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](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](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](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://english.columbia.edu).
Farah Jasmine Griffin
Jack Halberstam
Saidiya Hartman
Marianne Hirsch
Jean E. Howard
Sharon Marcus
Edward Mendelson
Frances Negrón-Muntaner
Robert O’Meally
Julie Peters
Ross Posnock
Austin E. Quigley
Bruce Robbins
James Shapiro
Gayatri Chakravorty Spivak (University Professor)
Alan Stewart
Colm Toibin
Gauri Viswanathan
William Worthen (Barnard)
David M. Yerkes

**Associate Professors**

Denise Cruz
Patricia Dailey
T. Austin Graham
Erik Gray
Matt Hart
Eleanor Johnson
Molly Murray
Joseph Slaughter
Dennis Tenen
Jennifer Wenzel

**Assistant Professors**

Joseph Alvarez
Lauren Robertson
Dustin Stewart
Hannah Weaver

**Lecturers**

Paul Grimstad
Sue Mendelsohn
Aaron Ritzenberg
Maura Speigel
Nicole B. Wallack

**Guidelines for all English and Comparative Literature Majors and Concentrators**

**Declaring a Major in English**

Upon declaring a major in English, students should meet with either the director of undergraduate studies or a departmental adviser to discuss the program. Students declaring a major should obtain a Major Requirements Worksheet from 602 Philosophy or on-line, which outlines the requirements.

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

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

**Literary Texts, Critical Methods**

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

**Senior Essay**

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

**Course Options and Restrictions**

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

**Associate Professors**

Denise Cruz
Patricia Dailey
T. Austin Graham
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**Guidelines for all English and Comparative Literature Majors and Concentrators**

**Declaring a Major in English**

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

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

**Literary Texts, Critical Methods**

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

**Senior Essay**

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

**Course Options and Restrictions**

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

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

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

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

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

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

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

Major in English

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

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

1. ENGL UN3001 Literary Texts, Critical Methods and ENGL UN3011
   Literary Texts, Critical Methods seminar
2. Period distribution: Three courses primarily dealing with periods before 1800, only one of which may be a course in Shakespeare
3. Genre distribution: One course in each of the following three generic categories:
   • Poetry
   • Prose fiction/narrative
   • Drama/film/new media
4. Geography distribution: One course in each of the following three geographical categories:
   • British
   • American
   • Comparative/global (comparative literature, postcolonial, global
     English, trans-Atlantic, diaspora)

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

Concentration in English

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

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

1. ENGL UN3001 Literary Texts, Critical Methods and ENGL UN3011
   Literary Texts, Critical Methods seminar
2. Period distribution: Two courses dealing with periods before 1800, only one of which may be a course in Shakespeare
3. Genre distribution: Two courses, each chosen from a different genre category (see above)
4. Geography distribution: Two courses, each chosen from a different geography category (see above)

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

Comparative Literature Program

Students who wish to major in comparative literature should consult the Comparative Literature and Society section of this Bulletin.

Spring 2022

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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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.

Medieval

ENGL UN3385 PLAYING WITH GENDER IN THE MIDDLE AGES. 4.00 points.

What kind of flexibility and play does gender signify in medieval literature? How was gender enacted and how did it impact identity, sexuality, shape-shifting, intimacy and empowerment? How does it echo in our ideas of queerness, closeness, and sexual identity as understood today? This class will look at how a kind of power associated with gender and sexuality figures in medieval literature and is echoed in contemporary poetics and theory. This course takes the idea of _play_ seriously (despite the paradoxical nature of this statement), discerning how gender embodies a form of discursive and non discursive play in premodern works. In doing so, we will examine how the definition of gender is implicated in theological, cultural, and scientific discourses on the nature of the body and sexuality, how it links to the role of the liminality in discourses of power, and how poetic play and gender figure in contemporary contexts, both literary and theoretical. We begin by looking at representations and attitudes towards gender in the Middle Ages via literary and non-literary texts, examining the role of gender in relation to rhetoric, philosophy, representations of Christ, Old Norse mythology, and more. We will then look at how medieval texts play with gender and speak to modern times. Often, medieval texts and modern theoretical work will be paired together to “dialogue” with one another. And, since dialogue is a trans-historical pedagogical form of play, we will see where our discussions take us, possibly modifying the syllabus, letting our course transform along the way.

ENGL UN3920 MEDIEVAL ENGLISH TEXTS. 4.00 points.

Prerequisites: the instructor’s permission.

The class will read the poem Sir Gawain and the Green Knight in the original Middle English language of its unique surviving copy of circa 1400, and will discuss both the poem's language and the poem's literary merit. The class will read the poem Sir Gawain and the Green Knight in the original Middle English language of its unique surviving copy of circa 1400, and will discuss both the poem's language and the poem's literary merit.
ENGL GU4729 Canterbury Tales. 3 points.
(Lecture). Beginning with an overview of late medieval literary culture in England, this course will cover the entire Canterbury Tales in the original Middle English. We will explore the narrative and organizational logics that underpin the project overall, while also treating each individual tale as a coherent literary offering, positioned deliberately and recognizably on the map of late medieval cultural convention. We will consider the conditions—both historical and aesthetic—that informed Chaucer’s motley composition, and will compare his work with other large-scale fictive works of the period. Our ultimate project will be the assessment of the Tales at once as a self-consciously “medieval” production, keen to explore and exploit the boundaries of literary convention, and as a ground-breaking literary event, which set the stage for renaissance literature.

Renaissance

ENGL UN3331 MAKING PEOPLE PUBLIC ON THE EARLY MODERN STAGE. 4.00 points.
Before the development of mass media—newspapers, television, film—who was famous and why? What did such fame entail, and what were the cultural uses to which celebrated individuals were put? This seminar examines the early modern commercial theater’s role in making people public, particularly those individuals unaffiliated with the court. How do early modern forms of popular fame resemble and differ from classical notions of fama, from the kinds of celebrity made possible in the eighteenth-century, and even from our own? We will consider these questions by turning to plays written by a number of early modern playwrights, including Shakespeare, Thomas Middleton, Thomas Dekker, and John Webster, in a range of different genres (comedy, tragedy, history).

ENGL UN3336 Shakespeare II. 3 points.
(Lecture). Shakespeare II examines plays from the second half of Shakespeare’s dramatic career, primarily a selection of his major tragedies and his later comedies (or “romances”).
Contagion is a common feature of the Victorian literary imagination. And for good reason: contagious diseases proliferated in the 19th century, when transmission theories and treatment methods were still in flux. Many Victorian novels explicitly represent these epidemic illnesses, which might afflict specific characters or connect whole communities through networks of infection. But in addition to indexing the physical body's very real susceptibility to communicable disease, the figure of contagion also harbors significant symbolic potential. What exactly did contagion mean for British writers in the 19th century? Who or what is identified as contagious in Victorian novels—and why? Our course takes these questions as a launch pad for studying contagion and the Victorian novel. Beginning with texts in which contagious disease plays an obvious role, we'll make our way through a series of novels in which actual contagion features less and less overtly, but in which the idea of contagion maintains an influential presence. We'll also read contemporary essays that offer critical frameworks for considering contagion from various angles: as an object of scientific and medical study, as a phenomenon that amplifies rhetorics and practices of racism and xenophobia; and as a symptom of interconnected life, in all its vulnerability. And we'll think together about the place of the novel in 19th-century discourses on contagion. What made this literary form well-suited to exploring contagion's causes and effects? What do we make of the fact that Victorian novels themselves were often seen as both literally and figuratively "contagious"? Novelists whose work we will engage with and compare include Mary Elizabeth Braddon, Charles Dickens, Elizabeth Gaskell, Bram Stoker, and H. G. Wells. As an aid to our comparative study, we'll learn to use digital humanities tools Hypothesis and Palladio, which enable collaborative annotations of electronic texts and visual mapping of data. Using these programs, course participants will work together on a semester-long project of mapping contagion across Victorian novels: a "contact tracing" exercise that will allow us to make compelling connections among many different representations of contagion. At the same time, this class is also an experiment in the possibilities and limitations of a consciously "presentist" approach to literature: a way of engaging with literary works so as to illuminate contemporary concerns.
ENGL GU4236 ECO-POETRY FROM THE ROMANTICS TO THE PRESENT. 4.00 points.

Wordsworth famously wrote that “Nature never did betray / the heart that loved her,” but is the reverse true? This course will explore the entanglement of literature and the environment from two vantage points: the first is Romantic-era England, which coincided with the onset of the industrial revolution that put the earth on a course of mass extinction and climate change. The second is the period from around 1980 to the present, after the birth of the modern environmental movement, when the devastating effects of human activity on the earth became an unavoidable subject for many poets. After spending time with both canonical and overlooked Romantic nature poetry (including Wordsworth, Charlotte Smith, Shelley, John Clare), we will turn in the second half of the semester to a global group of contemporary eco-poets variously taking up, transforming, deflecting, or unraveling Romantic-era ideas of “Nature” in light of contemporary environmental crises and the age of the Anthropocene. The seminar will focus on close reading and discussion of poems, but will also introduce some elementary concepts, concerns, and practices of what is called “eco-criticism,” a relatively recent mode of reading literature first developed by scholars of Romanticism. Some questions we may consider include: How might poetic language be particularly attuned to intimations of ecological change and collapse? How do and how should poetic forms and traditions shift in the wake of environmental crisis? How might poems help us cultivate arts of noticing, forms of resistance, and modes of dwelling in common with non-human life? Reading contemporary poets like Will Alexander and Etel Adnan, we will also explore how literature can connect with various scales and dimensions of existence, including the seasonal, the elemental, the planetary, and even the cosmic. Along the way, we will critically explore how both ecology and poetic practice are inflected by issues of race, gender, sexuality, and capitalism.

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.
ENGL UN3325 VIRGINIA WOOLF. 3.00 points.
(Lecture). Six novels and some non-fictional prose: Jacobs Room, Mrs. Dalloway, To the Lighthouse, Orlando, The Waves, Between the Acts; A Room of Ones Own, Three Guineas

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<td>Edward Mendelson</td>
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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 Chesnutt, 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 Award, 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. What might hold these texts together? What disrupts the unifying principles of a collection? And most importantly, what do short stories offer—in terms of representations of American life and culture and its complexity—that other forms do not?

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<td>ENGL 3636</td>
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ENGL GU4316 WORLD'S END: 20th/21st CENTURY DYSTOPIAN FICTION AND FILM. 3.00 points.
No future, there's no future, no future for you...or me...What happens after the end of the future? If England's dreaming in 1977 looked like a dead-end, how do we dream of futures in a moment so much closer to the reality of worlds' end? In this class, we will read a range of ambiguous utopias and dystopias (to use a term from Ursula LeGuin) and explore various models of temporality, a range of fantasies of apocalypse and a few visions of futurity. While some critics, like Frederick Jameson, propose that utopia is a "meditation on the impossible," others like José Muñoz insist that "we must dream and enact new and better pleasures, other ways of being in the world, and ultimately new worlds." Utopian and dystopian fictions tend to lead us back to the present and force confrontations with the horrors of war, the ravages of capitalist exploitation, the violence of social hierarchies and the ruinous peril of environmental decline. In the films and novels and essays we engage here, we will not be looking for answers to questions about what to do and nor should we expect to find maps to better futures. We will no doubt be confronted with dead ends, blasted landscapes and empty gestures. But we will also find elegant aesthetic expressions of ruination, inspirational confrontations with obliteration, brilliant visions of endings, breaches, bureaucratic domination, human limitation and necro-political chaos. We will search in the narratives of uprisings, zombification, cloning, nuclear disaster, refusal, solidarity, for opportunities to reimagine world, ends, futures, time, place, person, possibility, art, desire, bodies, life and death

Spring 2022: ENGL GU4316
Course Number Section/Call Number Times/Location Instructor Points Enrollment
ENGL 4316 001/14424 M W 2:40pm - 3:55pm 517 Hamilton Hall Jack Halberstam

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.

Spring 2022: ENGL GU4622
Course Number Section/Call Number Times/Location Instructor Points Enrollment
ENGL 4622 001/10746 T Th 11:40am - 12:55pm 603 Hamilton Hall Robert O'Meally

ENGL GU4726 HENRY JAMES. 4.00 points.
The seminar will scrutinize four novels and three shorter works by Henry James. It will concentrate on style and structure, how James's style developed between 'Washington Square' (1879) to 'The Golden Bowl' (1904). The four novels on the course – 'The Portrait of a Lady', 'The Ambassadors', 'The Wings of the Dove', 'The Golden Bowl' – each dramatize the same subject, a single American (or in the case of 'The Golden Bowl' a group of Americans) arriving in Europe to confront their destiny. As he proceeds, James narrows the perspective while deriving more energy from the intensity of the relations between the characters. He refines the narrative structure, the point of view. His late style is not a simple matter of longer and more complex sentences, but a way of rendering consciousness and describing scenes that shifts between a diction that is nuanced and a sharp use of phrasal verbs and a conversational tone. The three shorter texts are 'Washington Square' and 'The Turn of the Screw'. The outcome for the students will be a close knowledge of these texts, with some passages studied in detail and with much emphasis on the idea of narrative structure. They will learn to look with care at the creation of scenes in James, with emphasis on his interest in configuration as much as character. They will also learn to read and study style and tone in James's fiction as complex, requiring close attention. By the end of the semester, they will have come to see that, in the study of any literary text, making distinctions is as important as making connections. The seminar will also look at these novels – especially 'The Portrait of a Lady' – in the context of other nineteenth century novels, especially George Eliot's 'MIDDLEMARCH' and 'Daniel Deronda', and in the light of Henry James's 'Hawthorne' and some of his letters and prefaces. Thus, the outcome for the students will include a knowledge of James as a novelist of his time and also of James as a singular figure, working in isolation, getting his energy from concerns that are pressing and personal as he seeks to dramatize what is secret and concealed, as his style itself moves between suggestion, implication and moments of pure clarity.

Spring 2022: ENGL GU4726
Course Number Section/Call Number Times/Location Instructor Points Enrollment
ENGL 4726 001/14422 M 4:10pm - 5:00pm 405a International Affairs Bldg Colm Toibin

English 9
ENGL GU4931 NEW YORK INTELLECTUALS: MARY MCCARTHY, HANNAH ARENDT, SUSAN SONTAG. 4.00 points.
The nation's most distinguished homegrown network of thinkers and writers, the New York intellectuals, clustered in its major decades from the late thirties to the late sixties up and down Manhattan, centered mainly in and around Columbia University and the magazine Partisan Review on Astor Place. Although usually regarded as male dominated—Lionel Trilling, Clement Greenberg and Dwight Macdonald were among the leaders—more recently the three key women of the group have emerged as perhaps the boldest modernist thinkers most relevant for our own time. Arendt is a major political philosopher, McCarthy a distinguished novelist, memoirist, and critic, and Susan Sontag was the most famous public intellectual in the last quarter of the 20th century. This course will explore how this resolutely unsentimental trio—dubbed by one critic as "tough women" who insisted on the priority of reflection over feeling—were unafraid to court controversy and even outrage: Hannah Arendt's report on what she called the "banality" of Nazi evil in her report on the trial in Israel of Adolph Eichmann in 1963 remains incendiary; Mary McCarthy's satirical wit and unprecedented sexual frankness startled readers of her 1942 story collection The Company She Keeps; Susan Sontag's debut Against Interpretation (1966) turned against the suffocatingly elitist taste of the New York intellectuals and welcomed what she dubbed the "New Sensibility"—"happenings," "camp," experimental film and all manner of avant-garde production. In her later book On Photography (1977) she critiques the disturbing photography of Diane Arbus, whose images we will examine in tandem with Sontag's book.

ENGL GU4956 THE ASIAN AMERICAN NOVEL. 4.00 points.
What does it mean to write an Asian American novel? In this seminar, we will explore this question by examining a range of novels written by Asian American authors. I use the term "Asian American" to underscore its political importance as an identity and community formation that consolidated in the late 1960s. These novels we will read were published from the early twentieth century to as recently as earlier this calendar year. Some are bestsellers, prize winners, or have been deemed as pivotal to the development of Asian American literature and its history. Others are not. Some are well known authors; others are newer or emergent writers. Some feature characters who are Asian or Asian American. Others explicitly questions our assumptions and expectations regarding literary and cultural representations of Asians and Asian Americans. Across their work, these authors are nevertheless held together in part by their engagement with transnational relations in Asia and North America, including U.S. expansion across to the Pacific, migration and immigration legislation, labor exclusions and political resistance, and the changing dynamics of the United States in the wake of a so-called global Asian century. A guiding principle will inform our work: Asian American writers have long been interested in theorizing the novel as an artistic, literary, and political form. While the content of these novels will of course be important, we will also examine how Asian American writers have explicitly experimented with the form of the novel as a genre, including romance, bildungsroman, hybrid creative nonfiction, speculative fiction, postmodern palimpsest, YA novel, apocalyptic dystopia. To guide us in this goal, we will read scholars who have theorized the novel as a genre, and we'll also situate this work alongside the substantial history of Asian American literary scholarship on the novel.

Spring 2022: ENGL GU4931
Course Number 001/10748
Times/Location Th 12:10pm - 2:00pm
Instructor Ross Posnock
Points 4.00
Enrollment 15/18

Spring 2022: ENGL GU4956
Course Number 001/14447
Times/Location T 12:10pm - 2:00pm
Instructor Denise Cruz
Points 4.00
Enrollment 16/16
CLEN UN3741 LITERATURE OF LOST LANDS. 4.00 points.
This course seeks to entice you into readings in the literature of lost and submerged continents, as well as of remote lands hidden from history. While now often relegated to the stuff of science fiction, accounts of submerged land-masses were among the most serious popular literature of the late nineteenth and early twentieth centuries, and readers were riveted by the enduring mystery about the lost continents of Atlantis and Lemuria. Works about these and other lost lands inspired a form of “occult ethnography.” Novels such as The Coming Race (1871) drew on the popular fascination with buried land-masses in order to re-imagine alternative narratives in which the “imperial English” would be colonized by a new race of people rising from the forgotten depths of the earth.
At one level, the use of ethnographic details in such novels provided an ironic commentary on the European ethnographies of colonized peoples. But at another level it also offered a visionary description of a world as yet unseen and unknown, so that the idea of the past itself becomes less stable in the cultural imagination. In animating the details of a rediscovered people, occult ethnography both drew on and subverted evolutionary models of development by showing these “lost” people, in some instances, to have reached the highest perfection possible, both in technological capability and human potential.
The unsettling of established and familiar conceptions of nation, history, and cultural identity through the exploration of lost or drifting lands reaches an apex in José Saramago’s The Stone Raft (1986). In probing the enduring fascination with lost or separated lands in the cultural imagination, the course hopes to illuminate the importance of such literature in unveiling the processes of colonization, ethnography, nationalism, evolution, and technology, as well as understanding the writing of history itself: i.e., what is included in mainstream accounts and what is left out. Application Instructions: E-mail Professor Viswanathan (gv@columbia.edu) with the subject heading Literature of Lost Lands 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. Please note that you will not be able to enroll in the class without Prof. Viswanathan’s approval.

Spring 2022: CLEN UN3741
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<td>001/10743</td>
<td>W 4:10pm - 6:00pm 612 Philosophy Hall</td>
<td>Gauri Viswanathan</td>
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enta UN3754 CRITICAL HISTORIES OF AMERICAN MUSICAL THEATRE. 4.00 points.
This course offers a critical introduction to the development and history of American musical theatre. We will examine the musical theatre canon, beginning with Shuffle Along in 1921 and finishing with Hamilton in 2015, to understand how the musical developed as an American theatrical form. We will also consider how the musical responds to the cultural and historical moment surrounding it. As David Savran has written even for “many devotees of the so-called straight theatre, musical theatre remains (at best) a guilty pleasure — a little too gay, too popular, too Jewish, and too much damned fun.” This course will analyze the theatrical form of that “guilty pleasure.” We will pay particular attention to what these musicals tell us about race, gender, ethnicity, and sexuality in America. Our class discussions will focus on contextualizing the various affordances of the musical and closely analyzing the specifically musical attributes of a show. This course will invite students to develop in-depth readings of musicals by analyzing the genre’s formal components: music, lyrics, book, orchestrations, and choreography. Throughout the course we will pay particular attention to a set of key questions: how do these musicals represent what it means to be an American? Who is marginalized in musicals and who is centered, and how do musicals change when they are revived? How do musicals and represent and engage with changing conceptions of race and gender? What does the experience of watching a musical do to an audience, and how does the experience create a plurality of possible meanings at different historical moments? While we will listen to music in this course, the ability to read music is not required.

Spring 2022: ENTA UN3754
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enta GU4729 GLOBAL ANGLOPHONE DRAMA. 4.00 points.
This seminar explores a wide range of twentieth- and twenty-first century dramas from Africa, the Caribbean, South Asia, and North America as well as their diverse diaspora cultures. We investigate how theater artists have worked to dismantle imperial structures and to make sense of the social and material conditions that persist in the wake of colonial violence. Reading internationally renowned playwrights such as Derek Walcott, Wole Soyinka, and Cherrie Moraga as well as emerging contemporary dramatists, we consider how these playwrights have engaged with the cultures, economies, and ecologies of imperialism.
In the process, we discover how dramatic literature invents new vocabularies for describing and theorizing diaspora, migration, and transcultural exchange. Drawing upon critical approaches from theater and performances studies as well as postcolonial theory, we ask how dramatists receive and reinterpret a model of the global Anglophone world. We also track how theories of global Anglophone literature are themselves entangled with the language and practice of performance.

Spring 2022: ENTA GU4729
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<td>Th 4:10pm - 6:00pm 306 Uris Hall</td>
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Special Topics

ENGL UN3328 EARLY AMERICAN LITERATURE: 1492-1852. 3.00 points.
The class aims to provide a broad acquaintance with classic works of American literature from the period 1492-1852. The emphasis will be on literature produced before the Declaration of Independence on July 4, 1776. Most people grow up thinking of this date as the starting point of US history: "a new birth of freedom," as Abraham Lincoln called it. And it was, in a way. But we will be trying to understand it differently: as an end-point of the chaotic, multinational, multicultural world that was North America before the USA existed. Most of the texts composed during the first three centuries of American literature were written by authors who assumed that North America was destined forever to remain an outpost of the British, French, and Spanish empires. Before 1776, the Americans who most often dreamed of "declaring independence" were not white men in wigs, but rather enslaved people of African descent or members of Indigenous nations fighting to retain their sovereignty against the European empires. From these peoples’ perspective, the Revolutionary War did not bring an end to the "colonial period" of American history, as white Americans began telling themselves in the 1780s and 90s. According to early US nationalists like James Fenimore Cooper, America had already achieved freedom in a legal and political sense by the year 1800; now it just had to bring its culture up to speed. In reality, however, the ink on the Constitution had hardly dried before the USA became an empire in its own right. Freedom remained an unresolved problem that creators of American literature had to work through. That ongoing process, which began in the fifteenth century and continues today, is mainly what we will be studying.

ENGL UN3738 Philanthropy and Social Difference. 4 points.
Philanthropy and Social Difference will introduce students to the history of Anglo-American philanthropy, as described in both historical and literary texts by writers including Jane Addams, James Agee, Andrew Carnegie, and George Orwell. Through reading these texts, students will receive an experiential perspective on the social problems that philanthropy seeks to address. The course will also focus on best practices in contemporary philanthropy, teaching students how to make informed decisions in making grants to nonprofit organizations. In addition, students will have the opportunity to practice philanthropy directly by making grants from course funds to nonprofit organizations selected by the class.

ENGL GU4628 U.S. Latinx literature. 3 points.
This course will focus on Latinx literature in the United States from the mid-twentieth century to the present and provide a historical, literary, and theoretical context for this production. It will examine a wide range of genres, including poetry, memoir, essays, and fiction, with special emphasis on works by Cubans, Dominicans, Mexican-Americans and Puerto Ricans. Among the authors that the course will study are Richard Rodríguez, Esmeralda Santiago, Rudolfo Anaya, Julia Alvarez, Cristina García, Gloria Anzaldúa, and Piri Thomas.
ENGL GU4943 CRITICISM AND POLITICS. 4.00 points.
"Poetry makes nothing happen." So wrote W. H. Auden, encapsulating one of the most powerful concepts in literature for the last 100 years: literature is not meant to do anything in the world, it is not directly interventionist; it is meant to stand the test of time but not to intervene in the politics of the moment or change the views of readers. This is the orthodoxy of modernism and its entrenched legacies. In this course, we will explore an alternate model of literary self-assessment: the desire to effect real changes in one's society. "Books that Change the World" is offered as a thought exercise, a new way to conceptualize literary self-understanding and value. We will read works mostly from the 20th century, with several forays into the 19th and 21st, wondering how, if at all, these might aim to stimulate new ways of reading, thinking, responding, and indeed writing, in an activist spirit. The course is organized thematically and chronologically, with works from the U.S., England, Canada, India, and elsewhere. Each week we will read a novel (some novels are spread across two weeks), and these will often be paired with other materials, such as visual works, other literary materials, theoretical readings, etc. Themes to which these activist works are geared include: slavery and abolition; working conditions; gender and patriarchy; war and revolution; race and racism; and environmental crisis. This is a discussion seminar, and each student is expected to participate in every class meeting. The primary written work for the course is a final paper on a book of your choosing; the question will be, what work would you add to our syllabus, and why? The paper is an explanation/defense of your selection, with critical reading of the text itself along with appropriate context, and it is due at the end of the semester. Students concerned about work management can meet with me to come up with a different time-table. Weekly reading responses, posted to the Canvas page, are also required. In addition, after the first two weeks, we will begin each class with a short student presentation on the material (an outline is also required, to be shared with the group). Your grade for the course will be determined as follows: final paper (30#); presentation and outline (20#); class participation and reading responses (50#). Please note the heavy weight toward classroom participation and reading responses. If participating in class is not comfortable for you, please see me early on and we can work out some alternatives. The goal for our classroom is to be inclusive and to stimulate a positive, active learning environment for all students.

Spring 2022: ENGL GU4943

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

Spring 2022: CLEN GU4728

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ENTA GU4625 SHAKESPEARE PERFORMANCE STUDIES. 4.00 points.
This course will work across three general approaches to Shakespearean drama and performance. First, we'll consider the historical forms of performance that have used Shakespearean drama as the material for theatrical endeavor. Second, we'll consider theoretical paradigms for performance that resituate an understanding that privileges either the "theatrical" or the "literary" identity of Shakespeare's plays. And, finally, we'll consider how we might consider the plays as themselves theoretical instruments for thinking about performance. Throughout the semester we will consider stage, film, and online productions, and the ways they articulate a sense of both "Shakespeare" and "performance." This course is a seminar, and while there is no formal prerequisite, students who have had a previous Shakespeare course will find the reading more manageable: we will rarely be doing the kind of "overview" of a play, but will be incisively considering specific elements of performance. Application Instructions: E-mail the instructor wworthen@barnard.edu with the title of the course in the subject line. 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 admit them as spaces become available.

Spring 2022: ENTA GU4625

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ENTA GU4672 RITES IN CRISIS: CONTEMPORARY THEATER AND THE PROBLEM OF REPAIR. 3.00 points.
Can making theater be a means of repair? Contemporary dramatists and performance artists have looked out at a planet burdened by multiplying existential threats—ecological catastrophe, militarism, violence against racialized and minoritized groups, and other forms of systemic harm and precarity—and enacted responses to these crises within the theater’s walls. Some artists have staged rites of renewal, hoping to fortify audiences with the resolve necessary to survive a hostile society; others use the stage to rehearse revolutions and overturn the existing order of things; still others turn to comedy in order to interrupt and destabilize oppressive discourses. Responding to crises of this scale requires theater to rethink its own forms and mechanisms. How might established dramatic genres and theatrical conventions give way to new, reparative repertoires of relation? In this course, we explore how theater has represented, and sought to rectify, existential threat since 1945. We take a particular interest in the embodied processes through which theater comes into being, including rehearsals, collaborations, and other improvised engagements and consensual acts. How is repair attempted through these processes, and to what extent can it be attained? We also consider what forms of reparation may be owed by theatrical institutions to the artists, audiences, and communities that support them. We approach these topics by examining a wide range of performance works from artists across the English-speaking world—from Wole Soyinka to Anna Deavere Smith, and from Jane Taylor to Taylor Mac—and by engaging with the theoretical links that connect catastrophe, crisis, critique, and discernment, asking how these related processes unfold in the theater. Our conversations will continually attend to aspects of live performance, including dramaturgy, design, movement, and direction. Participants in the class will hone their ability to analyze theatrical form and to evaluate the cultural, historical, and political contexts of performance.
**University Writing**

**ENGL CC1010 University Writing, 3 points.**

ENGL CC/GS1010: University Writing (3 points) focuses on developing students' reading, writing, and thinking, drawing from readings on a designated course theme that carry a broad appeal to people with diverse interests. No University Writing class presumes that students arrive with prior knowledge in the theme of the course. We are offering the following themes this year: UW: Contemporary Essays, CC/GS1010.001-099 UW: Readings in American Studies, CC/GS1010.1xx UW: Readings in Gender and Sexuality, CC/GS1010.2xx UW: Readings in Film and Performing Arts, CC1010.3xx UW: Readings in Human Rights, CC/GS1010.4xx UW: Readings in Data and Society, CC/GS1010.5xx UW: Readings in Medical Humanities, CC/GS1010.6xx UW: Readings in Law & Justice, CC1010.7xx UW: Readings in Race and Ethnicity, CC/GS1010.8xx University Writing for International Students, CC/GS1010.9xx

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

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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 F1010. ENGL CC/GS1010: University Writing (3 points) focuses on developing students' reading, writing, and thinking, drawing from readings on a designated course theme that carry a broad appeal to people with diverse interests. No University Writing class presumes that students arrive with prior knowledge in the theme of the course. We are offering the following themes this year: UW: Contemporary Essays, CC/GS1010.001-099 UW: Readings in American Studies, CC/GS1010.1xx UW: Readings in Gender and Sexuality, CC/GS1010.2xx UW: Readings in Film and Performing Arts, CC1010.3xx UW: Readings in Human Rights, CC/GS1010.4xx UW: Readings in Data and Society, CC/GS1010.5xx UW: Readings in Medical Humanities, CC/GS1010.6xx UW: Readings in Law & Justice, CC1010.7xx UW: Readings in Race and Ethnicity, CC/GS1010.8xx University Writing for International Students, CC/GS1010.9xx

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

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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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Spring 2022: ENGL UN3011

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Fall 2022: ENGL UN3011

Medieval

CLEN UN3243 MYSTICISM. 3.00 points.

CLEN GU4093 Introduction to Old Norse, Old English, and Celtic Literatures in Translation. 4.00 points.

This course is intended as an introduction to works from a limited array of early medieval northern European literary traditions to examine how they inform and permeate one another, or, inversely to understand how respective worldviews and certain kinds of experience (like magic or charisma) fail to translate fully. Our main concern will be to situate the nature of “poetic” experience in relation to time, memory, death, notions of fate and will, and community. Becoming familiar with different literary traditions, religious cultures, and views of the natural world, we will contemplate the means by which Christianity operated on “native” traditions and cultures and how Latin and vernacular traditions interacted. While our focus is primarily on Old English and Old Norse literary traditions and cultures, we will incorporate literature from early medieval Celtic speaking worlds and also venture into pre-conquest Anglo-Latin and Anglo-Norman texts. We will look closely at the notion of literary or poetic experience across narrative genres and poetic forms, understanding the role of what we think of as the literary in relation to “everyday life.”
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.

ENGL GU4702 Tudor-Stuart Drama. 3 points.
This course investigates the richly varied world of early modern English drama beyond Shakespeare. Beginning with plays written soon after the opening of London’s first public theater in 1576, our aim will be to investigate the development of the commercial theater into the early decades of the seventeenth century. We will consider plays from a wide array of authors (Marlowe, Kyd, Webster, Jonson, and Middleton, among others) and dramatic genres (revenge tragedy, city comedy, the history play, and tragicomedy, among others), giving particular attention the formal resources of the early modern theater and the audience responses they encouraged.

18th and 19th Century

ENGL UN3387 AUSTEN, ELIOT, JAMES. 4.00 points.
A study of the work of three writers most often credited with developing the narrative techniques of the modern Anglo-American novel, who also produced some of their culture’s most influential stories of female autonomy. What do the choices of young women in the nineteenth century— their ability to exercise freedoms, the forces that balk or frustrate those freedoms, even their choices to relinquish them— have to do with the ways that novels are shaped, with the technical devices and edicts (free indirect discourse, ‘show don’t tell,’ etc.) that become dominant in the novel’s form? One or two texts by each author read carefully, with attention to relevant critical discussions of recent decades.

ENGL UN3398 Odd Women in Victorian England. 4.00 points.
Victorian England remains known for its rigid definitions of femininity, but it also produced a remarkable number of “odd women”: female outlaws, eccentrics, and activists including spinsters, feminists, working women, women who desired other women, and people assigned female at birth who lived as men. This undergraduate seminar will explore the pains and pleasures of gender non-conformity through the lens of nineteenth-century literary works, historical documents, and foundational theories of gender and sexuality. Readings will include the diaries of Anne Lister, a wealthy Yorkshire lesbian libertine; a slander trial involving accusations of lesbianism at a Scottish all-girls school; the diaries of Hannah Munby, a London servant whose upper-class lover fetishized her physical strength; the autobiography of Mary Seacole, a Jamaican nurse who traveled the world; and fiction, including Charlotte Bronte’s novel *Villette*; *Margaret Oliphant’s novel* Miss Marjoribanks; *Christina Rossetti’s poem* “Goblin Market”; and Sheridan Le Fanu’s vampire tale “Carmilla.” Application instructions: E-mail Professor Marcus (sm2247@columbia.edu) with your name, school, major, year of study, and a brief statement about why you are interested in taking the course.

ENGL GU4209 16th Century Poetry. 3 points.
This lecture class offers an introduction to the century that witnessed the flowering of vernacular poetry in English. We will read shorter poems in their cultural and historical contexts, as well as considering their formal and theoretical innovations. The first half of the course will cover a wide range of poets, both canonical and lesser-known, while the latter half will focus on the four most significant poets of the century: Marlowe, Sidney, Shakespeare, and Spenser.
ENGL UN3496 CHARLES DICKENS. 4.00 points.
This seminar offers an intensive study of the later career of Charles Dickens, the most important of all English novelists. We'll focus on three of his long, multi-plot novels: David Copperfield, Bleak House, and Our Mutual Friend. Although Dickens is best known as a comic novelist, in these later works the comedy is energized by somber and searching scrutiny of a wide social world, which Dickens engages through a host of innovative narrative techniques. We'll be asking why and how Dickens (like so many Victorian novelists) grounded his understanding of society in representations of domestic life and romantic desire, and how in those representations gender and sexuality become an especially powerful means of capturing social dynamics within structures of individual character. For nearly a century these works have been a provocation to new modes and frames of reading: most recently, New Historicism, the politics of the family, queer theory, performance and theatricality, postcolonial criticism, the rise of "surface" reading, the history of affect, and ecocriticism. We'll draw on examples of these approaches (among others) in thinking through Dickensian configurations of domesticity and desire, as well as the distinctive formal structures of Dickensian character.

ENGL UN3642 LOVE IN NINETEENTH-CENTURY BRITISH LITERATURE. 4.00 points.
Love forms a central concern of the writings of almost all eras and cultures, but it features with particular prominence in nineteenth-century British literature. The most powerful model of love during this period was the one promulgated by Romantic writers and philosophers, beginning in the late eighteenth century. But that model coexisted with earlier conceptions, notably those of Sappho and Plato, whose writings on love were enthusiastically revived and revisited over the course of the nineteenth century. In this course we will examine works in a variety of genres – lyric and narrative poems, novels, treatises, confessional memoirs, transcripts and translations – in light of these shifting conceptions of love.

ENGL UN3994 Romanticism and the Experience of Freedom. 4 points.
"Freedom" was perhaps the central watchword of Romantic-era Britain, yet this concept remains exceedingly, notoriously difficult to pin down. Taking a cue from the sociologist and historian Orlando Patterson, who writes that "freedom is one those of values better experienced than defined," this seminar will explore the variegated experiences of freedom (and its opposites) in the literature of British Romanticism. Romanticism unfolds alongside major revolutions in America, France, and Haiti, and we will begin by examining how the differing conceptions of freedom offered in the wake of these revolutions and their receptions galvanized writers and thinkers in Britain. From here, we will probe the expressions, possibilities, implications, and limits of freedom as outlined in various domains: political, individual, aesthetic, economic, philosophical, religious, and beyond. What does, say, Wordsworth's claim to freedom to experiment in poetic form have to do with political and social freedom? In situating Romanticism alongside developments like revolution, the rise of globalization, and the Atlantic slave trade, we will be particularly interested in confronting how the explosion of claims to freedom in this period emerges together with and in response to the proliferation of enslaved, colonized, and otherwise constrained or hindered bodies.

As we read poems, novels, slave narratives, philosophical essays, political tracts, and more, a fundamental question for the course will concern the relation between seemingly oppositional terms: to what extent, and how, do notions of freedom in Romanticism depend on the necessary exclusion of the unfree? Since the Romantic age sees the birth of concepts of freedom still prevalent in our own day, this course will offer an opportunity to reflect critically on the present. To that end, we will take up some contemporary theoretical analyses and critiques of freedom, both directly in relation to Romanticism and reaching beyond.

ENGL GU4402 Romantic Poetry. 3 points.
Open to all undergraduates and graduate students.

(Lecture). This course examines major British poets of the period 1789-1830. We will be focusing especially on the poetry and poetic theory of William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Shelley, and John Keats. We will also be reading essays, reviews, and journal entries by such figures as Robert Southey, William Hazlitt, and Dorothy Wordsworth.

Fall 2022: ENGL GU4402
Course Number 4402 Section/Call Number 001/10239 Times/Location T Th 10:10am - 11:25am Instructor Erik Gray Points 3 Enrollment 47/90
20th and 21st Century

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 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 indirection 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 gy6@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 UN3520 Introduction To Asian American Literature and Culture. 3 points.
This course is a survey of Asian North American literature and its contexts. To focus our discussion, the course centers on examining recurring cycles of love and fear in Asian North American relations from the late nineteenth to the twenty-first centuries. We will first turn to what became known as “yellow peril,” one effect of exclusion laws that monitored the entrance of Asians into the United States and Canada during the late nineteenth and twentieth centuries, and the corresponding phenomenon of Orientalism, the fascination with a binary of Asia and the West. The second section of the course will focus on how Asian North American authors respond to later cycles of love and fear, ranging from the forgetting of Japanese internment in North America and the occupation of the Philippines; to the development of the model minority mythology during the Cold War. The final section will examine intimacies and exclusions in contemporary forms of migration, diaspora, and community communities.
ENGL UN3628 FAULKNER. 4.00 points.
In this course, we'll be studying novels, stories, and screenplays from the major phase of William Faulkner's career, from 1929 to 1946. Our primary topic will be Faulkner's vision of American history, and especially of American racial history: we'll be asking what his fictions have to say about the antebellum/"New" South; the Civil War and Reconstruction; the issues of slavery, emancipation, and civil rights; and the many ways in which the conflicts and traumas of the American past continue to shape and burden the American present. But we'll consider other aspects of Faulkner's work, too: his contributions to modernist aesthetics, his investigations of psychology and subjectivity, his exploration of class and gender dynamics, his depiction of the natural world, and his understanding of the relationship between literature and the popular arts.

ENGL UN3724 Melodrama, Horror, Crime, Vaudeville. 4 points.
The great pioneer of early film, Georges Méliès, claimed that his principal aim was the creation of "stage effects" in his films. In their 1920 manual, How to Write Photoplays, John Emerson and Anita Loos imagine motion pictures as a sequence of "scenes" modeled on stage plays. In the first decades of the twentieth century, the new medium of cinema attempted to replicate such popular theatrical genres as melodrama, horror, crime, vaudeville, and circus. But it also transformed these through its distinctive apparatus. In this seminar we will study the first half century of (largely) British and American cinema, analyzing popular films (most of them classics of their genre) as they both emerged from and broke with the theatre. With a focus on narrative and genre (and the ideologies embedded in these), we will be asking broad questions about popular and mass culture, the politics of spectatorship, medium and technology, the psychology of social space, the representation of identity (national, racial, sexual...), and more. At the same time, much of the work of the seminar will be devoted to close reading—both of the films' theatrical features (mise-en-scène, pictorial composition, gesture, facial and bodily expression, blocking...) and of their specifically cinematic features (light and shadow, camera movement, editing and sound effects...)—treating these as keys to understanding both technique and broader meaning. While our primary texts will be the films themselves, we will also read selected works of film history and criticism in order to gain an understanding of current debates, assess critical methodologies, and develop analytic tools.

ENGL UN3805 The Political Novel. 4.00 points.
Is the political novel a genre? It depends on your understanding both of politics and of the novel. If politics means parties, elections, and governing, then few novels of high quality would qualify. If on the other hand "the personal is the political," as the slogan of the women's movement has it, then almost everything the novel deals with is politics, and few novels would not qualify. This seminar will try to navigate between these extremes, focusing on novels that center on the question of how society is and ought to be constituted. Since this question is often posed ambitiously in so-called "genre fiction" like thrillers and sci-fi, which is not always honored as "literature," it will include some examples of those genres as well as unrepresentative works of the highest literary value like Melville's "Benito Cereno," Ellison's "Invisible Man," and Camus's "The Plague.

ENGL UN3850 Fiction, Intersubjectivity, and Relationality. 4 points.
We begin in relation, helpless and dependent. "You, reader, are alive today, reading this, because someone once adequately policed your mouth exploring," writes Maggie Nelson. This course will explore the "relational turn," which proposes a shift from the model of an autonomous, discrete, self-determining individuality, to an understanding of the self as comprehensible only within a tapestry of relationships, past and present, historical and contextual. In this light, the basic "unit of study" is not the individual as a separate entity, but as an interactional field, one that craves mutual recognition. In a parallel move, Mikhail Bakhtin offers that every utterance is a "two-sided act," it is a "territory shared," the product of "the reciprocal relationship between the addressee and addressee." As we read, we too are read. Indeed, stories, novels and films present us with complex interactional fields in which we learn to ruminate on the subjective meanings humans attach to their behavior. Reading fiction is one of the ways we develop intersubjective capacities, what Max Weber calls interpretive understanding or Verstehen. Fictions have much to teach us about the under-examined relational features of our own lives. They locate readers in a shaped world where we feel the cumulative weight of things left unsaid, where we fill in the narrative gaps, where we are confronted with the dynamics of self and other, connection and rupture, perception and evaluation. This course offers a deep dive into theories of intersubjectivity and psychoanalytic writings on object relations and relational theory. We will single out works by Max Weber, Martin Buber, Mikhail Bakhtin, D.W. Winnicott, Franz Fanon, Judith Butler, Stephen A. Mitchell, Edouard Glissant and a few others toward readings of fictions by Bechdel, Coetzee, Dostoevsky, Ishiguro, Kurtz, Morrison, Sebald, Rankine, Woolf, and films by Michael Roemer, Mike Leigh, Spike Jonz, and Lance Hammer.

ENGL GU4612 JAZZ AND AMERICAN CULTURE. 3.00 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 Ellisons 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 jazz-like about the ways they were produced? And how, to get to the other problem in the courses 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?
CLEN UN3933 Postcolonial Literature. 4 points.

In this course, we will consider postcolonial literary texts through three main lenses: how they narrate the nation, how they negotiate the idea of displacement, and how they rewrite dominant European narratives. We will consider tropes such as family, exile, hybridity, and marginality as we investigate texts through these lenses. Some organizing questions for our investigations include—but are not limited to—the following: how is the idea of national belonging figured in these texts? How are ideas of home and its loss configured in these contexts? How do they interrogate “master texts,” and what do these interrogations accomplish? What can we understand by considering the interplay of these questions? Throughout the semester, we will reflect on what makes “postcolonial literature” cohere as a field of inquiry.

Authors we will read include Salman Rushdie, V.S. Naipaul, Derek Walcott, Yvette Christiansé, Bapsi Sidwa, and Jean Rhys. While this course’s primary focus is literature, we will also read selections from postcolonial theorists such as Edward Said, Homi Bhabha, Gayatri Spivak, Ngugi Wa Thiong'o, Paul Gilroy, and Chandra Mohanty to direct and deepen our readings of literary texts.

CLEN GU4406 MEMOIR: LIFE WRITING AND BODILY DIFFERENCE. 4.00 points.

Life writing has become one of the most widely read literary genres of the past two decades. Its popularity has correlated with a shift in emphasis in which the more predictable autobiographies of celebrities and influential leaders have been joined by a flood of life writing centered on the body. A genre that was once reserved for the most accomplished and able bodied among us has increasingly addressed the life experiences of authors whose bodies diverge from norms of gender, sexuality, race, age, or health. Our course will study the rise of what G. Thomas Couser calls the “some body memoic,” asking how it revises traditional autobiography as it attempts to carve out literary space for voices and bodies that have not historically been represented in public. We will consider how these new memoirs talk back to bodily norms of health, success, and beauty, with particular attention to writings by women, trans or genderqueer people, people of color, and those who are ill, disabled, or elderly. We will begin by establishing a conceptual understanding of memoir, selfhood, and embodiment. From there, each week’s reading will pair a memoir with critical writings and self representations in other media such as sound, drawing, photography, and film. In addition to more traditional academic writing, students will also have opportunities to experiment with their own life writing, culminating in a self-portrait in the medium of their choice.

CLEN GU4625 BLACK PARIS. 3.00 points.

(Lecture). An introduction to the deep engagement of peoples of African descent with the City of Light throughout the twentieth century. We will take up the full variety of black cultures that have taken shape in dialogue with Paris, including poetry, prose, journals and magazines, music, and film in English and French by African American as well as Francophone Caribbean and African artists and intellectuals. Our investigation will focus on a series of historical moments central to any understanding of black Paris: the efflorescence of the "Jazz Age" in the 1920s (especially through the many Harlem Renaissance artists who spent significant time in France); the emergence of the Négritude movement in the 1930s and 1940s (in relation to other currents such as surrealism, existentialism, and anti-imperialism); the great age of post-World War II expatriate writers such as James Baldwin and Richard Wright; and contemporary black culture in the hip hop era. Throughout the semester, we will discuss the political implications of thinking about black culture through the lens of Paris, whether at the height of the French colonial empire in the interwar period, during the US Civil Rights movement and the Algerian war of independence, or in relation to contemporary debates around religion and immigration. We will be especially attentive to ways Paris can be considered a culture capital of the African diaspora, through what Baldwin called "encounters on the Seine" among black intellectuals and artists from Africa, the Caribbean, and the United States. Readings may include fiction, poetry, and autobiography by authors such as Langston Hughes, Josephine Baker, Claude McKay, Ho Chi Minh, Aimé Césaire, Léopold Sédar Senghor, Jean-Paul Sartre, Cheikh Hamidou Kane, Richard Wright, James Baldwin, William Gardner Smith, Chester Himes, Melvin Van Peebles, Calixthe Beyala, Maryse Condé, and Marie NDiaye; and literary and historical scholarship by Edward Said, Tyler Stovall, Dominic Thomas, Christopher Miller, Pap Ndiaye, and Bennetta Jules-Rosette, among others. Requirements: weekly short reading responses; one take-home midterm; and one longer final research paper. Reading knowledge of French is useful but not required.

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.
ENTA GU4672 RITES IN CRISIS: CONTEMPORARY THEATER AND THE PROBLEM OF REPAIR. 3.00 points.
Can making theater be a means of repair? Contemporary dramatists and performance artists have looked out at a planet burdened by multiplying existential threats—ecological catastrophe, militarism, violence against racialized and minoritized groups, and other forms of systemic harm and precarity—and enacted responses to these crises within the theater’s walls. Some artists have staged rites of renewal, hoping to fortify audiences with the resolve necessary to survive a hostile society; others use the stage to rehearse revolutions and overturn the existing order of things; still others turn to comedy in order to interrupt and destabilize oppressive discourses. Responding to crises of this scale requires theater to rethink its own forms and mechanisms. How might established dramatic genres and theatrical conventions give way to new, reparative repertoires of relation? In this course, we explore how theater has represented, and sought to rectify, existential threat since 1945. We take a particular interest in the embodied processes through which theater comes into being, including rehearsals, collaborations, and other improvised engagements and consensual acts. How is repair attempted through these processes, and to what extent can it be attained? We also consider what forms of reparation may be owed by theatrical institutions to the artists, audiences, and communities that support them. We approach these topics by examining a wide range of performance works from artists across the English-speaking world—from Wole Soyinka to Anna Deavere Smith, and from Jane Taylor to Taylor Mac—and by engaging with the theoretical links that connect catastrophe, crisis, critique, and discernment, asking how these related processes unfold in the theater. Our conversations will continually attend to aspects of live performance, including dramaturgy, design, movement, and direction. Participants in the class will hone their ability to analyze theatrical form and to evaluate the cultural, historical, and political contexts of performance

Special Topics

ENTA UN3701 Drama, Theatre, Theory. 4 points.
Prerequisites: Instructor’s permission.
(Seminar). Theatre typically exceeds the claims of theory. What does this tell us about both theatre and theory? We will consider why theatre practitioners often provide the most influential theoretical perspectives, how the drama inquires into (among other things) the possibilities of theatre, and the various ways in which the social, spiritual, performative, political, and aesthetic elements of drama and theatre interact. Two papers, weekly responses, and a class presentation are required. Readings include Aristotle, Artaud, Bharata, Boal, Brecht, Brook, Castelvetro, Craig, Genet, Grotowski, Ibsen, Littlewood, Marlowe, Parks, Scheckner, Shakespeare, Sowerby, Weiss, and Zeami.

Application Instructions: E-mail Professor Austin Quigley (aeq1@columbia.edu) with the subject heading “Drama, Theatre, Theory seminar.” In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list, from which the instructor will in due course admit them as spaces become available.

Fall 2022: ENTA UN3701

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ENTL UN3713 AMERICAN LITERATURE 1850-1950. 4.00 points.

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.

Spring 2022: ENGL GU4901

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CLEN UN3983 WRITING ACROSS MEDIA. 4 points.
This course is structured as a comparative investigation of innovative modernist and postmodernist strategies for conjuring or counterposing literature with other media, such as photography, painting, film, music, and dance. We will focus on experimental writing practices that deliberately combine disciplines and genres — mixing political commentary with memoir, philosophy with ethnography, journalism with history — with special attention to the ways that formal innovation lends itself to political critique. The course will be especially concerned with the ways that the friction among media seems to allow new or unexpected expressive possibilities. The syllabus is structured to allow us to consider a variety of edges between literature and other media — spaces where writing is sometimes taken to be merely raw material to be set, or ancillary comment on a work already composed (e.g. libretto, screenplay, gloss, caption, song lyric, voiceover, liner note). Examples may include lecture-performances by Gertrude Stein, John Cage, Spalding Gray, and Anne Carson; talk-dances by Bill T. Jones and Jerome Bel; sound poems by Kurt Schwitters, Langston Hughes, and Amiri Baraka; graphic novels by Art Spiegelman, Joshua Dysart, and Alison Bechdel; language-centered visual art by Vito Acconci, Carl Andre, Martha Rosler, and Jean-Michel Basquiat; texts including photographs or drawings by Wallker Evans and James Agee, Roland Barthes, W. G. Sebald, Aleksandar Hemon, Theresa Cha, John Yau, and John Keene; and hypertext/online compositions by Shelley Jackson, among others. Requirements will include in-class presentations and regular short structured writing assignments, as well as a 10-12 page final research paper.

CLEN GU4414 History of Literary Criticism: Plato to Kant. 3 points.
The principal texts of literary theory from antiquity through the 18th century, including Plato, Aristotle, Horace, Longinus, Augustine, Aquinas, Boccaccio, Sidney, and Kant.
University Writing

ENGL CC/GS1010 University Writing, 3 points.

ENGL CC/GS1010: University Writing (3 points) focuses on developing students’ reading, writing, and thinking, drawing from readings on a designated course theme that carry a broad appeal to people with diverse interests. No University Writing class presumes that students arrive with prior knowledge in the theme of the course. We are offering the following themes this year: UW: Contemporary Essays, CC/GS1010.001-099 UW: Readings in American Studies, CC/GS1010.1xx UW: Readings in Gender and Sexuality, CC/GS1010.2xx UW: Readings in Film and Performing Arts, CC/GS1010.3xx UW: Readings in Human Rights, CC/GS1010.4xx UW: Readings in Data and Society, CC/GS1010.5xx UW: Readings in Medical Humanities, CC/GS1010.6xx UW: Readings in Law & Justice, CC/GS1010.7xx UW: Readings in Race and Ethnicity, CC/GS1010.8xx University Writing for International Students, CC/GS1010.9xx

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

ENGL GS1010 University Writing, 3 points.

Prerequisites: Non-native English speakers must reach Level 10 in the American Language Program prior to registering for ENGL F1010. ENGL CC/GS1010: University Writing (3 points) focuses on developing students’ reading, writing, and thinking, drawing from readings on a designated course theme that carry a broad appeal to people with diverse interests. No University Writing class presumes that students arrive with prior knowledge in the theme of the course. We are offering the following themes this year: UW: Contemporary Essays, CC/GS1010.001-099 UW: Readings in American Studies, CC/GS1010.1xx UW: Readings in Gender and Sexuality, CC/GS1010.2xx UW: Readings in Film and Performing Arts, CC/GS1010.3xx UW: Readings in Human Rights, CC/GS1010.4xx UW: Readings in Data and Society, CC/GS1010.5xx UW: Readings in Medical Humanities, CC/GS1010.6xx UW: Readings in Law & Justice, CC/GS1010.7xx UW: Readings in Race and Ethnicity, CC/GS1010.8xx University Writing for International Students, CC/GS1010.9xx

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