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 any special registration procedures on-line at http://english.columbia.edu/courses.

Seminars

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

Departmental Honors

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

The Degree Audit Reporting System (DARS)

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

Online Information

Other departmental information—faculty office hours, registration instructions, late changes, etc.—is available on the departmental website.

Professors

James Eli Adams
Rachel Adams
Branka Arsic
Christopher Baswell (Barnard)
Sarah Cole
Julie Crawford
Nicholas Dames
Jenny Davidson
Andrew Delbanco
Kathy Eden
Brent Edwards
Stathis Gourgouris

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

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

Advising

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

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

Course Information

 outbound_company
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, 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, which explains the requirements and enables students to monitor their own progress.

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

Literary Texts, Critical Methods

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

Senior Essay

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

Course Options and Restrictions

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

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

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

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

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

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

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

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**Major in English**

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

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

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

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

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

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

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

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**Concentration in English**

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

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

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

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

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

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

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

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**Comparative Literature Program**

**Fall 2021**

**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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**Spring 2021: ENGL UN3001**

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**Fall 2021: ENGL UN3001**

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ENGL UN3011 Literary Texts, Critical Methods seminar. 0 points.
Prerequisites: Students who register for ENGL UN3011 must also register for ENGL UN3001 Literary Texts, Critical Methods lecture.
This seminar, led by an advanced graduate student in the English doctoral program, accompanies the faculty lecture ENGL UN3001. The seminar both elaborates upon the topics taken up in the lecture and introduces other theories and methodologies. It also focuses on training students to integrate the terms, techniques, and critical approaches covered in both parts of the course into their own critical writing, building up from brief close readings to longer research papers.

Spring 2021: ENGL UN3011
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Medieval

CLEN UN3243 MYSTICISM. 3.00 points.
Fall 2021: CLEN UN3243
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CLEN GU4093 OE/NORSE/CELTIC/LITERATURE. 3.00 points.
Fall 2021: CLEN GU4093
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Renaissance

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

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

Fall 2021: ENGL UN3335
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<th>Course Number</th>
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<td>James Shapiro</td>
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ENTA UN3340 Environmental crisis on the Shakespearean Stage. 4 points.
Our current environmental crisis has fractured familiar narratives about the relationship between humanity and the natural world. To begin reimagining this relationship, this seminar will turn back the clock to the Renaissance and the birth of the English theater industry, where Shakespeare and his contemporaries were still attempting to understand what counts as “nature” within the confines of the playhouse. We will explore the forest of Arden with its “tongues in trees” and “books in the running brooks” from As You Like It, the stormy heath beset by “cataracts and hurricanos” in King Lear, and the “wild waters” of the Mediterranean agitated by Prospero in The Tempest alongside environments that might not seem immediately “natural” to us today, including the ruins of Catholic cloisters, bloody battlefields, polluted fountains, smoke-sieving hell mouths, and the empty streets of a city wracked by plague. By considering these diverse environments together, this seminar will not only complicate our modern distinction between nature and culture, but it will also trace the many ways that environmental crisis materialized both on and off stage in the early modern period.

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

Fall 2021: ENTA UN3340
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<th>Course Number</th>
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<td>001/12711</td>
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ENGL GU4209 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 to the formal resources of the early modern theater and the audience responses they encouraged.

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.

18th and 19th Century

ENGL UN3387 AUSTEN, ELIOT, JAMES. 4.00 points.
A study of the work of the 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 3496 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.

AMST UN3931 Topics in American Studies. 4 points.
Please refer to the Center for American Studies for section descriptions.

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 the concept 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.

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

Fall 2021: CLRS GU4011
Course Number: CLRS 4011
Section/Call Number: 001/10127
Times/Location: M W 10:10am - 11:25am
Instructor: Liza Knapp
Points: 3
Enrollment: 30/50

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 2021: ENGL GU4402
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
ENGL 4402 | 001/12690 | T Th 10:10am - 11:25am | Erik Gray | 3 | 33/54
503 Hamilton Hall

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 disjointive 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.”


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 (gv6@columbia.edu) with the subject heading “Imperialism and Cryptography seminar.” In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course.

Fall 2021: ENGL UN3451
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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ENGL 3451 | 001/10234 | W 4:10pm - 6:00pm | Gauri | 4 | 7/16
502 Northwest Corner

ENGL 3228

Fall 2021: ENGL 3228
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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ENGL 3228 | 001/12680 | T 4:10pm - 6:00pm | Gauri | 4 | 10/15
311 Fayerweather

Viswanathan
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.

Fall 2021: ENGL UN3520
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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ENGL 3520 | 001/10235 | T Th 11:40am - 12:55pm | Denise Cruz | 3 | 110/110

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 of his time. We'll also consider some of the major figures in American literature, including Winesburg, Ohio, The Call of the Wild, Moby Dick, and The Grapes of Wrath.

Fall 2021: ENGL UN3628
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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ENGL 3628 | 001/13595 | Th 10:10am - 12:00pm | Austin Graham | 4.00 | 13/18

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 uncontraversial works of the highest literary quality. Among the authors we'll be reading are Orhan Pamuk, 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.

Fall 2021: ENGL UN3805
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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ENGL 3805 | 001/12719 | T 10:10am - 12:00pm | Bruce Robbins | 4.00 | 19/18

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 addresser 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.

Fall 2021: ENGL UN3850
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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ENGL 3850 | 001/12685 | Th 6:10pm - 8:00pm | Maura Spiegel | 4 | 10/18

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 Couper calls "the some body memoir," 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.

Fall 2021: CLEN GU4406
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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CLEN 4406 | 001/15016 | W 2:10pm - 4:00pm | Rachel Adams | 4.00 | 15/18
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 GU4625 Black Paris. 3 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.
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 performance, including dramaturgy, design, movement, and direction.

ENTA UN3701 Drama, Theatre, Theory. 4 points.

Prerequisites: Instructor’s permission. (Seminar). Theatre typically exceeds the claims of theory. What does this tell us about both theatre and theory? We will consider why theatre practitioners often provide the most influential theoretical perspectives, how the drama inquires into (among other things) the possibilities of theatre, and the various ways in which the social, spiritual, performative, political, and aesthetic elements of drama and theatre interact. Two papers, weekly responses, and a class presentation are required. Readings include Aristotle, Artaud, Bharata, Boal, Brecht, Brook, Castelvetro, Craig, Genet, Grotowski, Ibsen, Littlewood, Marlowe, Parks, Schechner, Shakespeare, Sowerby, Weiss, and Zeami. Application Instructions: E-mail Professor Austin Quigley (aEQ1@columbia.edu) with the subject heading "Drama, Theatre, Theory seminar.” In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list, from which the instructor will in due course admit them as spaces become available.

ENGL UN3713 AMERICAN LITERATURE 1850-1950. 4.00 points.

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

Fall 2021: ENGL GU4901

Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
ENGL 4901 | 001/13529 | M W 10:10am - 11:25am 516 Hamilton Hall | David Yerkes | 3 | 35/54

CLEN UN3983 WRITING ACROSS MEDIA. 4 points.
This course is structured as a comparative investigation of innovative modernist and postmodernist strategies for conjoining or counterpoising 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 Walker 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.

Fall 2021: CLEN UN3983

Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
CLEN 3983 | 001/13713 | M 2:10pm - 4:00pm 308a Lewisohn Hall | Brent Edwards | 4 | 5/16

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.

Fall 2021: CLEN GU4414

Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
CLEN 4414 | 001/10232 | T Th 2:40pm - 3:55pm 603 Hamilton Hall | Kathy Eden | 3 | 28/54

WMST GU4000 GENEALOGIES OF FEMINISM. 4.00 points.
Even before Laura Mulvey’s classic feminist essay on the “male gaze,” feminist artists and filmmakers, as well as theorists of visuality, have analyzed, critiqued and contested the association of vision with power and knowledge. Creatively reframing the gaze and subverting conventions of visual representation, they have reimagined the relationship of media technologies to embodied and social difference, and to social constructions of gender, race, class and sexuality. This course will study these theories and practices by looking at late 20th and early 21st century painting, film, television, photography, performance, activism and social media in transnational perspective.
University Writing
ENGL CC10 University Writing. 3 points.
University Writing helps undergraduates engage in the conversations that form our intellectual community. By reading and writing about scholarly and popular essays, students learn that writing is a process of continual refinement of ideas. Rather than approaching writing as an innate talent, this course teaches writing as a learned skill. We give special attention to textual analysis, research, and revision practices. University Writing offers the following themed sections, all of which welcome students with no prior experience studying the theme. Students interested in a particular theme should register for the section within the specified range of section numbers. UW: Contemporary Essays (sections below 100). Features contemporary essays from a variety of fields. UW: Readings in American Studies (sections in the 100s). Features essays that explore the culture, history, and politics that form American identity. UW: Readings in Women's and Gender Studies (sections in the 200s). Features essays that examine relationships among sex, gender, sexuality, race, class, and other forms of identity. UW: Readings in Sustainable Development (sections in the 300s). Features essays that ask how we can develop global communities that meet people's needs without diminishing the ability of people in the future to do the same. UW: Readings in Human Rights (sections in the 400s). Features essays that investigate the ethics of belonging to a community and issues of personhood, identity, representation, and action. UW: Readings in Data Sciences (sections in the 500s). Features essays that study how our data-saturated society challenges conceptions of cognition, autonomy, identity, and privacy. University Writing for International Students (sections in the 900s). Open only to international students, these sections emphasize the transition to American academic writing cultures through the study of contemporary essays from a variety of fields. For further details about these classes, please visit: http://www.college.columbia.edu/core/uwp.

ENGL GS10 University Writing. 3 points.
Prerequisites: Non-native English speakers must reach Level 10 in the American Language Program prior to registering for ENGL GS10. University Writing helps undergraduates engage in the conversations that form our intellectual community. By reading and writing about scholarly and popular essays, students learn that writing is a process of continual refinement of ideas. Rather than approaching writing as an innate talent, this course teaches writing as a learned skill. We give special attention to textual analysis, research, and revision practices. University Writing offers the following themed sections, all of which welcome students with no prior experience studying the theme. Students interested in a particular theme should register for the section within the specified range of section numbers. UW: Contemporary Essays (sections from 001 to 069). Features contemporary essays from a variety of fields. UW: Readings in American Studies (sections in the 100s). Features essays that explore the culture, history, and politics that form American identity. UW: Readings in Gender and Sexuality (sections in the 200s). Features essays that examine relationships among sex, gender, sexuality, race, class, and other forms of identity. UW: Readings in Film and Performing Arts (sections in the 300s). Features essays that analyze a particular artistic medium (music, theater, film, photography...). UW: Readings in Human Rights (sections in the 400s). Features essays that investigate the ethics of belonging to a community and issues of personhood, identity, representation, and action. UW: Readings in Data Sciences (sections in the 500s). Features essays that study how our data-saturated society challenges conceptions of cognition, autonomy, identity, and privacy. UW: Readings in Medical-Humanities (sections in the 600s). Features essays that explore the disciplines of biomedical ethics and medical anthropology, to challenge our basic assumptions about medicine, care, sickness, and health. University Writing for International Students (sections in the 900s). Open only to international students, these sections emphasize the transition to American academic writing cultures through the study of contemporary essays from a variety of fields. For further details about these classes, please visit: http://www.college.columbia.edu/core/uwp.
Spring 2021 - please see the department website for curriculum summary.

Introduction to the Major

ENGL UN3001 Literary Texts, Critical Methods. 4 points.
Prerequisites: Students who register for ENGL UN3001 must also register for one of the sections of ENGL UN3011 Literary Texts, Critical Methods. This course is intended to introduce students to the advanced study of literature. Students will read works from different genres (poetry, drama, and prose fiction), drawn from the medieval period to the present day, learning the different interpretative techniques required by each. The course also introduces students to a variety of critical schools and approaches, with the aim both of familiarizing them with these methodologies in the work of other critics and of encouraging them to make use of different methods in their own critical writing. This course (together with the companion seminar ENGL UN3011) is a requirement for the English Major and Concentration. It should be taken as early as possible in a student’s career. Fulfillment of this requirement will be a factor in admission to seminars and to some lectures.

ENGL UN3011 Literary Texts, Critical Methods seminar. 0 points.
Prerequisites: Students who register for ENGL UN3011 must also register for ENGL UN3001 Literary Texts, Critical Methods lecture. This seminar, led by an advanced graduate student in the English doctoral program, accompanies the faculty lecture ENGL UN3001. The seminar both elaborates upon the topics taken up in the lecture and introduces other theories and methodologies. It also focuses on training students to integrate the terms, techniques, and critical approaches covered in both parts of the course into their own critical writing, building up from brief close readings to longer research papers.

Spring 2021: ENGL UN3001
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 3001  001/11046  M 12:10pm - 2:00pm  Online Only  Christine Klippenstein  0  15/17
ENGL 3001  002/11047  M 8:10am - 10:00am  Online Only  Yea Jung Park  0  14/17
ENGL 3001  003/11048  M 4:10pm - 6:00pm  Online Only  Francois Oliver  0  16/17
ENGL 3001  004/11049  M 12:10pm - 2:00pm  Online Only  Shannon Hubbard  0  14/17
ENGL 3001  005/11050  M 4:10pm - 6:00pm  Online Only  Abby Schoening  0  18/17

ENGL 3011
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 3011  001/10309  M 4:10pm - 6:00pm  511 Kent Hall  Lauren Horst  0  9/15
ENGL 3011  002/10308  M 12:10pm - 2:00pm  111 Carman Hall  Anna Krauthamer  0  15/15
ENGL 3011  003/10310  M 4:10pm - 6:00pm  502 Northwest Corner  Therese Cox  0  15/15
ENGL 3011  004/10312  M 12:10pm - 2:00pm  602 Northwest Corner  Alex Valin  0  7/15
ENGL 3011  005/10313  M 10:40am - 12:55pm  201a Philosophy Hall  Matthew Johnston  0  6/15

Medieval

ENGL UN3048 British Literature to 1500. 3.00 points.
This course will introduce some of the most fascinating texts of the first eight hundred years of English literature, from the period of Anglo-Saxon rule through the Hundred Years’ War and beyond—roughly, 700–1500 CE. We’ll hit on some texts you’ve heard of – Beowulf and selections from Chaucer’s Canterbury Tales – while leaving time for some you may not have encountered – Marie de France’s Lais and Margery of Kempe’s Book. Along the way, we’ll also hone skills of reading, writing, and oral expression crucial to appreciating and discussing literature in nuanced, supple ways. If you take this course, you’ll discover how medieval literature is both a mirror and a foil to modern literature. You’ll explore the plurilingual and cross-cultural nature of medieval literary production and improve (or acquire!) your knowledge of Middle English. Plus, you’ll flex your writing muscles with two papers

Spring 2021: ENGL UN3048
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 3048  001/11140  T Th 11:40am - 12:55pm  Online Only  Hannah Weaver  3.00  45/54
ENGLGU4001 MEDIEVAL CULTURES OF THE BOOK. 3.00 points.
Our encounter with the modern print text is a relatively impoverished event, compared to the multi-layered sensory experience of the medieval book. Medieval manuscripts display individualized scripts, rubrication and marginalia, decoration and illustration, sometimes indications for performance (like musical notation). They negotiate between sight and sound; as Chaucer tells his listeners, paradoxically, if they don’t want to hear the Miller’s Tale they can turn the page. Manuscripts even smell and feel distinctive, depending on the source and preparation of their parchment, or the material of their bindings. In this course, we will attempt to re-conceive and re-embed some literary “texts” of the Middle Ages, within their original sites in the physical culture of the past: in manuscripts or inscriptions, and in the settings of cultural creation and consumption those objects intimately reflect. We will learn about some of the major arenas of book production—including books of private devotion such as Psalters and Books of Hours; classroom anthologies and related collections; annals and chronicles; herbs and bestiaries; romances and lives of saints.

Spring 2021: ENGL GU4001
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<tr>
<td>ENGL 4001</td>
<td>001/11778</td>
<td>T Th 2:40pm - 3:55pm Online Only</td>
<td>Christopher Baswell</td>
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ENGL GU4091 Introduction to Old English Language & Literature. 3 points.
(Lecture). This class is an introduction to the language and literature of England from around the 8th to the 11th centuries. Because this is predominantly a language class, we will spend much of our class time studying grammar as we learn to translate literary and non-literary texts. While this course provides a general historical framework for the period as it introduces you to the culture of Anglo-Saxon England, it will also take a close look at how each literary work contextualizes (or recontextualizes) relationships between human and divine, body and soul, individual and group, animal and human. We will be using Mitchell and Robinson’s An Introduction to Old English, along with other supplements. We will be looking at recent scholarly work in the field and looking at different ways (theoretical, and other) of reading these medieval texts.

Requirements: Students will be expected to do assignments for each meeting. The course will involve a mid-term, a final exam, and a final presentation on a Riddle which will also be turned in.

Spring 2021: ENGL GU4091
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<tr>
<td>ENGL 4091</td>
<td>001/12423</td>
<td>T 8:10am - 10:00am Online Only</td>
<td>David Yerkes</td>
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ENGLGU4790 ADVANCED OLD ENGLISH. 4.00 points.
Prerequisites: Students must have previous knowledge of Old English — minimum one semester.
The aim of this course is twofold: one, to provide an advanced-level course in Old English literature involving weekly translation; and two, to explore the shape and possibilities of what “Anglo-Saxon spirituality” might be. The primary texts we will be translating will consist in homilies, poetry, treatises, sermons, hymns, prayers, penitentials, letters, and so-called “secular” poetry like riddles. We will aim at covering selected materials from the four main manuscripts of Anglo-Saxon poetry (Vercelli, Junius, Nowell, and Exeter) to examine the extent to which they celebrate or veil theological interests. Part our time will involve assessing the prevalent distinction between secular and religious cultures, the relation between materiality and the spiritual, the role of affect in cultivating belief and piety, and the relation between Christian and non-Christian cultures and beliefs. Secondary theological materials will be read in translation including Paschasius Radbertus, Ratramnus, Hincmar, Alcuin, Aldhelm, Jerome, Gregory, and Augustine. Selections of Old Norse mythology and runic texts will also be included. The class will explore the role of the church in Anglo-Saxon England, debates about the impact of the Benedictine Reform, and the relation between art and theology.

Spring 2021: ENGL GU4790
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Renaissance

ENGLUN3026 RENAISSANCE ENGLAND AND THE POETRY OF EXPERIMENT. 4.00 points.
In this seminar, we will study English Renaissance poetry in light of the period’s obsession with the experimental. Prior to the English Renaissance, “experiment” was simply a synonym for “experience.” But in the mid-sixteenth century, the term begins a curious shift, taking on a new, far different meaning: an “experiment” becomes an active process, a way of creating new knowledge not by passively observing the world but by acting on it and studying the results. While best known today for its lasting influence on the study of science, this shift produced a culture of experiment that pervaded England in the sixteenth and seventeenth centuries, provoking social and cultural experiments that tested and challenged political structures, religious practices and identities, and accepted knowledge about the natural world and humanity’s place in it. At the same time, the culture of experiment extended into literature: Renaissance poets experimented, with dizzying frequency, with new forms, genres, techniques, and subjects to produce novel understandings about what a poem was and what sorts of things it could do; poetic experiments, in other words, became a way of responding to and influencing social and cultural experiments. Poets, like their scientific counterparts, did not limit themselves to observing and describing the world around them—they in turn experimented on it through their written work, testing new forms and new techniques of writing as methods for describing this new culture of experiment.

Spring 2021: ENGL UN3026
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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").

ENGL GU4232 TRADE AND TRAFFIC WITH EARLY MODERN ENGLAND. 3 points.
This lecture course explores England's sense of itself in relation to the rest of the world in the late sixteenth and seventeenth centuries. It will examine the hopes and fears provoked by the trade and traffic between the English and other peoples, both inside and outside the country's borders, and raise questions of economics, race, ethnicity, religion, nationality, immigration, and slavery. The central materials are familiar and unfamiliar English plays, by William Shakespeare, Christopher Marlowe, Philip Massinger, John Fletcher, and others, which we will study alongside economic treatises, acts and proclamations, and travel narratives.

ENGL UN3482 LIVES OF PROPERTY IN THE COLONIAL ATLANTIC WORLD. 4.00 points.
In this course, we’ll ask how colonial models of property and personhood shaped both the eighteenth-century Atlantic world and the world we continue to inhabit today. Drawing on critical work in Indigenous Studies, Black Studies, and Gender and Sexuality Studies, we’ll examine the ways in which political and economic ideas associated with the Enlightenment helped to produce racialized and gendered subject positions that were coded as pathological and subordinate. Through readings of eighteenth-century fiction and poetry, political and philosophical treatises, and autobiographical narratives, we will explore how the notion of a “possessive individual” affected the lives of laborers, women, indigenous peoples, and enslaved Africans. In addition to our eighteenth-century texts, we’ll turn to a number of more recent “texts” (including podcasts and contemporary new media) as a way of grappling with the ongoing reality of settler colonial histories. Throughout the class, we will look to find ways of moving beyond representations of violence and conquest. We will look for examples of personhood that emphasize porosity and interconnection, rather than domination and separateness—for examples of freedom that involve communal practices of use and dwelling, rather than individual ownership.

ENGL UN3691 DESIRE AND DISGUST IN THE EIGHTEENTH CENTURY. 4.00 points.
The literature of the eighteenth century is often imagined as a corpus of excessively long novels about excessively polite people writing love letters and fainting. But as often as you encounter refined sensibility, you are almost as likely to encounter nasty practical jokes, bodily fluids, pornography and streets flowing with sewage, sometimes all in the same text. This course aims to use two opposite emotions, desire and disgust, to unsettle popular understandings of eighteenth-century literature, and to try and understand what drew readers in, and what repelled them. What happens when the Age of Reason, or the Age of Politeness is not so reasonable or polite? In what ways did eighteenth-century authors understand attraction and aversion, and how did they narrate it? How were desire and disgust gendered, and how did these ideas inscribe themselves onto bodies? By asking these questions, we can start to understand not only what eighteenth-century readers found desirable or disgusting, but also what they found disgusting about sexuality, and what delighted them about disgust.

ENGL 3943 ENGLISH TRANSLATIONS OF THE BIBLE. 4.00 points.
The course is a survey of canonical texts from the American Literary Canon, with emphasis on how these writers experienced the natural world. Some of them had to deal with extreme cold, others with tropical heat. Some of them encountered abundance, others scarcity and famine. They all encountered new life forms – from marine life to birds, reptiles and animals. They had to cope with frequent earthquakes and hurricanes, and classify newly discovered species of vegetal life. What they saw, however, was read not only through the lenses of natural history, but also theologically and politically. For some, the natural world was rich with delight, for others disgusting. What happens when the Age of Reason, or the Age of Politeness is not so reasonable or polite? In what ways did eighteenth-century authors understand attraction and aversion, and how did they narrate it? How were desire and disgust gendered, and how did these ideas inscribe themselves onto bodies? By asking these questions, we can start to understand not only what eighteenth-century readers found desirable or disgusting, but also what they found disgusting about sexuality, and what delighted them about disgust.

ENGL UN3789 AMERICAN NATURE WRITING TO 1900. 4.00 points.
The course is a survey of canonical texts from the American Literary Canon, with emphasis on how these writers experienced the natural world. Some of them had to deal with extreme cold, others with tropical heat. Some of them encountered abundance, others scarcity and famine. They all encountered new life forms – from marine life to birds, reptiles and animals. They had to cope with frequent earthquakes and hurricanes, and classify newly discovered species of vegetal life. What they saw, however, was read not only through the lenses of natural history, but also theologically and politically. For some, the natural world was rich with signs sent by God for them to interpret, for others it was a political space that they organized according to the a theocratic or plantation logic. The class will therefore also pay special attention to politics, and investigate how the ecological spaces that the colonists encountered shaped their politics and ethics.

ENGL UN3943 ENGLISH TRANSLATIONS OF THE BIBLE. 4.00 points.
English translations of the Bible from Tyndale to the present
ENGL GU4400 Romanticism. 3 points.
This course is designed as an overview of major texts (in poetry and prose), contexts, and themes in British Romanticism. The movement of Romanticism was born in the ferment of revolution, and developed alongside so many of the familiar features of the modern world—features for which Romanticism provides a vantage point for insight and critique. As we read authors including William Blake, Jane Austen, John Keats, Mary Shelley, and many others, we will situate our discussions around the following key issues: the development of individualism and new formations of community; industrialization and ecology; changes in nature and in the very conception of “nature”; and slavery and abolition.

Spring 2021: ENGL GU4400

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ENGL GU4407 VICTORIAN LITERATURE. 3.00 points.
A wide-ranging introduction to British literature in the age of Victoria (1837-1901), focusing on the many-faceted cultural impact of unprecedented material change. Victorian Britain was the world’s first industrial society, at its zenith the most powerful nation on earth, ruling an empire on which the sun proverbially never set. But this manifold success, many writers feared, was subsuming all values in economic self-interest, and they responded by exploring sources of meaning and value outside the realm of exchange. They were especially drawn to domestic life, centering on an ideal of selfless femininity, and to an ideal of “culture” as a realm of disinterested contemplation, immune to the demands of practicality (“So what do you do with an English major?”), and associated above all with the experience of literature and art. Hence multi-volume novels of domestic life, lyrics of frustrated desire and agonizing doubt, and an explosion of critical writing devoted to (among other things) the social effects of industrialism, challenges to religious faith, the nature of art, the rise of mass culture, and new models of gender and sexuality. We’ll be especially interested in a host of formal innovations— the serial novel, “sage writing,” the dramatic monologue, the “novel in verse,” melodrama, the short story—as they reshape the representation of personal identity and social life. Authors include Dickens, Tennyson, Carlyle, Mill, George Eliot, R. Browning, E.B. Browning, Ruskin, Morris, Arnold, Pater, Stevenson, Kipling, and Wilde.

Spring 2021: ENGL GU4407

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ENGL GU4801 HISTORY OF ENGLISH NOVEL I. 3.00 points.
This course on the eighteenth-century emergence of the modern novel centers on a work that is only loosely a novel and may in fact be an anti-novel or a parody of novels: The Life and Opinions of Tristram Shandy, Gentleman (1759–67). Laurence Sterne wrote his brilliant, zany, and moving work of experimental fiction sporadically over a stretch of more than seven years, leaving its shape open and its conclusion unresolved. A story about life and also about the difficulty of telling a life story, the tale ends before it begins; it’s postmodern way ahead of time. It eventually won the hearts of readers as different as Thomas Jefferson, Karl Marx, and Virginia Woolf. In its own day Tristram Shandy was published one or two volumes a time, so that Sterne could address in later parts of the story the reactions that his contemporaries—both the fans and the haters—voiced about earlier parts. We will try to replicate this reading experience over the span of the semester, working through the nine-volume text in its original installments. In the gaps in between, we will sample other works to establish a partial history of the novel’s development both before Sterne and after him. Among our topics of recurring interest: reading and education, satire and emotion, selfhood and memory, religion and home, sex and marriage, race and captivity.

Spring 2021: ENGL GU4801

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20th and 21st Century

MDES UN3121 Literature and Cultures of Struggle in South Africa. 3 points.
CC/GS/SEAS: Partial Fulfillment of Global Core Requirement

Generations of resistance have shaped contemporary life in South Africa – in struggles against colonialism, segregation, the legislated racism known as apartheid, and the entrenched inequalities of the post-apartheid era. Two constants in this history of struggle have been youth as a vanguard of liberation movements and culture as a “weapon of struggle.” As new generation of South African youth – the “born frees” – has now taken to the streets and social media to “decolonize” the university and claim their education as a meaningful right, this course traces the ways that generations of writers, artists, and activists have faced censorship, exile, and repression in an ongoing struggle to dismantle apartheid and to free the mind, “the most powerful weapon in the hands of the oppressor” according to Black Consciousness activist Steve Biko. This course traces the profoundly important roles that literature and other cultural production (music, photography, film, comics, Twitter hashtags like #rhodesmustfall and #feesmustfall) have played in struggle against apartheid and its lingering afterlife. Although many of our texts were originally written in English, we will also discuss the historical forces, including nineteenth-century Christian missions and Bantu Education, as well as South Africa’s post-1994 commitment to being a multilingual democracy, that have shaped the linguistic texture of South African cultural life.

Spring 2021: MDES UN3121

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<td>Jennifer Wenzel</td>
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ENGL UN3225 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

ENGL UN3232 COUNTERARCHIVES. 4.00 points.
While historical records have long been the source from which we draw our picture of the past, it is with literature and art that we attempt to speculatively work out that which falls between the cracks of conventional archival documentation, that which cannot be contained by historical record—emotion, gesture, the sensory, the sonic, the inner life, the afterlife, the neglected and erased. This course will examine how contemporary black writers have imagined and attempted to represent black life from the late 17th to the early 20th centuries, asking what fiction can tell us about history. Reading these works as alternative archives, or “counterarchives,” which index the excess and fugitive material of black histories in the Americas, we will probe the uses, limits, and revelations of historical fictions, from the experimental and realist novel, to works of poetry and drama. Drawing on the work of various interdisciplinary scholars, we will use these historical fictions to explore and enter into urgent and ongoing conversations around black life # death, African-American history # memory, black aesthetics, and the problem of “The Archive.”

ENGL UN3570 MODERNISM: STRUGGLE AND UTOPIA. 4.00 points.
“This is the war that will end war!” So wrote H. G. Wells, in August 1914, in the first week of World War One. He was wrong, but his sentiment and dream have shadowed these last hundred years: Can mass war be the generator of infinite peace? Can a pandemic yield improved health? Can the shock of racial injustice and violence usher in a future of equality and justice? Does the revolutionary moment or act have the power to transform the world for the better? These questions belong to us in 2020/21 as they did to modernist literary writers from a century ago, and in this course we will read a variety of works from the first 40 years of the 20th century that explored the terrain from struggle to possibility. Our course focuses on English-language works, from England, Ireland, India and the Caribbean; we will study how their rich literary experiments were fueled by the prospects of catastrophic loss and struggle, on the one hand, and euphoric hope, even utopia, on the other.

AMST UN3931 Topics in American Studies. 4 points.
Please refer to the Center for American Studies for section descriptions.

ENGL GU4622 African-American Literature II. 3 points.
(Lecture). This survey of African American literature focuses on language, history, and culture. What are the contours of African American literary history? How do race, gender, class, and sexuality intersect within the politics of African American culture? What can we expect to learn from these literary works? Why does our literature matter to student of social change? This lecture course will attempt to provide answers to these questions, as we begin with Zora Neale Hurston's Their Eyes Were Watching God (1937) and Richard Wright's Native Son (1940) and end with Melvin Dixon's Love's Instruments (1995) with many stops along the way. We will discuss poetry, fiction, drama, and non-fictional prose. Other authors include Ralph Ellison, James Baldwin, Gwendolyn Brooks, Malcolm X, Ntozake Shange, Audre Lorde, and Toni Morrison. There are no prerequisites for this course. The formal assignments are two five-page essays and a final examination. Class participation will be graded.
CLEN GU4741 Cultural Appropriation and World Literature. 4 points.
What does it mean to treat culture, literature, and identity as forms of property? This course will look at the current debates around cultural appropriation in relation to the expanding field of world literature. In many ways, the two discourses seem at odds: the ethno-proprietorial claims that underpin most arguments against cultural appropriation seem to conflict with the more cosmopolitan pretenses of world literature. Nonetheless, both discourses rely on some basic premises that treat culture and cultural productions as forms of property and expressions of identity (itself often treated as a form of property). “Appropriation” is a particularly rich lens for looking at processes and conceptions of worthing and globalization, because some version of the idea is central to historical theories of labor, economic production, land claims, colonialism, authorship, literary translation, and language acquisition. This is not a course in “world literature” as such; we will examine a half dozen case studies of literary/cultural texts that have been chosen for the ways in which they open up different aspects of the problematic of reducing culture to an econometric logic of property relations in the world today.

Spring 2021: CLEN GU4741

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CLEN GU4742 WORLD FICTION SINCE 1965. 3.00 points.
In the period since 1965, fiction has become global in a new sense and with a new intensity. Writers from different national traditions have been avidly reading each other, wherever they happen to come from, and they often resist national and regional labels altogether. If you ask the Somali writer Nuruddin Farah whether the precocious child of Maps was inspired by Salman Rushdie’s Midnight’s Children, he will answer (at least he did when I asked him) that he and Rushdie both were inspired by Sterne’s Tristram Shandy and Grass’s The Tin Drum. At the same time, the human experiences around which novelists organize their fiction are often themselves global, explicitly and powerfully but also mysteriously. Our critical language is in some ways just trying to catch up with innovative modes of storytelling that attempt to be responsible to the global scale of interconnectedness on which, as we only rarely manage to realize, we all live. Authors will include some of the following: Gabriel García Márquez, Jamaica Kincaid, W.G. Sebald, Elena Ferrante, and Zadie Smith.

Spring 2021: CLEN GU4742

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ENGL GU4821 THE TRANSITION(S): TRENDS AND TEXTS OF WORLD TRANSFORMATION. 4.00 points.
The capitalist world system and planet Earth, among other systems, are experiencing crisis, that is, they face significant resistance or disruptions in their reproduction. At the same time, political, economic, and social forces are not only moving at a great speed but creating the conditions for fast change into new relations of power, ushering transitions that appeared unthinkable only a few years before. As these processes take place, the concept of “transition” increasingly appears in various discursive and knowledge fields (i.e. technology, economy, gender) to both describe and explain systemic transformation. Equally relevant, it does not tend to appear in other fields, notably in the study of racism.

Spring 2021: ENGL GU4821

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CLEN GU4840 Jazz and the Literary Imagination. 3 points.
This course will focus on the interwoven nature of jazz and literature throughout the 20th and early 21st century. We will consider the ways that jazz has been a source of inspiration for a variety of twentieth-century literatures, from the poetry of the Harlem Renaissance to African American drama and contemporary fiction. Our readings and musical selections highlight creative ideas and practices generated through the formal and thematic convergences of jazz and literature, allowing us to explore questions such as: How do writers capture the sounds and feelings of different musical forms within fictional and non-fictional prose? In what ways might both music and literature (and/or their points of intersection) represent ideas of black identity and consciousness? How can certain musical concepts and terms of analysis (improvisation, rhythm, syncopation, harmony) be applied to practices of writing? How does music suggest modes of social interaction or political potential to be articulated in language?

Spring 2021: CLEN GU4840

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Special Topics
ENGL UN3394 How Writers Think: Pedagogy and Practice. 4 points.
Prerequisites: Permission of instructor.
(Seminar). This course uses contemporary philosophies of research and writing to train students to become writing center and library consultants. Readings will highlight major voices in rhetoric and composition research, with an emphasis on collaborative learning theory. We will ground our study in hands-on teaching experiences: students will shadow Columbia Writing Center consultants and research librarians and then practice strategies they learn in consultation with other students. Those who successfully complete this course will be eligible to apply for a peer writing consultant job in the Columbia Writing Center. This course is co-taught by the director of the Writing Center and the undergraduate services librarian.

Spring 2021: ENGL UN3394

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ENGL UN3626 Great Short Works of American Prose. 4 points.
The aim of this course is to read closely and slowly short prose masterworks written in the United States between the mid-19th century and the mid-20th century, and to consider them in disciplined discussion. Most of the assigned works are fiction, but some are public addresses or lyrical or polemical essays. We will read with attention to questions of audience and purpose: for whom were they written and with what aim in mind: to promote a cause, make a case for personal or political action, provoke pleasure, or some combination of all of these aims? We will consider the lives and times of the authors but will focus chiefly on the aesthetic and argumentative structure of the works themselves.

ENGL UN3857 THEORIZING EMOTIONS. 4.00 points.
Emotion has, over the course of history, from Achilles menis (anger) to our current politicians’ hubris (pride), been one of the greatest x-factors in historic, political, and personal turn of events. Emotion is often one of the most unaccountable elements in an individual’s decisionmaking process, and, at the same time, is a culturally conditioned response, exploited for commercial and moral ends. This course seeks to define emotion—attempting to understand how it is understood historically, culturally, and philosophically—and to contrast it with the similar (but significantly different) notion of affect. What is at stake in these two terms? How does it relate to an embodied singularity, to political collectives, and to representation in general? We will look at how feelings like wonder, shame, fear, elation, pride, longing, or boredom (to name a few)—become a means to shape engagement with the world and mark turning points for understanding queer and other identities that often lack cultural and/or economic recognition. Central to this course is an exploration of the theoretical underpinnings of emotion and affect so as to gauge how and why affect/emotion matters. We will look at philosophical, religious, anthropological, psychoanalytic (and other) ways of discerning and quantifying these terms in order to better understand what is at stake in relation to subjectivity and political agency. This is, of course, an impossible task in the course of a semester; however, we will attempt to cover different fields and historical periods to get a sense of how they contribute to diversity of the present moment. The range of student interests will play a part in shaping/altering the syllabus over the course of the semester.

ENGL GU4568 RADICAL DOMESTICITY: MODERNISM, GENDER AND BUILDING THE FUTURE. 4.00 points.
This class, team-taught by faculty from English and Architecture, explores radical visions of domestic life from the mid-nineteenth century to the present day. Domesticity is often associated with sentimentality, coziness and comfort—the antithesis of the word “radical” or common understandings of modernism. But there is a fascinating history of experimental and alternative forms of living that challenge stereotypes of home life. This course will begin with 19th century utopian socialism and cover topics including aestheticism, the rational household, glass houses, surrealism, queer domesticity, and more.
CPLS GU4800 Advanced Topics in Medical Humanities. 3.00 points.
Not offered during 2021-22 academic year.

It is impossible to study Medical/Health Humanities now without emphasizing the COVID-19 pandemic and the social disparities it casts into relief. This class studies how the arts can provide access to voices and perspectives on illness and health disparities that might be overlooked in news coverage, historical and sociological research on the current pandemic. This class begins by introducing the field of Medical/Health Humanities and the critical questions and tools it provides. We will use these perspectives to study narrative and visual representations in different media that address the intersections of social inequity, biomedical pandemic, and aesthetic forms. Our study of representations will be divided into four parts. 1. The last great global pandemic. Representations of AIDS epidemic highlight the impact of social stigma on public health and medical care, as well as the use of art as an agent of activism and change. We will consider such works as Tony Kushner's Angels in America, Charles Burns's Black Hole, short stories, and the art produced within and in response to the ACT-UP movement. 2. Race and medical inequity. We study the racialization of genetic science, and its connection new forms of white supremacy and a history of racialized health disparities. Our readings include Rebecca Skloot's Immortal Life of Henrietta Lacks, the poetry of Maya Angelou and Paul Lawrence Dunbar, and the speculative fiction of N.K. Jemison. 3. Fictional representations of pandemic that illuminate real life disparities in health and access to medical care will set the stage for our study of the current pandemic. We will read Emily St. John Mandel's Station Eleven and Colson Whitehead's zombie novel, Zone One. 4. Literary representations of COVID, as represented by the short stories in The Decameron Project, as well as short film and visual arts. Seminar style classes will emphasize student interests and direction. They will be heavily discussion-based with a combination of full class and smaller breakout formats. Assignments include an in-class presentation and short paper on one week's materials; a comparative narrative analysis, and an imaginative final project with a critical introduction.

CLEN GU4892 Literature and International Law: Sovereignty and Other Fictions. 4 points.
The past decade has seen a steady increase in interdisciplinary scholarship interested in the relationships between literature and international law. Critical international legal scholars often invoke literature (and literary terms) to supplement their analyses, while many comparative literature scholars have attempted to discover what Pascale Casanova calls the "international laws" of literature. However, much of this scholarship remains deeply rooted in the home disciplines of the scholars, who not only operate with the prevailing assumptions and methodologies of their disciplines, but also tend to treat the other discipline as stable and unproblematic. Moreover, most of that scholarship has failed to take account of colonialism and imperialism in the formation of disciplinary knowledge—and, especially, in the formation of both international law and world literature.

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

Spring 2021: CPLS GU4800
Course Number 002/16663
Section/Call Number T 2:10pm - 4:00pm
Instructor Rachel Adams
Points 3.00
Enrollment 15/15

Spring 2021: CLEN GU4892
Course Number 001/13580
Section/Call Number M 4:10pm - 6:00pm
Times/Location 707 Hamilton Hall
Instructor Joseph R Slaughter
Points 4
Enrollment 14/18
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 The New York Intellectuals. This course will touch on the rise of convict leasing, chain gangs, and work farms as part of the penal system under Jim Crow, the main focus will be on developments in the U.S. prison system and in prison literature since the 1960s, roughly from the prison writing of George Jackson, Angela Davis, and Malcolm X to the outpouring of contemporary fiction and poetry about prison life by Jesmyn Ward, Colin Whitehead, Rachel Kushner, and Reginald Betts. This is the era of what Michelle Alexander has called “the new Jim Crow,” the rise of mass incarceration, the partial privatization of the penal system, and the growth of supermax facilities. Among the questions we will explore together are these: What tools and techniques do writers use to construct the prison experience? What are the affordances offered by various genres (drama, autobiography, poetry, the novel) for exploring the prison system and the systems of oppression that converge at that site? Does some literature of incarceration perpetuate damaging discourses about “felons,” or does it revise and complicate stereotypes and narratives about incarcerated individuals? How do narratives involving change, conversion, growing up, or being defeated operate in various genres of prison literature? What role do mourning, witnessing, testifying, and resistance play in such writing? What is the imagined audience of various genres of prison writing, that is, for whom is it written? What ethical and political demands does such writing make on us as readers, citizens, activists?

ENGL GU4975 PRISON LITERATURE. 4.00 points.
Prison literature—poems, plays, memoirs, novels, and songs written in prison or about prison—constitute a significant part of American literature. Prisons expose many of the systemic inequalities of American life, above all those based on racism and the enduring legacies of slavery. Using the tools of critical race theory, feminism, and class analysis, this course will explore the forms of cultural expression that have emerged in relationship to the American prison experience. Though the course will touch on the rise of convict leasing, chain gangs, and work farms, the course will focus on developments in the U.S. prison system and in prison literature since the 1960s, roughly from the prison writing of George Jackson, Angela Davis, and Malcolm X to the outpouring of contemporary fiction and poetry about prison life by Jesmyn Ward, Colin Whitehead, Rachel Kushner, and Reginald Betts. This is the era of what Michelle Alexander has called “the new Jim Crow,” the rise of mass incarceration, the partial privatization of the penal system, and the growth of supermax facilities. Among the questions we will explore together are these: What tools and techniques do writers use to construct the prison experience? What are the affordances offered by various genres (drama, autobiography, poetry, the novel) for exploring the prison system and the systems of oppression that converge at that site? Does some literature of incarceration perpetuate damaging discourses about “felons,” or does it revise and complicate stereotypes and narratives about incarcerated individuals? How do narratives involving change, conversion, growing up, or being defeated operate in various genres of prison literature? What role do mourning, witnessing, testifying, and resistance play in such writing? What is the imagined audience of various genres of prison writing, that is, for whom is it written? What ethical and political demands does such writing make on us as readers, citizens, activists?
University Writing

ENGL CC1010 University Writing. 3 points.

*University Writing* helps undergraduates engage in the conversations that form our intellectual community. By reading and writing about scholarly and popular essays, students learn that writing is a process of continual refinement of ideas. Rather than approaching writing as an innate talent, this course teaches writing as a learned skill. We give special attention to textual analysis, research, and revision practices. *University Writing* offers the following themed sections, all of which welcome students with no prior experience studying the theme. Students interested in a particular theme should register for the section within the specified range of section numbers. *UW: Contemporary Essays (sections below 100).* Features contemporary essays from a variety of fields. *UW: Readings in American Studies (sections in the 100s).* Features essays that explore the culture, history, and politics that form American identity. *UW: Readings in Women's and Gender Studies (sections in the 200s).* Features essays that examine relationships among sex, gender, sexuality, race, class, and other forms of identity. *UW: Readings in Sustainable Development (sections in the 300s).* Features essays that ask how we can develop global communities that meet people's needs now without diminishing the ability of people in the future to do the same. *UW: Readings in Human Rights (sections in the 400s).* Features essays that investigate the ethics of belonging to a community and issues of personhood, identity, representation, and action. *UW: Readings in Data Sciences (sections in the 500s).* Features essays that study how our data-saturated society challenges conceptions of cognition, autonomy, identity, and privacy. *University Writing for International Students (sections in the 900s).* Open only to international students, these sections emphasize the transition to American academic writing cultures through the study of contemporary essays from a variety of fields. For further details about these classes, please visit: [http://www.college.columbia.edu/core/uwp](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 GS1010. *University Writing* helps undergraduates engage in the conversations that form our intellectual community. By reading and writing about scholarly and popular essays, students learn that writing is a process of continual refinement of ideas. Rather than approaching writing as an innate talent, this course teaches writing as a learned skill. We give special attention to textual analysis, research, and revision practices. *University Writing* offers the following themed sections, all of which welcome students with no prior experience studying the theme. Students interested in a particular theme should register for the section within the specified range of section numbers. *UW: Contemporary Essays (sections from 001 to 069).* Features contemporary essays from a variety of fields. *UW: Readings in American Studies (sections in the 100s).* Features essays that explore the culture, history, and politics that form American identity. *UW: Readings in Gender and Sexuality (sections in the 200s).* Features essays that examine relationships among sex, gender, sexuality, race, class, and other forms of identity. *UW: Readings in Film and Performing Arts (sections in the 300s).* Features essays that analyze a particular artistic medium (music, theater, film, photography...). *UW: Readings in Human Rights (sections in the 400s).* Features essays that investigate the ethics of belonging to a community and issues of personhood, identity, representation, and action. *UW: Readings in Data Sciences (sections in the 500s).* Features essays that study how our data-saturated society challenges conceptions of cognition, autonomy, identity, and privacy. *UW: Readings in Medical-Humanities (sections in the 600s).* Features essays that explore the disciplines of biomedical ethics and medical anthropology, to challenge our basic assumptions about medicine, care, sickness, and health. *University Writing for International Students (sections in the 900s).* Open only to international students, these sections emphasize the transition to American academic writing cultures through the study of contemporary essays from a variety of fields. For further details about these classes, please visit: [http://www.college.columbia.edu/core/uwp](http://www.college.columbia.edu/core/uwp).