries of disciplines, calling for the dissolution of art itself? Was it involved with fragmentation or pastiche (qualities now often associated with postmodernism), or did it seek to attain a new form of aesthetic unity or order, which in turn imposed new compositional constraints? Was it concerned with “truth” and “essence” or rather with multiple realities and appearances? Was it elitist in its formal abstraction and experimentation, or was it democratic and populist in its engagement with everyday life and mass culture?

ENGL GU4612 Jazz and American Culture. 3 points.
(Lecture). An overview of jazz and its cultural history, with consideration of the influence of jazz on the visual arts, literature, and film. The course will also provide an introduction to the scholarship and methods of jazz studies. We will begin with Ralph Ellison’s suggestive proposition that many aspects of American life are “jazz-shaped.” How then might we define this music called jazz? What are its aesthetic ingredients and forms? What have been its characteristic sounds? How can we move toward a definition that sufficiently complicates the usual formulas of call-response, improvisation, and swing to encompass musical styles that are very different but which nonetheless are typically classified as jazz? With this ongoing problem of musical definition in mind, we will examine works in literature, painting, photography, and film, which may be defined as “jazz works” or ones that are “jazz-shaped.” What is jazz-like about these works? What’s jazz-like about the ways they were produced? And how, to get to the other problem in the course’s title, is jazz American? What is the relationship of art to nation? What is the logic of American exceptionalism? What do we make of the many international dimensions of jazz music such as its many non-American practitioners? And what do representations of jazz artists in literature and film tell us about what people have thought about the music?

ENGL GU4622 African-American Literature II. 3 points.
(Lecture). This survey of African American literature focuses on language, history, and culture. What are the contours of African American literary history? How do race, gender, class, and sexuality intersect within the politics of African American culture? What can we expect to learn from these literary works? Why does our literature matter to student of social change? This lecture course will attempt to provide answers to these questions, as we begin with Zora Neale Hurston’s Their Eyes Were Watching God (1937) and Richard Wright’s Native Son (1940) and end with Melvin Dixon’s Love’s Instruments (1995) with many stops along the way. We will discuss poetry, fiction, drama, and non-fictional prose. Other authors include Ralph Ellison, James Baldwin, Gwendolyn Brooks, Malcom X, Ntozake 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.

Special Topics

ENGL UN3394 How Writers Think: Pedagogy and Practice. 4 points.
(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.
political ideology through their depictions of American athletes? How do writers and film-makers when involved in their sports and in other aspects of their lives? How do athletes represent themselves in works of nonfiction (in both writing and film) when they tell their own stories? How do writers and film-makers represent the figure of the athlete and the forces that shape their experiences both on the figure of the athlete. How do writers and filmmakers imagine the figure of the athlete and the medical humanities and "narrative medicine" that bridge the practices of writer and doctor. This course, which is open to students in both medicine and literature, aims to introduce students to how literary fiction—from the 19th century to the present day—reveals the historical interplay between physicians and writers. We examine how medical professionalism is portrayed in literature, how writers and doctors negotiate the clinical encounter, and how narrative shapes the physician’s practice. As we move through shifting paradigms in both medical and literary history, we explore how thematic, generic, and ethical concerns transcend the divisions between the disciplines: new fields like epidemiology, pathology, and psychiatry influenced the familiar form of the novel, while the case history and gothic fiction display unexpected commonalities. We consider, too, how problems of gender and sexuality recur across medical fictions, and how medical ways of knowing lend themselves to great artistic movements. As we read, we will strive to answer a broader question: why is medicine so often represented through tropes of the supernatural? Writers include Edgar Allan Poe, Charlotte Brontë, Anton Chekhov, Arthur Conan Doyle, Sylvia Plath, and Kazuo Ishiguro, as well as critical readings by Virginia Woolf, Sigmund Freud, Oliver Sacks, Michel Foucault, and Donna Haraway. Both literature and medical (or pre-med) students are invited to apply; medical students may take this course for R-credit. This seminar will particularly suit students who are interested in British literature, literature post-1800, prose fiction, social justice, and the medical humanities. To apply, write to the course instructor with a brief statement of interest.
University Writing

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

- UW: Contemporary Essays (sections from 001 to 099): Features contemporary essays from a variety of fields.

- UW: Readings in American Studies (sections in the 100s): Features essays that explore the culture, history, and politics that form American identity.

- UW: Readings in Gender and Sexuality (sections in the 200s): Features essays that examine relationships among sex, gender, sexuality, race, class, and other forms of identity.

- UW: Readings in Film and Performing Arts (sections in the 300s): Features essays that analyze a particular artistic medium (music, theater, film, photography...).

- UW: Readings in Human Rights (sections in the 400s): Features essays that investigate the ethics of belonging to a community and issues of personhood, identity, representation, and action. UW: Readings in Data 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. 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.

Spring 2019: ENGL CC1010

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<td>T Th 2:40pm - 3:55pm Room TBA</td>
<td>Adam Winters</td>
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<td>Rebecca Michalowicz</td>
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<td>T Th 4:10pm - 5:25pm 420/3 Philosophy Hall</td>
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<td>019/78610</td>
<td>T Th 11:40am - 12:55pm 201b Philosophy Hall</td>
<td>Jack Lowery</td>
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<td>ENGL 1010</td>
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<td>T Th 4:10pm - 5:25pm 420/3 Philosophy Hall</td>
<td>Matthew Allen Durgin</td>
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Fall 2019: ENGL GS1010

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<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
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<td>010/78445</td>
<td>T Th 11:40am - 12:55pm 652 Schermerhorn Hall</td>
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<td>Rebecca Williams</td>
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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, advocacy, 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.