

ENGLISH

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

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

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

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

Advising

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

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

Course Information

Lectures

Generally, lectures are addressed to a broad audience and do not assume previous course work in the area, unless prerequisites are noted in

the description. The size of some lectures is limited. Senior majors have preference unless otherwise noted, followed by junior majors, followed by senior and junior non-majors. Students are responsible for checking for any special registration procedures on-line at <http://english.columbia.edu/courses>.

Seminars

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

Departmental Honors

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

The Degree Audit Reporting System (DARS)

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

Online Information

Other departmental information—faculty office hours, registration instructions, late changes, etc.—is available on the [departmental website](#).

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

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

Associate Professors

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

Assistant Professors

Joseph Alvarez
 Lauren Robertson
 Dustin Stewart
 Hannah Weaver

Lecturers

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

Guidelines for all English and Comparative Literature Majors and Concentrators

Declaring a Major in English

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

Additional information, including events and deadlines of particular relevance to undergraduates, is provided at <http://english.columbia.edu/undergraduate>, 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.

Major in English

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

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

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

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

director of undergraduate studies. Two writing courses or upper-level literature courses taught in a foreign language, or one of each, may count toward the ten required courses.

Concentration in English

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

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

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

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

Comparative Literature Program Spring 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.

Spring 2021: ENGL UN3001

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3001	001/11045	W 4:10pm - 5:25pm Online Only	Jenny Davidson	4	77/80

Fall 2021: ENGL UN3001

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3001	001/10231	W 4:10pm - 5:25pm Room TBA	Jenny Davidson	4	45/75

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

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3011	001/11046	M 12:10pm - 2:00pm Online Only	Christine Klippenstein	0	15/17
ENGL 3011	002/11047	M 8:10am - 10:00am Online Only	Yea Jung Park	0	14/17
ENGL 3011	003/11048	M 4:10pm - 6:00pm Online Only	Francois Olivier	0	16/17
ENGL 3011	004/11049	M 12:10pm - 2:00pm Online Only	Shannon Hubbard	0	14/17
ENGL 3011	005/11050	M 4:10pm - 6:00pm Online Only	Abby Schroering	0	18/17

Fall 2021: ENGL UN3011

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3011	001/10309	M 8:10am - 10:00am Room TBA	Lauren Horst	0	6/15
ENGL 3011	002/10308	M 12:10pm - 2:00pm Room TBA	Anna Krauthamer	0	8/15
ENGL 3011	003/10310	M 4:10pm - 6:00pm Room TBA	Therese Cox	0	15/15
ENGL 3011	004/10312	M 4:10pm - 6:00pm Room TBA	Alex Valin	0	2/15
ENGL 3011	005/10313	M 4:10pm - 6:00pm Room TBA	Matthew Johnston	0	1/15

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

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

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 4091	001/12423	T 8:10am - 10:00am Online Only	David Yerkes	3	16/18

ENGL GU4790 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 of 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

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 4790	001/11293	W 6:30pm - 8:30pm 302 Hamilton Hall	Patricia Dailey	4.00	9/18

Renaissance

ENGL UN3026 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 experimentation 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

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3026	001/11120	M 12:10pm - 2:00pm Online Only	Kevin Windhauser	4.00	13/15

ENGL UN3336 Shakespeare II. 3 points.

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

Spring 2021: ENGL UN3336

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3336	001/11051	T Th 10:10am - 11:25am Online Only	Jean Howard	3	34/54

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.

Spring 2021: ENGL GU4232

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 4232	001/11052	M W 10:10am - 11:25am Online Only	Alan Stewart	3	13/54

18th and 19th Century

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

Spring 2021: ENGL UN3482

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3482	001/11909	W 4:10pm - 6:00pm Online Only	Allison Turner	4.00	20/22

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

Spring 2021: ENGL UN3691

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3691	001/11962	M 12:10pm - 2:00pm Online Only	David Jamieson	4.00	11/18

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 sparsity 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

Spring 2021: ENGL UN3789

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3789	001/11959	M 2:10pm - 4:00pm Online Only	Branka Arsic	4.00	16/18

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

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 4400	001/11053	T Th 4:10pm - 5:25pm Online Only	Joseph Albernaz	3	42/54

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

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 4801	001/11054	T Th 11:40am - 12:55pm Online Only	Dustin Stewart	3.00	23/54

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

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MDES 3121	001/11189	M W 4:10pm - 5:25pm Online Only	Jennifer Wenzel	3	45/54

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 One’s Own*, *Three Guineas*

Spring 2021: ENGL UN3225

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3225	001/11184	T Th 10:10am - 11:25am Online Only	Edward Mendelson	3.00	87/95

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.”

Spring 2021: ENGL UN3232

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3232	001/11121	W 12:10pm - 2:00pm Online Only	Elleza Kelley	4.00	15/15

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.

Spring 2021: ENGL UN3626

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3626	001/11265	M 10:10am - 12:00pm Online Only	Andrew Delbanco	4	12/18

AMST UN3931 Topics in American Studies. 4 points.

Please refer to the Center for American Studies for section descriptions

Spring 2021: AMST UN3931

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AMST 3931	001/10181	T 2:10pm - 4:00pm Online Only	Casey Blake	4	16/18
AMST 3931	002/10182	W 2:10pm - 4:00pm Online Only	Roosevelt Montas	4	15/18
AMST 3931	004/10183	W 12:10pm - 2:00pm Online Only	John McWhorter	4	12/18
AMST 3931	005/10185	M 2:10pm - 4:00pm Online Only	Andrew Delbanco, Roger Lehecka	4	15/18
AMST 3931	006/10186	T 4:10pm - 6:00pm Online Only	Cathleen Price	4	14/15
AMST 3931	007/10187	Th 4:10pm - 6:00pm Online Only	Michael Hindus	4	14/18
AMST 3931	009/10458	Th 12:10pm - 2:00pm Online Only	Ross Posnock	4	7/18

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. Ohter authors include Ralph Ellison, James Baldwin, Gwendolyn Brooks, Malcom X, Ntzoake Shange, Audre Lorde, and Toni Morrison. There are no prerequisites for this course. The formal assignments are two five-page essays and a final examination. Class participation will be graded.

Spring 2021: ENGL GU4622

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 4622	001/17174	T Th 10:10am - 11:25am Online Only	Farah Griffin	3	36/54

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-proprietary 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 worlding 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 problematics of reducing culture to an econometric logic of property relations in the world today.

Spring 2021: CLEN GU4741

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CLEN 4741	001/13579	W 4:10pm - 6:00pm 301m Fayerweather	Joseph R Slaughter	4	14/18

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

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CLEN 4742	001/11056	T Th 10:10am - 11:25am Online Only	Bruce Robbins	3.00	53/70

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

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CLEN 4840	001/11772	M W 10:10am - 11:25am Online Only	Brent Edwards	3	73/100

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

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3394	001/16644	Th 2:10pm - 4:00pm Online Only	Susan Mendelsohn	4	18/18

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.

Spring 2021: ENGL UN3626

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3626	001/11265	M 10:10am - 12:00pm Online Only	Andrew Delbanco	4	12/18

CLEN W3906 Poetic Modernism. 0 points.

(Seminar). Modernism can find its roots anywhere from the fall of Constantinople in 1453 to the turn of the 20th century; and it finds them differently depending on whether one refers to "modernism" or "modernity." For the purposes of this class, modernism's beginning will be situated in about the middle of the nineteenth century, in Baudelaire's use of the neologism *modernité* to describe the new urban (and colonialist) sensibility that emerged in the Paris of the time, and more particularly in the seismic poetic shifts that then began to take place. And although many versions or trajectories of poetic modernism can be traced, we will attempt to follow a series of lines that tie the French version of it to the emergence of diverse American voices. Poets to be discussed will include Rimbaud, Apollinaire, Ponge, Crane, Hughes, Eliot, Moore, Stevens and Williams. **Application instructions:** E-mail Aaron Robertson (ar3488@columbia.edu) with your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list from which the instructor will in due course admit them as spaces become available.

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

Spring 2021: CPLS GU4800

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CPLS 4800	002/16663	T 2:10pm - 4:00pm 203 Mathematics Building	Rachel Adams	3.00	15/15

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: CLEN GU4892

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CLEN 4892	001/13580	M 4:10pm - 6:00pm 707 Hamilton Hall	Joseph R Slaughter	4	14/18

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 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?

Spring 2021: ENGL GU4975

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 4975	001/11057	M 10:10am - 12:00pm Online Only	Jean Howard	4.00	13/12

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

Spring 2021: ENGL GU4931

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 4931	001/13911	W 4:10pm - 6:00pm Online Only	Ross Posnock	4.00	12/18

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>.

Spring 2021: ENGL CC1010

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 1010	004/16755	M W 8:40am - 9:55am Online Only	Ali Yalgin	3	13/14
ENGL 1010	005/16756	M W 10:10am - 11:25am Online Only	Aaron Ritzenberg	3	14/14
ENGL 1010	007/16757	M W 10:10am - 11:25am Online Only	Lin King	3	14/14
ENGL 1010	008/16758	M W 10:10am - 11:25am Online Only	Samuel Granoff	3	14/14
ENGL 1010	009/16759	M W 11:40am - 12:55pm Online Only	Valeria Tsygankova	3	13/14
ENGL 1010	013/16760	M W 1:10pm - 2:25pm Online Only	Emily Foster	3	14/14
ENGL 1010	014/16762	M W 1:10pm - 2:25pm Online Only	Victoria Rucinski	3	14/14
ENGL 1010	017/16763	M W 1:10pm - 2:25pm Online Only	Leo Amino	3	14/14
ENGL 1010	018/16764	M W 2:40pm - 3:55pm Online Only	Kathleen Tang	3	14/14
ENGL 1010	022/16765	M W 4:10pm - 5:25pm Online Only	Veronica Belafi	3	14/14
ENGL 1010	024/16766	M W 4:10pm - 5:25pm Online Only	Julie Moon	3	14/14
ENGL 1010	025/16767	M W 4:10pm - 5:25pm Online Only	Joseph Romano	3	14/14
ENGL 1010	026/16768	M W 5:40pm - 6:55pm Online Only	Celine Aenlle-Rocha	3	14/14
ENGL 1010	030/16769	M W 8:10pm - 9:25pm Online Only	Aidan Levy	3	13/14
ENGL 1010	036/16770	T Th 10:10am - 11:25am Online Only	Rachel Rueckert	3	14/14
ENGL 1010	039/19418	T Th 11:40am - 12:55pm Online Only	Jonathan Reeve	3	13/14
ENGL 1010	043/16771	T Th 1:10pm - 2:25pm Online Only	Ilana Gilovich	3	13/14
ENGL 1010	044/16772	T Th 1:10pm - 2:25pm	Conor	3	14/14

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>.

Spring 2021: ENGL GS1010

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 1010	002/16730	T Th 8:40am - 9:55am Online Only	Austin Mantele	3	14/14
ENGL 1010	006/16731	M W 11:40am - 12:55pm Online Only	Adam Horn	3	12/14
ENGL 1010	010/16732	M W 1:10pm - 2:25pm Online Only	Brianne Baker	3	14/14
ENGL 1010	011/16733	T Th 1:10pm - 2:25pm Online Only	Sarah Ward	3	13/14
ENGL 1010	012/16734	M W 2:40pm - 3:55pm Online Only	Meredith Tracey	3	14/14
ENGL 1010	014/16735	T Th 2:40pm - 3:55pm Online Only	Glenn Gordon	3	13/14
ENGL 1010	017/16736	M W 5:40pm - 6:55pm Online Only	Andrea Penman-Lomeli	3	12/14
ENGL 1010	018/16737	M W 5:40pm - 6:55pm Online Only	Peter Kalal	3	12/14
ENGL 1010	019/16738	T Th 5:40pm - 6:55pm Online Only	Jason Ueda	3	11/14
ENGL 1010	021/16901	T Th 4:10pm - 5:25pm Online Only	Adam Winters	3	13/14
ENGL 1010	103/16739	M W 10:10am - 11:25am Online Only	Katrina Dzyak	3	13/14
ENGL 1010	116/16740	T Th 4:10pm - 5:25pm Online Only	Lindsey Cienfuegos	3	9/14
ENGL 1010	205/16741	M W 11:40am - 12:55pm Online Only	Mia Florin-Sefton	3	13/14
ENGL 1010	222/16742	T Th 7:10pm - 8:25pm Online Only	Allen Durgin	3	14/14
ENGL 1010	223/16743	T Th 9:10pm - 10:25pm Online Only	Rachel Finn-Lohmann	3	14/14
ENGL 1010	307/16744	T Th 11:40am - 12:55pm Online Only	Alessia Palanti	3	12/14

Fall 2020 - 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.

Spring 2021: ENGL UN3001

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3001	001/11045	W 4:10pm - 5:25pm Online Only	Jenny Davidson	4	77/80

Fall 2021: ENGL UN3001

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3001	001/10231	W 4:10pm - 5:25pm Room TBA	Jenny Davidson	4	45/75

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

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3011	001/11046	M 12:10pm - 2:00pm Online Only	Christine Klippenstein	0	15/17
ENGL 3011	002/11047	M 8:10am - 10:00am Online Only	Yea Jung Park	0	14/17
ENGL 3011	003/11048	M 4:10pm - 6:00pm Online Only	Francois Olivier	0	16/17
ENGL 3011	004/11049	M 12:10pm - 2:00pm Online Only	Shannon Hubbard	0	14/17
ENGL 3011	005/11050	M 4:10pm - 6:00pm Online Only	Abby Schroering	0	18/17

Fall 2021: ENGL UN3011

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3011	001/10309	M 8:10am - 10:00am Room TBA	Lauren Horst	0	6/15
ENGL 3011	002/10308	M 12:10pm - 2:00pm Room TBA	Anna Krauthamer	0	8/15
ENGL 3011	003/10310	M 4:10pm - 6:00pm Room TBA	Therese Cox	0	15/15
ENGL 3011	004/10312	M 4:10pm - 6:00pm Room TBA	Alex Valin	0	2/15
ENGL 3011	005/10313	M 4:10pm - 6:00pm Room TBA	Matthew Johnston	0	1/15

Medieval

ENGL UN3018 DESPAIR AND APOCALYPSE IN MEDIEVAL LITERATURE. 4 points.

The Middle Ages are perhaps not the first place we look for relief from despair. In popular culture, we tend to imagine them either as an idyllic time of pastoral, Shire-like simplicity, or a barbaric pre-modernity of endless plagues and crusades. But medieval European culture was acutely attuned to the problems of creeping meaninglessness and disaffection. In a society putatively organized around the theological virtues of faith, hope, and love, the opposite of hope—despair, the “noonday demon,” or “wanhope” as it is often called in Middle English—had to be guarded against at any cost. This course will mine the rich anti-despair resources of this earlier age, with special attention to the imaginative literature that gave those resources their most nuanced articulation. How do those works give voice to personal and sociopolitical despair, and how do they attempt—especially in their endings—to return their readers to the world with a recharged sense of its significance?

Our study will be divided into three sections: personal despair, sociopolitical despair (apocalypse), and hope. The first will center on isolated depictions of melancholy and mourning, including the dream vision Pearl and excerpts from the Prik of Conscience—the most widely circulated poetical work in Middle English, and yet one which has gone largely unstudied. The second section joins the Canterbury Tales pilgrims at the end of their strangely unravelling pilgrimage, then builds toward an apocalyptic reading of the politically incendiary poem Piers Plowman, where personal and societal collapse blur together in a harrowing vision of the end times. A final section on hope will highlight what is always adumbrated in medieval treatments of despair: the possibility of redemption, and the sacrifices it may demand.

ENGL UN3033 THE EARLY CHAUCER. 3.00 points.

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

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 4091	001/12423	T 8:10am - 10:00am Online Only	David Yerkes	3	16/18

ENGL GU4791 Visionary Drama. 3 points.

(Lecture). This class is designed to interrogate the genre-boundary that has traditionally separated visionary writings from dramatic ones in the study of English medieval literature. Although this separation has long existed in scholarship, it is deeply problematic, and produces an understanding of the relationship between private devotion and publically performed religious ritual that is untenable, and does considerable violence to our understanding of the medieval imagination. As we will see, notionally “private” visionary writings and notionally “public” dramatic writings have a great deal in common, not just in terms of their overt content, but also in terms of their formal construction, their poetic devices, their favorite rhetorical maneuvers, and their articulated relationship with history and English literature. The works we will read this term are all phenomenally strange, many of them extremely difficult because of their unfamiliarity. For this reason, we will divide the semester into three sections: the first will deal with the famous medieval cycle dramas, which narrate events from the New Testament. The second section will transition to examine three important visionary texts that were written between 1370 and 1430, contemporaneous with the efflorescence of dramatic composition and performance in England, and two late Antique visionary texts that inspired them. The final section of class will turn to examine the so-called “morality plays,” which emerge just slightly after the cycle dramas and after the visionary works we will have read. Since all of these works are linguistically challenging, we will work with translations in certain instances (Piers Plowman, Julian of Norwich, Margery Kempe). For all of the other works, we will be reading in Middle English, but you are welcome to consult translations, online summaries, or anything else that helps you get up to speed on what’s going on in the plays. Bear in mind, however, that your midterm and final will be based on the Middle English texts, so you do need to make a serious effort to read them (except in the case of Piers Plowman, which will be in modern English).

ENGL GU4812 Conquests, Colonialism, and the Normans. 4 points.

The fearsome Normans, descended from the Viking Rollo, wrested territory from the king of France, established outposts in Sicily and Antioch, and – most famously – conquered England in 1066. This course asks questions about these Norman conquests, about the Normans’ role as colonizers, and the persistence (or lack thereof) of the Norman identity over time. We will encounter familiar objects, like the Bayeux Tapestry, and texts more often talked about than read, like Wace’s *Roman de Rou* and Orderic Vitalis’s *Ecclesiastical History*. Many of our readings will fall under the category of historiography (=writing about history); another project of the course is the consideration of how to evaluate and analyze questionably literary texts. All required readings will be made available in modern English translation, though familiarity with French, Latin, and/or Arabic could be useful. If you take this course, you will learn not only about the Normans, but about the interactions between northern and southern Europe and the Mediterranean from the tenth to the early thirteenth century. Along the way, you’ll also hone skills of writing, source evaluation, and oral communication.

Renaissance

ENGL UN3262 English Literature 1500-1600. 3 points.

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

ENGL UN3335 Shakespeare I. 3 points.

Enrollment is limited to 60.

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

Fall 2021: ENGL UN3335

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3335	001/10233	M W 10:10am - 11:25am Room TBA	James Shapiro	3	54/54

ENGL GU4211 MILTON IN CONTEXT. 3.00 points.

This course will look at the major works of the poet and revolutionary John Milton in the context of seventeenth-century English (and European) religious, political, and cultural events. In addition to reading Milton's shorter poems, major prose (including *Areopagitica*), and the full text of *Paradise Lost*, we will look at the authors and radicals whose activities and writings helped to provide the contexts for Milton's own: poets and polemicists, natural scientists and utopians, sectarians and prophets, revolutionaries and regicides. The course has one required textbook: *The Complete Poetry and Major Prose of John Milton*, eds. Kerrigan et al

18th and 19th Century

ENGL UN3032 Pope. 4.00 points.

We focus on—but do not limit ourselves to—the first book of Pope's translation of the *Iliad* (there are 24 books). We try to determine the source(s) of Pope's translation: i.e., what was before him when he translated? a Greek text? if so, which one? another translation or translations? if so, in what language(s), and which edition(s) of those translations did he use?—the first four weeks of class will be spent doing this. We compare Pope's *Iliad* with many other English translations—translations from both before and after Pope's time—the second four weeks of the class will be spent doing this. We compare Pope's *Iliad* with many other of Pope's poems—the last weeks of the class will be spent doing this

ENGL UN3475 Aestheticism: Art and Life. 4 points.

A host of developments in the art cultures of nineteenth-century Europe and America prompted a widespread, manifold debate about the nature and function of art and aesthetic experience. Expanding access to art in great public collections and exhibitions, which offered newly immediate and arresting contact with artworks, left many viewers in a puritanical culture grappling with the sheer power of these works. What sort of satisfactions did these images afford? Were the pleasures they aroused in some way dangerous, at odds with conventional morality and belief, even with the values ostensibly inherent in the images they presented? How might those provocations be received by different portions of an increasingly large and variegated audience? Might their challenges to convention be a stimulus to new modes of organizing life and experience, both personal and social? Or was their cultivation a symptom of social decadence or decline?

These challenges were taken up in a wide and varied array of literature and art that has become known as "aestheticism." This seminar focuses on the development of aestheticism in England, with glances at France and America, over the period of roughly 1830-1900. We'll begin with early poetic musings on the moral burdens of art and the artist's relations to society, particularly in the works of Tennyson and Browning. These works also introduce a recurrent preoccupation of the course, the power of art and aesthetic pleasure to unsettle conventional norms of gender and sexuality. We'll then move to an array of critical reflection prompted by the new prominence of visual art in England, most notably John Ruskin—the single most influential of all English art critics—and Walter Pater, whose 1873 volume, *The Renaissance*, became the most important text of English aestheticism (Oscar Wilde called it "the Golden Book"; George Eliot pronounced it "poisonous"). We'll see these concerns further developed in mid-century painting, most notably the aesthetic movement known as "Pre-Raphaelitism," and a host of poetry associated with the movement (D.G. Rossetti was a major figure as both a painter and a poet). The work of Ruskin and William Morris directed aesthetic reflection towards reflection on labor and social reform, which flourished in the ideals attached to the "Arts & Crafts" movement near the end of the century. The career of Oscar Wilde captures the increasing visibility of aestheticism, both as it became affiliated with varieties of commodity culture, and as it aroused increasing hostility, some of it satiric, some of it deeply threatened by Wilde's moral provocations, above all his homosexuality. Finally we'll read two important novels that register the impact of aestheticism, Wilde's *The Picture of Dorian Gray* and Henry James's *The Tragic Muse*.

ENGL UN3728 American Transcendentalism. 3.00 points.

The class is an intensive reading of the prose and poetry of Emerson, Thoreau, Whitman and Emily Dickinson. Through detailed analysis of Emerson's Essays we will try to understand his philosophy as an effort to radically reformulate traditional concepts of identity, thinking, and everyday living, and investigate the politics that guided his philosophical efforts, especially his stance on slavery and his activism against the Cherokee removals. But we will also be interested in his thinking on dreams, visions and mental transports and in order to ask how those experiences come to model his understanding of personal identity and bodily integrity. In Thoreau, we will look closely into ideas about the art of living and his theory of architecture, as well as quotidian practices of dwelling, eating or cooking, as ways to come to terms with one's own life. We will pay special attention to Thoreau's understanding of thinking as walking, as well as the question of space vs. time and we will spend a lot of time figuring his theory of living as mourning. With Whitman we will attend to his new poetics and investigate its relation to forms of American Democracy. We will also want to know how the Civil War affected Whitman's poetics both in terms of its formal strategies and its content. Finally, we will try to understand how ideas and values of transcendentalist philosophy fashion poetry of Emily Dickinson both in its form and its content. We will thus be looking at Dickinson's famous fascicles but also into such questions as loss, avian and vegetal life and the experience of the embodied more generally.

ENGL UN3855 Early American Ecologies. 4 points.

The course is a survey of the canonical texts of the Early Americas, with emphasis on how those writers experienced the natural world of their new country. Some of them had to cope with extreme cold, others with tropical heat. Some of them encountered abundance, others sparsity 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, they 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 logic either of a theocracy or the plantation. Addressing the early natural histories of the Americas, the class will also pay special attention to their politics, and investigate how the ecological spaces that the colonist 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

Spring 2021: ENGL UN3943

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3943	001/17354	Th 8:10am - 10:00am Online Only	David Yerkes	4.00	18/19

ENGL GU4300 RELIGION AND THE ENGLISH NOVEL. 4.00 points.

Although the novel seems like a secular form, some of the earliest examples in English can be strangely religious. Authors of seventeenth- and eighteenth-century prose fiction often claimed to write from a religious perspective or at least to be in step with religious ideals, and many of them wrote about unabashedly religious topics. We will spend a little over half of this seminar reading and discussing early British novels, from Samuel Richardson's moment through to Jane Austen's, that address the reality of evil, the nature of faith, the hope for an afterlife, the need for spiritual community, and the difficulty of religious pluralism. Among our particular concerns will be the role of place in representations of different religious traditions and the overlap between romance plots and conversion stories. Instead of treating such topics as exclusively things of the literary past, we will read our older novels alongside a few later Anglophone works, written between 1945 and today, that continue to use the novel form for the atypical purposes of portraying religious practice and religious identity and reassessing religion's role in modern life

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 Room TBA	Erik Gray	3	27/54

20th and 21st Century

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
ENGL 3520	001/10235	T Th 11:40am - 12:55pm Room TBA	Denise Cruz	3	90/90

ENGL UN3648 Comics, Health, and Embodiment. 4 points.

Deformed, grotesque, super/transhuman and otherwise extraordinary bodies have always been a central feature of comics. However, the past ten years have seen a surge of graphic narratives that deal directly with experiences of health and illness, and that are recognized as having significant literary value. This course will focus on graphic narratives about healthcare, illness, and disability with particular attention to questions of embodied identities such as gender, sexuality, race, and age. Primary texts will include the work of Alison Bechdel, Roz Chast, CeCe Bell, David Small, Allie Brosch, and Ellen Fourney. We will study the vocabulary, conventions, and formal properties of graphic literature, asking how images and text work together to create narrative. We will consider whether graphic narrative might be especially well suited to representations of bodily difference; how illness/disability can disrupt conventional ideas about gender and sexuality; how experiences of the body as a source of pain, stigmatization, and shame intersect with the sexualized body; and how illness and disability queer conventional sexual arrangements, identities, and attachments. While studying the construction of character, narrative, framing, color, and relationship between visual and print material on the page, students will also produce their own graphic narratives.

ENGL UN3734 American Literature and Corporate Culture. 4 points.

Prerequisites: the instructor's permission.

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

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 uncontroversial works of the highest literary value like Melville's "Benito Cereno," Ellison's "Invisible Man," and Camus's "The Plague."

Fall 2021: ENGL UN3805

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3805	001/12719	T 10:10am - 12:00pm Room TBA	Bruce Robbins	4.00	0/18

ENGL UN3984 Film and Politics. 4 points.

A survey of American film and politics.

ENGL GU4604 American Modernism. 3 points.

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

ENGL GU4619 African-American Literature I. 3 points.

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

Special Topics

AMST UN3931 Topics in American Studies. 4 points.

Please refer to the Center for American Studies for section descriptions

Spring 2021: AMST UN3931

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AMST 3931	001/10181	T 2:10pm - 4:00pm Online Only	Casey Blake	4	16/18
AMST 3931	002/10182	W 2:10pm - 4:00pm Online Only	Roosevelt Montas	4	15/18
AMST 3931	004/10183	W 12:10pm - 2:00pm Online Only	John McWhorter	4	12/18
AMST 3931	005/10185	M 2:10pm - 4:00pm Online Only	Andrew Delbanco, Roger Lehecka	4	15/18
AMST 3931	006/10186	T 4:10pm - 6:00pm Online Only	Cathleen Price	4	14/15
AMST 3931	007/10187	Th 4:10pm - 6:00pm Online Only	Michael Hindus	4	14/18
AMST 3931	009/10458	Th 12:10pm - 2:00pm Online Only	Ross Posnock	4	7/18

ENTA UN3701 Drama, Theatre, Theory. 4 points.

Prerequisites: Instructor's permission.

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

Fall 2021: ENTA UN3701

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENTA 3701	001/12723	W 4:10pm - 6:00pm Room TBA	Austin Quigley	4	0/18

ENGL UN3792 FILM AND LAW. 3.00 points.

Prerequisites: the instructor's permission.

From its beginnings, film has been preoccupied with law: in cops and robbers silent films, courtroom drama, police procedural, judge reality show, or all the scenes that fill our media-saturated world. What do films and other audio-visual media tell us about what it's like to come before the law, or about such substantive issues as what counts as murder, war crimes, torture, sexual abuse? How do films model the techniques that lawyers use to sway the passions of their audiences? How do they model the symbolism of their gestures, icons, images? If films and other audio-visual media rewrite legal events, what is their effect: on law? on legal audiences? How is the experience of being a film spectator both like and unlike the experience of being a legal subject? This course investigates such questions by looking at representations of law in film and other audio-visual media. We will seek to understand, first, how film represents law, and, second, how film attempts to shape law (influencing legal norms, intervening in legal regimes). The seminar's principal texts will be the films themselves, but we will also read relevant legal cases and film theory in order to deepen our understanding of both legal and film regimes.

CLEN GU4199 Literature and Oil. 3 points.

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

CLEN GU4550 Narrative and Human Rights. 3 points.

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

ENGL GU4561 Children's Literature. 3 points.

This is a historical survey of literature written principally for children (primarily narrative), which will explore not only the pleasures of imagination but the varieties of narrative and lyric form, as well as the ways in which story-telling gives shape to individual and cultural identity. Drawing on anonymous folk tale from a range of cultures, as well as a variety of literary works produced from the late 17th century to the present, we'll attend to the ways in which changing forms of children's literature reflect changing understandings of children and childhood, while trying not to overlook psychological and formal structures that might persist across this history. Readings of the primary works will be supplemented by a variety of critical approaches—psychoanalytic, materialist, feminist, and structuralist—that scholars have employed to understand the variety and appeal of children's literature.

CLEN GU4560 Backgrounds to Contemporary Theory. 3 points.

Intended for both undergraduates and graduate students.

(Lecture). In chapter 4 of Hegel's *Phenomenology of Mind*, a story is told about a confrontation between a Lord (Herr) and a Bondsman (Knecht). The story conveys how consciousness is born. This story, subsequently better known as the confrontation between Master and Slave, has been appropriated and revised again and again in figures like Marx and Nietzsche, Sartre, De Beauvoir, and Fanon, Freud and Lacan, Emmanuel Levinas, Carl Schmitt, Slavoj Žižek, and Judith Butler. The premise of this course is that one can understand much of which is (and isn't) most significant and interesting in contemporary cultural theory by coming to an understanding Hegel's argument, and tracing the paths by which thinkers revise and return to it as well as some of the arguments around it. There are no prerequisites, but the material is strenuous, and students will clearly have an easier time if they start out with some idea of what the thinkers above are doing and why. Helpful preparatory readings might include Genevieve Lloyd, *The Man of Reason: "Male" and "Female" in Western Philosophy* and Judith Butler, *Gender Trouble*. Requirements: For undergraduates: two short papers (6-8 pages). For graduate students, either two short papers or one longer paper (12-15 pages).

CLEN GU4644 Revolution in/on the Caribbean . 4 points.

Although a geographically small area, the Caribbean has produced major revolutionary movements, and two globally influential revolutions: the Haitian Revolution (1791-1804) and the Cuban Revolution (1959-1976). It has also produced literature and poetic discourse that has sought to revolutionize politics through language. In this course, we will examine texts that reflect on revolution and/or attempt to revolutionize by writers such as Aimé Césaire, CLR James, Derek Walcott, Alejo Carpentier, Frantz Fanon, Reinaldo Arenas, Michelle Cliff, and V.S. Naipaul, among others.

We will also read essays by Hannah Arendt, André Breton, Paul Breslin, A. James Arnold, Phyllis Taoua, Robin D.G. Kelley, Brad Epps, Kimberle Lopez, Bruce King, Maria Elena Lima, Yoani Sánchez, and Audre Lorde. In addition, we will listen to a variety of music by Caribbean and African American musicians that take revolution as its theme in form and/or content.

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>.

Spring 2021: ENGL CC1010

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 1010	004/16755	M W 8:40am - 9:55am Online Only	Ali Yalgin	3	13/14
ENGL 1010	005/16756	M W 10:10am - 11:25am Online Only	Aaron Ritzenberg	3	14/14
ENGL 1010	007/16757	M W 10:10am - 11:25am Online Only	Lin King	3	14/14
ENGL 1010	008/16758	M W 10:10am - 11:25am Online Only	Samuel Granoff	3	14/14
ENGL 1010	009/16759	M W 11:40am - 12:55pm Online Only	Valeria Tsygankova	3	13/14
ENGL 1010	013/16760	M W 1:10pm - 2:25pm Online Only	Emily Foster	3	14/14
ENGL 1010	014/16762	M W 1:10pm - 2:25pm Online Only	Victoria Rucinski	3	14/14
ENGL 1010	017/16763	M W 1:10pm - 2:25pm Online Only	Leo Amino	3	14/14
ENGL 1010	018/16764	M W 2:40pm - 3:55pm Online Only	Kathleen Tang	3	14/14
ENGL 1010	022/16765	M W 4:10pm - 5:25pm Online Only	Veronica Belafi	3	14/14
ENGL 1010	024/16766	M W 4:10pm - 5:25pm Online Only	Julie Moon	3	14/14
ENGL 1010	025/16767	M W 4:10pm - 5:25pm Online Only	Joseph Romano	3	14/14
ENGL 1010	026/16768	M W 5:40pm - 6:55pm Online Only	Celine Aenlle-Rocha	3	14/14
ENGL 1010	030/16769	M W 8:10pm - 9:25pm Online Only	Aidan Levy	3	13/14
ENGL 1010	036/16770	T Th 10:10am - 11:25am Online Only	Rachel Rueckert	3	14/14
ENGL 1010	039/19418	T Th 11:40am - 12:55pm Online Only	Jonathan Reeve	3	13/14
ENGL 1010	043/16771	T Th 1:10pm - 2:25pm Online Only	Ilana Gilovich	3	13/14
ENGL 1010	044/16772	T Th 1:10pm - 2:25pm	Conor	3	14/14

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>.

Spring 2021: ENGL GS1010

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 1010	002/16730	T Th 8:40am - 9:55am Online Only	Austin Mantele	3	14/14
ENGL 1010	006/16731	M W 11:40am - 12:55pm Online Only	Adam Horn	3	12/14
ENGL 1010	010/16732	M W 1:10pm - 2:25pm Online Only	Brianne Baker	3	14/14
ENGL 1010	011/16733	T Th 1:10pm - 2:25pm Online Only	Sarah Ward	3	13/14
ENGL 1010	012/16734	M W 2:40pm - 3:55pm Online Only	Meredith Tracey	3	14/14
ENGL 1010	014/16735	T Th 2:40pm - 3:55pm Online Only	Glenn Gordon	3	13/14
ENGL 1010	017/16736	M W 5:40pm - 6:55pm Online Only	Andrea Penman-Lomeli	3	12/14
ENGL 1010	018/16737	M W 5:40pm - 6:55pm Online Only	Peter Kalal	3	12/14
ENGL 1010	019/16738	T Th 5:40pm - 6:55pm Online Only	Jason Ueda	3	11/14
ENGL 1010	021/16901	T Th 4:10pm - 5:25pm Online Only	Adam Winters	3	13/14
ENGL 1010	103/16739	M W 10:10am - 11:25am Online Only	Katrina Dzyak	3	13/14
ENGL 1010	116/16740	T Th 4:10pm - 5:25pm Online Only	Lindsey Cienfuegos	3	9/14
ENGL 1010	205/16741	M W 11:40am - 12:55pm Online Only	Mia Florin-Sefton	3	13/14
ENGL 1010	222/16742	T Th 7:10pm - 8:25pm Online Only	Allen Durgin	3	14/14
ENGL 1010	223/16743	T Th 9:10pm - 10:25pm Online Only	Rachel Finn-Lohmann	3	14/14
ENGL 1010	307/16744	T Th 11:40am - 12:55pm Online Only	Alessia Palanti	3	12/14