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

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

At once recognizing traditional values in the discipline and reflecting its changing shape, the major points to three organizing principles for the study of literature—history, genre, and geography.要求ing 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 past of the study, 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 https://english.columbia.edu/sites/default/files/content/English%20Major%20Worksheet%20Template%20(04%20January%202022).pdf. 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 https://english.columbia.edu/content/course-listings.

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 # CRIT METHODS. During the three weeks preceding the registration period, students should check https://english.columbia.edu/content/course-listings 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 Arsić
Christopher Baswell (Barnard)
Sarah Cole
Julie Crawford
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 https://english.columbia.edu/content/course-listings, which explains the requirements and enables students to monitor their own progress.

Newly declared majors should contact the undergraduate coordinator 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 # CRIT METHODS, together with its companion seminar, ENGL UN3011 LITERARY TEXTS#CRIT MTHDS(SEM), 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 THE 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.

### 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 # CRIT METHODS and ENGL UN3011 LITERARY TEXTS#CRIT MTHDS(SEM)

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 [https://english.columbia.edu/content/course-listings](https://english.columbia.edu/content/course-listings), to determine which courses fulfill which requirements. All of the restrictions outlined for the English major also apply for the concentration in English.

### 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 # CRIT METHODS and ENGL UN3011 LITERARY TEXTS#CRIT MTHDS(SEM)

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 [https://english.columbia.edu/content/course-listings](https://english.columbia.edu/content/course-listings) 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.

### Comparative Literature Program

Students who wish to major in comparative literature should consult the Comparative Literature and Society section of this Bulletin.
Fall 2024

Introduction to the Major

ENGL UN2000 Approaches to Literary Study. 4.00 points.
Prerequisites: Students who register for ENGL UN2000 must also register for one of the sections of ENGL UN2001. This course is intended to introduce students to the advanced study of literature, through a weekly pairing of a faculty lecture (ENGL 2000) and small seminar led by an advanced doctoral candidate (ENGL 2001). Students in the course will read works from across literary history, learning the different interpretive techniques appropriate to each of the major genres (poetry, drama, and prose fiction). Students will also encounter the wide variety of critical approaches taken by our faculty and by the discipline at large, and will be encouraged to adapt and combine these approaches as they develop as thinkers, readers, and writers. ENGL 2000/2001 is a requirement for both the English Major and English Minor. While it is not a general prerequisite for other lectures and seminars, it should be taken as early as possible in a student’s academic program.

ENGL UN2001 Approaches to Literary Study Seminar. 0.00 points.
Prerequisites: Students who register for ENGL UN2001 must also register for ENGL UN2000 Approaches to Literary Study lecture. This course is intended to introduce students to the advanced study of literature, through a weekly pairing of a faculty lecture (ENGL 2000) and small seminar led by an advanced doctoral candidate (ENGL 2001). Students in the course will read works from across literary history, learning the different interpretive techniques appropriate to each of the major genres (poetry, drama, and prose fiction). Students will also encounter the wide variety of critical approaches taken by our faculty and by the discipline at large, and will be encouraged to adapt and combine these approaches as they develop as thinkers, readers, and writers. ENGL 2000/2001 is a requirement for both the English Major and English Minor. While it is not a general prerequisite for other lectures and seminars, it should be taken as early as possible in a student’s academic program.

Medieval

ENGL UN3794 Trees. 4.00 points.
Trees shadow the human in faceless fashion. They mark of a form of deep-time AN record and respond to ecological devastation and abundance. Symbolic of the strange proximity of the divine in numerous different religious and literary traditions, trees figure as alter-egos or doubles for human lives and after-lives (in figures like the trees of life and salvation, trees of wisdom and knowledge, genealogical trees). As protheses of thought and knowledge, they become synonymous with structure and form, supports for linguistic and other genres of mapping, and markers of organization and reading. As key sources of energy, trees – as we know them today – are direct correlates with the rise of the Anthropocene. Trees are thus both shadows and shade: that is, they are coerced doubles of the human and as entry ways to another-world that figure at the limits of our ways of defining thought and language. By foregrounding how deeply embedded trees are in world-wide forms of self-definition and cultural expression, this course proposes a deeper understanding of the way in which the environment is a limit-figure in the humanities’ relation to its “natural” others. This course assumes that the “real” and the “literary” are not opposed to one another, but are intimately co-substantial. To think “climate” or “environment” is not merely a matter of the sciences, rather, it is through looking at how the humanities situates “the tree” as a means of self-definition that we can have a more thorough understanding of our current ecological, political, and social climate. Foregrounding an interdisciplinary approach to literary studies, this course includes material from eco-criticism, philosophy, religion, art history, indigenous and cultural and post-colonial studies. It will begin by coupling medieval literary texts with theoretical works, but will expand (and contract) to other time periods and geographic locales.
ENGL UN3873 Troilus and Criseyde. 4.00 points.
The intellectual goals of the course are to understand the manuscript evidence for the text and to be able to read Chaucer with precision: precision as to the grammatical structure, vocabulary, rhymes, and meter of the text. Being such an enlightened, close reader will help students in many, if not all, of their other courses, and will be invaluable to them in most any job they will ever have thereafter.

Spring 2024: ENGL UN3873

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Fall 2024: ENGL UN3873

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ENGL UN3920 MEDIEVAL ENGLISH TEXTS. 4.00 points.
Prerequisites: the instructor's permission.
The class will read the poem Sir Gawain and the Green Knight in the original Middle English language of its unique surviving copy of circa 1400, and will discuss both the poem's language and the poem's literary merit.
The class will read the poem Sir Gawain and the Green Knight in the original Middle English language of its unique surviving copy of circa 1400, and will discuss both the poem's language and the poem's literary merit.

Spring 2024: ENGL UN3920

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Fall 2024: ENGL UN3920

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ENGL GU4462 Gender and Resistance in Early Modern Literature. 4.00 points.
This class will focus on early modern literature's fascination with the relationship between women, gender, and political resistance in the early modern period. The works we will read together engage many of the key political analogies of the period, including those between the household and the state, the marital and the social contract, and rape and tyranny. These texts also present multiple forms of resistance to gendered repression and subordination, and reimagine sexual, social, and political relationships in new and creative ways. Readings will include key classical and biblical intertexts, witchcraft and murder pamphlets, domestic conduct books, defenses of women, poetry (by William Shakespeare, Aemilia Lanyer and Lucy Hutchinson), drama (Othello, The Winter's Tale, and Gallathea), and fiction (by Margaret Cavendish). The class will also include visits to The Morgan Library, Columbia's Rare Book and Manuscript Library, and The Metropolitan Museum of Art.

Fall 2024: ENGL GU4462

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18th and 19th Century

ENGL UN2802 History of English Novel II. 3.00 points.
ENGL GU4802 History of English Novel II will be renumbered to ENGL UN2802 with a graduate section added to ENGL GR6998.

Fall 2024: ENGL UN2802

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ENGL UN2402 Romantic Poetry. 3.00 points.
ENGL GU4402 Romantic Poetry will be renumbered to ENGL UN2402 with a graduate section added to ENGL GR6998.

Fall 2024: ENGL UN2402

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Renaissance

ENGL UN3335 SHAKESPEARE I. 3.00 points.
Enrollment is limited to 60.

(Lecture). This course will cover the histories, comedies, tragedies, and poetry of Shakespeare's early career. We will examine the cultural and historical conditions that informed Shakespeare's drama and poetry; in the case of drama, we will also consider the formal constraints and opportunities of the early modern English commercial theater. We will attend to Shakespeare's biography while considering his work in relation to that of his contemporaries. Ultimately, we will aim to situate the production of Shakespeare's early career within the highly collaborative, competitive, and experimental theatrical and literary cultures of late sixteenth-century England.
ENGL UN2236 Eco-Poetry from the Romantics to the Present. 3.00 points.
Wordsworth famously wrote that “Nature never did betray / the heart that loved her,” but is the reverse true? This course will explore the entanglement of literature and the environment from two vantage points: the first is Romantic-era England, which coincided with the onset of the industrial revolution that put the earth on a course of mass extinction and climate change. The second is the period from around 1980 to the present, after the birth of the modern environmental movement, when the devastating effects of human activity on the earth became an unavoidable subject for many poets. After spending time with both canonical and overlooked Romantic nature poetry (including Wordsworth, Charlotte Smith, Shelley, John Clare), we will turn in the second half of the semester to a global group of contemporary eco-poets variously taking up, transforming, deflecting, or unraveling Romantic-era ideas of “Nature” in light of contemporary environmental crises and the age of the Anthropocene. The course will focus on close reading and discussion of poems, but will also introduce some elementary concepts, concerns, and practices of what is called “eco-criticism,” a relatively recent mode of reading literature first developed by scholars of Romanticism. Some questions we may consider include: How might poetic language be particularly attuned to intimations of ecological change and collapse? How do and how should poetic forms and traditions shift in the wake of environmental crisis? How might poems help us cultivate arts of noticing, forms of resistance, and modes of dwelling in common with non-human life? Reading contemporary poets like Will Alexander and Etel Adnan, we will also explore how literature can connect with various scales and dimensions of existence, including the seasonal, the elemental, the planetary, and even the cosmic. Along the way, we will critically explore how both ecology and poetic practice are inflicted by issues of race, gender, sexuality, and capitalism.

ENGL UN3994 ROMANTICISM # FREEDOM. 4.00 points.
"Freedom" was perhaps the central watchword of Romantic-era Britain, yet this concept remains notoriously difficult to pin down. Taking a cue from the sociologist and historian Orlando Patterson, who writes that “freedom is one those of values better experienced than defined,” this seminar will explore the variegated experiences of freedom and its opposites in the literature of British Romanticism. Romanticism unfolds alongside major revolutions in America, France, and Haiti, and we will begin by examining how the differing conceptions of freedom offered in the wake of these revolutions and their receptions galvanized writers and thinkers in Britain. From here, we will probe the expressions, possibilities, implications, and limits of freedom as outlined in various domains: political, individual, aesthetic, economic, philosophical, religious, and beyond. In situating Romanticism alongside developments like revolution, the rise of globalization, and the Atlantic slave trade, we will be particularly interested in confronting how the explosion of claims to freedom in this period emerges together with and in response to the proliferation of enslaved, colonized, and otherwise constrained or hindered bodies. As we read poems, novels, slave narratives, philosophical essays, political tracts and documents, and more, a fundamental question for the course will concern the relation between binary terms: to what extent, and how, do notions of freedom in Romanticism depend on the necessary exclusion of the unfree? Since the Romantic age sees the birth of concepts of freedom still prevalent in our own day, this course will offer an opportunity to reflect critically on the present. To that end, we will take up some contemporary theoretical analyses and critiques of freedom, both directly in relation to Romanticism and reaching beyond

20th and 21st Century

ENGL UN3241 African American Literature: The Essay. 4 points.
According to literary critic Cheryl A. Wall, African American writers have done their most influential work in the essay form. Using Wall’s scholarship as a starting point, this course explores essays by a distinguished group of writers from Frederick Douglass to Toni Morrison to consider the centrality of this understudied form to African American writing.

ENGL UN2826 American Modernism. 3.00 points.
This course approaches modernism as the varied literary responses to the cultural, technological, and political conditions of modernity in the United States. The historical period from the turn of the century to the onset of World War II forms a backdrop for consideration of such authors as Getrude Stein, Wilia Cather, Jean Toomer, Zora Neale Hurston, Ernest Hemingway, Ezra Pound, T.S. Eliot, Marianne Moore, F. Scott Fitzgerald, and Djuna Barnes. Assigned readings will cover a range of genres, including novels, poetry, short stories, and contemporary essays.
CLEN UN2742 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 the 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 GU4199 LITERATURE AND OIL. 3.00 points.  
This course will investigate the connections between literary/cultural production and petroleum as the substance that makes possible 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?).

ENGL UN3712 HENRY JAMES AND EDITH WHARTON. 4.00 points.  
James & Wharton, America’s two greatest novelists in the half century after the civil war and the eve of the first world war, were friends and fellow cosmopolitans, at home in the US & Europe, chroniclers of an emerging transatlantic urban modernity traversing New York, London, Paris, Rome, Geneva. Their fiction often portrays glamorous surfaces and intricate social texts that their brilliant heroines—Isabel Archer of The Portrait of a Lady & Lily Bart of The House of Mirth, for example—negotiate with wit and subtlety, confusion and daring, amidst fear and fascination. They find themselves immersed in bruising plots—crafted by society’s disciplinary imperatives and by their creators, the latter standing in uneasy complicity with the social order even as they seek its transformation. Giving female protagonists unprecedented boldness and ambition, Wharton & James chart how intense exertion of will and desire collides with “the customs of the country,” to cite the title of a great Wharton novel. We will read the three novels mentioned above as well as Wharton’s Summer & Ethan Frome and James’s ’Daisy Miller; Washington Square & The Ambassadors.

ENGL UN3628 FAULKNER. 4.00 points.  
In this course, we’ll be studying novels, stories, and screenplays from the major phase of William Faulkner’s career, from 1929 to 1946. Our primary topic will be Faulkner’s vision of American history, and especially of American racial history. We’ll be asking what his fictions have to say about the antebellum/"New" South; the Civil War and Reconstruction; the issues of slavery, emancipation, and civil rights; and the many ways in which the conflicts and traumas of the American past continue to shape and burden the American present. But we’ll consider other aspects of Faulkner’s work, too: his contributions to modernist aesthetics, his investigations of psychology and subjectivity, his exploration of class and gender dynamics, his depiction of the natural world, and his understanding of the relationship between literature and the popular arts.
ENGL UN3351 FAMILY FICTIONS: MEMOIR, FILM AND THE NOVEL. 4.00 points.
This course will explore cinematic, novelistic and memoirist renderings of "family cultures," family feeling, the family as narrative configuration, and home as a utopian/dystopian and onerific space. Explorations of memory, imagination and childhood make-believe will interface with readings in psychoanalysis and in the social history of this polymorphous institution. A central goal of the course is to help each of you toward written work that is distinguished, vital and has urgency for you. Authors will include Gaston Bachelard, Alison Bechdel, Jessica Benjamin, Sarah M. Broom, Lucille Clifton, Vivian Gornick, Lorraine Hansberry, Maggie Nelson and D.W. Winnicott; and films by Sean Baker, Ingmar Bergman, Alfonso Cuaron, Greta Gerwig, Lance Hammer, Barry Jenkins, Elia Kazan, Lucretia Martel, Andrei Zvyagintsev and others.

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.

Fall 2024: ENGL UN3351 Course Number Section/Call Number Times/Location Instructor Points Enrollment
ENGL 3351 001/14178 Th 2:10pm - 4:00pm Room TBA Maura Spiegel 4.00 15/18

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

ENGL UN3805 Course Number Section/Call Number Times/Location Instructor Points Enrollment
ENGL 3805 001/14187 M 2:10pm - 4:00pm Room TBA Bruce Robbins 4.00 11/18

CLEN GU4899 Resistance Literature. 4.00 points.
This course will explore the historical category of Resistance Literature, its theory and practice, its transnational expansion, and its ongoing relevance today. Originally proposed by Palestinian author and political activist Ghassan Kanafani in 1967, "Resistance Literature" named an activist practice of writing that sought to challenge discriminatory state practices, social policies, power structures and lived injustices, as well as to reshape the ideological frameworks that enabled official political structures of oppression in the institutional forms of colonialism (settler and otherwise), neocolonialism, authoritarianism, apartheid, systemic racisms, ethnonationalisms, gendered exclusions, and religious discrimination. Examining diverse genres such as novels, poetry, plays, memoirs, films, we will analyze the literary and political strategies, motifs, and modes by which authors around the world over the past century have attempted to use their art to resist oppression, to mobilize public opinion, and to advocate for social change. Collectively, we will attempt to identify literary and formal commonalities across these literatures to identify generic characteristics of Resistance Literature that might distinguish it from Literature in general.

CLEN GU4899 Course Number Section/Call Number Times/Location Instructor Points Enrollment
CLEN 4899 001/14171 M 4:10pm - 6:00pm Room TBA Joseph R Slaughter 4.00 0/18
ENGL GU4932 ESSAYISM. 4.00 points.
In the second decade of the 21st century there is more critical attention than ever before on the essay as a literary genre and a cultural practice that crosses media, registers, disciplines, and contexts. The concept of "essayism" was redefined by the Robert Musil in his unfinished modernist novel, The Man Without Qualities (1930) from a style of literature to a form of thinking in writing: "For an essay is not the provisional or incidental expression of a conviction that might on a more favourable occasion be elevated to the status of truth or that might just as easily be recognized as error ... ; an essay is the unique and unalterable form that a man's inner life takes in a decisive thought." In this course will explore how essays can increase readers’ and writers’ tolerance for the existential tension and uncertainty we experience both within ourselves as well as in the worlds we inhabit. As Cheryl Wall argues, essays also give their practitioners meaningful work to do with their private musings and public concerns in a form that thrives on intellectual as well as formal experimentation. The course is organized to examine how practitioners across media have enacted essayism in their own work and how theorists have continued to explore its aesthetic effects and ethical power.

Fall 2024: ENGL GU4932
Course Number: ENGL 4932
Section/Call Number: 001/14194
Times/Location: T 2:10pm - 4:00pm
Instructor: Nicole Wallack
Points: 4.00
Enrollment: 8/18

ENGL GU4559 August Wilson. 4.00 points.
In this seminar we will read the complete published plays of August Wilson along with significant unpublished and obscurely published plays, prose, and poetry. The centerpieces of this course will be what Wilson termed his "century cycle" of plays: each work focusing on the circumstances of Black Americans during a decade of the twentieth century. As we consider these historical framings, we also will explore closely on what Wilson identified as the "four B's" that influenced his art most emphatically: Bessie Smith (sometimes he called this first B the Blues), Amiri Baraka, Romare Bearden, and Jorge Luis Borges. Accordingly, as we consider theoretical questions of cross-disciplinary conversations in art, we will study songs by Bessie Smith (and broad questions of the music and literary form), plays, prose, and poetry of Baraka (particularly in the context of Wilson's early Black Arts Movement works), the paintings of Bearden, and the poetry and prose (along with a few lectures and transcribed interviews) of Borges. We will use archival resources (online as well as "hard copy" material, some of it at Columbia) to explore Wilson's pathways as a writer, particularly as they crisscrossed the tracks of his "four B's." Along the way we will examine several drawings and paintings (from his University of Pittsburgh archives) as we delve into the rhythmical shapes, textures, and colors he used on paper and canvas as well as in his plays. Visitors to the class will include Wilson's musical director Dwight Andrews and at least one of his regular actors

Fall 2024: ENGL GU4559
Course Number: ENGL 4559
Section/Call Number: 001/14193
Times/Location: Th 4:10pm - 6:00pm
Instructor: Robert O'Meally
Points: 4.00
Enrollment: 8/18

Special Topics
ENGL UN3795 SENIOR ESSAY RESEARCH METHODS. 3.00 points.
The senior essay research methods seminar, offered in several sections in the fall semester, lays out the basic building blocks of literary and cultural studies. What kinds of questions do literary and cultural critics ask, and what kinds of evidence do they invoke to support their arguments? What formal properties characterize pieces of criticism that we find especially interesting and/or successful? How do critics balance the desire to say something fresh vis-a-vis the desire to say something sensible and true? What mix of traditional and innovative tools will best serve you as a critical writer? Voice, narrative, form, language, history, theory and the practice known as "close reading" will be considered in a selection of exemplary critical readings. Readings will also include "how-to" selections from recent guides including Amitava Kumar's Every Day I Write the Book, Eric Hayot’s The Elements of Academic Style and Aaron Ritzenberg and Sue Mendelsohn’s How Scholars Write. The methods seminar is designed to prepare those students who choose to write a senior essay to complete a substantial independent project in the subsequent semester. Individual assignments will help you discover, define and refine a topic; design and pursue a realistic yet thrilling research program or set of protocols; practice "close reading" an object (not necessarily verbal or textual) of interest; work with critical sources to develop your skills of description and argument; outline your project; build out several sections of the project in more detail; and come up with a timeline for your spring semester work. In keeping with the iterative nature of scholarly research and writing, the emphasis is more on process than on product, but you will end the semester with a clear plan for your essay itself as well as for the tasks you will execute to achieve that vision the following semester. The methods seminar is required of all students who wish to write a senior essay in their final semester. Students who enroll in the methods seminar and decide not to pursue a senior essay in the spring will still receive credit for the fall course.

Fall 2024: ENGL UN3795
Course Number: ENGL 3795
Section/Call Number: 001/14186
Times/Location: M 6:10pm - 8:00pm
Instructor: Jenny Davidson
Points: 3.00
Enrollment: 8/18

ENTA UN3701 DRAMA, THEATRE AND THEORY. 4.00 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 Aristototle, Artaud, Bharata, Boal, Bretch, Brook, Castelvetro, Craig, Genet, Grotowski, Ibsen, Littlewood, Marlowe, Parks, Schechner, Shakespeare, Sowerby, Weiss, and Zzeami. Application Instructions: E-mail Professor Austin Quigley (aes1@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 2024: ENTA UN3701
Course Number: ENTA 3701
Section/Call Number: 001/14201
Times/Location: W 4:10pm - 6:00pm
Instructor: Austin Quigley
Points: 4.00
Enrollment: 5/18
AMST UN3930 Topics in American Studies. 4 points.
Please refer to the Center for American Studies website for course descriptions for each section. americanstudies.columbia.edu

Fall 2024: AMST UN3930

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<td>James Stephen Shapiro</td>
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<td>Benjamin Rosenberg</td>
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CSER UN3523 INTRODUCTION TO LATINX STUDIES. 4.00 points.
In the US, Latinxs are often treated in quantitative terms—as checkmarks on census forms, or as data points in demographic surveys. However, Latinxs have always been more than mere numbers: while some have stayed rooted in traditional homelands, and while others have migrated through far-flung diasporas, all have drawn on and developed distinctive ways of imagining and inhabiting the Americas. In this course, we will explore a wide range of these Latinx lifeways. Through readings in the humanities and social sciences, we will learn how Latinxs have survived amidst and against settler colonialism and racial capitalism. Meanwhile, through the study of literature and art, we will see how Latinxs have resisted and/or reinforced these social systems. With our interdisciplinary and intersectional approach, we will determine why Latinidad has manifested differently in colonial territories (especially Puerto Rico), regional communities (especially the US–Mexico borderlands), and transnational diasporas (of Cubans, of Dominicans, and of a variety of Central Americans). At the same time, we will understand how Latinxs have struggled with shared issues, such as (anti-) Blackness and (anti-)Indigeneity, gender and sexuality, citizenship and (il)legality, and economic and environmental (in)justice. During the semester, we will practice Latinx studies both collectively and individually: to enrich our in-class discussions, each student will complete a reading journal, a five-page paper, a creative project, and a digital timeline.

Fall 2024: CSER UN3523

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ENGL UN3891 INTRO TO CLASSICAL RHETORIC. 4.00 points.
Prerequisites: the instructor’s permission.
Prerequisites: the instructor’s permission. (Seminar). This course examines rhetorical theory from its roots in ancient Greece and Rome and reanimates the great debates about language that emerged in times of national expansion and cultural upheaval. We will situate the texts of Plato, Isocrates, Aristotle, Cicero, Quintilian, and others in their historical contexts to illuminate ongoing conversations about the role of words and images in the negotiation of persuasion, meaning making, and the formation of the public. In the process, we will discover that the arguments of classical rhetoric play out all around us today. Readings from thinkers like Judith Butler, Richard McKeon, Robert Pirsig, and Bruno Latour echo the ancients in their debates about hate speech regulation, the purpose of higher education, and the ability of the sciences to arrive at truth. We will discover that rhetoricians who are writing during eras of unprecedented expansion of democracies, colonization, and empire have a great deal to say about the workings of language in our globalizing, digitizing age. Application instructions: E-mail Professor Sue Mendelsohn (sem2181@columbia.edu) by April 11 with the subject heading Rhetoric seminar. In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list, from which the instructor will in due course admit them as spaces become available.

Fall 2024: ENGL UN3891

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<td>Susan Mendelsohn</td>
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CLEN UN3725 Literary Guides to Living and Dying Well from Plato to Montaigne. 4.00 points.
Surrounded by friends on the morning of his state-mandated suicide, Socrates invites them to join him in considering the proposition that philosophizing is learning how to die. In dialogues, essays, and letters from antiquity to early modernity, writers have returned to this proposition from Plato’s Phaedo to consider, in turn, what it means for living and dying well. This course will explore some of the most widely read of these works, including by Cicero, Seneca, Jerome, Augustine, Boethius, Petrarch, and Montaigne, with an eye to the continuities and changes in these meanings and their impact on the literary forms that express them. Application instructions: E-mail Prof. Eden (khe1@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.

Fall 2024: CLEN UN3725

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CLEN UN3790 Caribbean Radicals in New York, 1890-1990. 4.00 points.

New York City has been closely linked to the Caribbean from at least the seventeenth century. Presently, nearly 25% of its inhabitants are of Caribbean descent. In addition, according to a 2021 New York City Office of Immigrants report, five of the top countries of origin of the city’s new immigrants were born in a Caribbean country: Dominican Republic (421,920, number 1), Jamaica (165,260, number 3), Guyana (136,180, number 4); Trinidad and Tobago (85,680, number 8), and Haiti (78,250, number 9). In addition, Puerto Ricans, who are colonial migrants, number 1.2 million or # of the city’s population. During the late nineteenth and twentieth centuries, New York City was a pivotal space for Caribbean radical praxis understood here as political action and thought shaped by the Caribbean experiences of enslavement, coloniality, and diaspora. These interventions deeply transformed not only New York but multiple other contexts in Latin America, Africa, and Europe, and a broad range of movements including anti-colonial, anti-racist, feminist, and queer. To better understand the impact of Caribbean radical figures and thought in New York and beyond, we will examine texts from a broad range of writers and thinkers, including Jesús Colón, Julia de Burgos, Hubert Harrison, Alexis June Jordan, Audre Lorde, José Martí, Malcolm X, Manuel Ramos Otero, Clemente Soto Vélez, and Arthur Schomburg.

Fall 2024: CLEN UN3790

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ENTA UN3708 Reenactment and Performance in 20th # 21st Centuries. 4.00 points.

Has reenactment, or the practice of “restaging a historical or biographical event” reached an end? While the idea of historically replicating a past event is quite passé, reenactment is everywhere from verbatim theatrical tribunals to biopics. This class will ask critical questions regarding reenactment as a performance act that crosses temporal, cultural, and discipline-specific boundaries and polarities. Investigating reenactment’s dynamics, potentials, and failures, we will examine battle reenactments, international theatrical tribunals, Indigenous performance, visits to nuclear disaster sites, autobiographical performance, and method actors. The final project will give the option of developing a research essay or crafting a creative portfolio. No prerequisites.

CLEN GU4575 Source Texts of Postcolonial Vision. 4.00 points.

We will read texts by Memmi, Du Bois, and Leila Ahmed to create a gendered sense of the origins of postcolonial thinking. We will draw a definition of postcolonial hope before the actual emergence of postcolonial nation-states. A 1-page response to the text to be read will be required the previous day. No midterm paper. The final paper will be an oral presentation in a colloquium. ICLS students will be expected to read Memmi in French. No incompletes. Admission by interview. 20% participation, 20% papers, 60% presentation. Seminar Instructions: Interviews will be in August. Email Timothy Henderson (th3108@columbia.edu) with the subject heading "Source Texts of Postcolonial Vision." In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course.

Fall 2024: CLEN GU4575

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University Writing

ENGL CC1010 UNIVERSITY WRITING. 3.00 points.

ENGL CC/GS1010: University Writing, is a one-semester seminar designed to facilitate students’ entry into the intellectual life of the university by teaching them to become more capable and independent academic readers and writers. The course emphasizes habits of mind and skills that foster students’ capacities for critical analysis, argument, revision, collaboration, meta-cognition, and research. Students read and discuss essays from a number of fields, complete regular informal reading and writing exercises, compose several longer essays, and devise a research-based project of their own design. Courses of Instruction ENGL CC1010 University Writing. 3 points. ENGL CC/GS1010: University Writing (3 points) focuses on developing students’ reading, writing, and thinking, drawing from readings on a designated course theme that carry a broad appeal to people with diverse interests. No University Writing class presumes that students arrive with prior knowledge in the theme of the course. We are offering the following themes this year: UW: Contemporary Essays, CC/GS1010.001-099 UW. Readings in American Studies, CC/GS1010.1xx UW: Readings in Gender and Sexuality, CC/GS1010.2xx UW. Readings in Film and Performing Arts, CC/GS1010.3xx UW: Readings in Urban Studies, CC/GS1010.4xx (will be sharing 400s with Human Rights) UW. Readings in Literature, CC/GS1010.5xx (will be sharing 500s with Data # Society) UW: Readings in Medical Humanities, CC/GS1010.6xx UW. Readings in Law # Justice, CC/GS1010.7xx UW. Readings in Race and Ethnicity, CC/GS1010.8xx University Writing for International Students, CC/GS1010.9xx For further details about these classes, please visit: http://www.college.columbia.edu/core/uwp

Spring 2024: ENGL CC1010

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<td>ENGL 1010</td>
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<td>T Th 4:10pm - 5:25pm</td>
<td>Joseph Bubar</td>
<td>3.00</td>
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<tr>
<td>ENGL 1010</td>
<td>107/15196</td>
<td>M W 10:10am - 11:25am</td>
<td>Jessica Campbell</td>
<td>3.00</td>
<td>13/14</td>
</tr>
<tr>
<td>ENGL 1010</td>
<td>109/15197</td>
<td>M W 11:40am - 12:55pm</td>
<td>Jessica Campbell</td>
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<tr>
<td>ENGL 1010</td>
<td>112/15198</td>
<td>M W 1:10pm - 2:25pm</td>
<td>Austin Mantele</td>
<td>3.00</td>
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<tr>
<td>ENGL 1010</td>
<td>117/15199</td>
<td>M W 2:40pm - 3:55pm</td>
<td>Austin Mantele</td>
<td>3.00</td>
<td>14/14</td>
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<tr>
<td>ENGL 1010</td>
<td>129/16194</td>
<td>T Th 8:40am - 9:55am</td>
<td>Alexander DeWitt</td>
<td>3.00</td>
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<td>ENGL 1010</td>
<td>206/15200</td>
<td>M W 10:10am - 11:25am</td>
<td>Rachael DeWitt</td>
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<td>ENGL 1010</td>
<td>208/15201</td>
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<tr>
<td>ENGL 1010</td>
<td>219/16196</td>
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<td>Levi Catherine</td>
<td>3.00</td>
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Senior Essay Methods Seminar

ENGL UN3795 SENIOR ESSAY RESEARCH METHODS. 3.00 points.
The senior essay research methods seminar, offered in several sections in the fall semester, lays out the basic building blocks of literary and cultural studies. What kinds of questions do literary and cultural critics ask, and what kinds of evidence do they invoke to support their arguments? What formal properties characterize pieces of criticism that we find especially interesting and/or successful? How do critics balance the desire to say something fresh vis-a-vis the desire to say something sensible and true? What mix of traditional and innovative tools will best serve you as a critical writer? Voice, narrative, form, language, history, theory and the practice known as “close reading” will be considered in a selection of exemplary critical readings. Readings will also include “how-to” selections from recent guides including Amitava Kumar’s Every Day I Write the Book, Eric Hayot’s The Elements of Academic Style and Aaron Ritzenberg and Sue Mendelsohn's How Scholars Write. The methods seminar is designed to prepare those students who choose to write a senior essay to complete a substantial independent project in the subsequent semester. Individual assignments will help you discover, define and refine a topic; design and pursue a realistic yet thrilling research program or set of protocols; practice “close reading” an object (not necessarily verbal or textual) of interest; work with critical sources to develop your skills of description and argument; outline your project; build out several sections of the project in more detail; and come up with a timeline for your spring semester work. In keeping with the iterative nature of scholarly research and writing, the emphasis is more on process than on product, but you will end the semester with a clear plan for your essay itself as well as for the tasks you will execute to achieve that vision the following semester. The methods seminar is required of all students who wish to write a senior essay in their final semester. Students who enroll in the methods seminar and decide not to pursue a senior essay in the spring will still receive credit for the fall course.

Fall 2024: ENGL UN3795

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<th>Course Number</th>
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<tr>
<td>ENGL 3795</td>
<td>001/14186</td>
<td>M 6:10pm - 8:00pm Room TBA</td>
<td>Jenny Davidson</td>
<td>3.00</td>
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Spring 2024

Introduction to the Major

ENGL UN3001 LITERARY TEXTS # CRIT METHODS. 4.00 points.
Prerequisites: Students who register for ENGL UN3001 must also register for one of the sections of ENGL UN3011 Literary Texts, Critical Methods.
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 students career. Fulfillment of this requirement will be a factor in admission to seminars and to some lectures.

Spring 2024: ENGL UN3001

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<th>Course Number</th>
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<th>Times/Location</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>ENGL 3001</td>
<td>001/12316</td>
<td>F 10:10am - 11:25am 602 Hamilton Hall</td>
<td>Erik Gray</td>
<td>4.00</td>
<td>59/75</td>
</tr>
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</table>

Medieval

ENGL UN3920 MEDIEVAL ENGLISH TEXTS. 4.00 points.
Prerequisites: the instructor’s permission.
The class will read the poem Sir Gawain and the Green Knight in the original Middle English language of its unique surviving copy of circa 1400, and will discuss both the poem's language and the poem’s literary merit. The class will read the poem Sir Gawain and the Green Knight in the original Middle English language of its unique surviving copy of circa 1400, and will discuss both the poem’s language and the poem’s literary merit.

Spring 2024: ENGL UN3920

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<th>Course Number</th>
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<td>ENGL 3920</td>
<td>001/12354</td>
<td>T 10:10am - 12:00pm 612 Philosophy Hall</td>
<td>David Yerkes</td>
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Fall 2024: ENGL UN3920

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<td>David Yerkes</td>
<td>4.00</td>
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Renaissance

ENGL UN3336 SHAKESPEARE II. 3.00 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 2024: ENGL UN3336

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<th>Course Number</th>
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<td>001/12343</td>
<td>M W 10:10am - 11:25am 717 Hamilton Hall</td>
<td>Lauren Robertson</td>
<td>3.00</td>
<td>53/60</td>
</tr>
</tbody>
</table>
ENGL GU4263 Literature of the 17th C. 3 points.
This lecture course surveys the non-dramatic literature of seventeenth-century England, with particular attention to its prose writings. The course will focus on topics including the new politics of the Jacobean court; the tensions leading to the civil wars; the so-called "scientific revolution" and its discontents; and the challenges of the Restoration, including plague and fire. Authors studied will include Ben Jonson, Francis Bacon, John Donne, Amelia Lanyer, George Herbert, Thomas Browne, Robert Burton, John Milton, Andrew Marvell, Margaret Cavendish, Abraham Cowley, and Katherine Philips.

Spring 2024: ENGL GU4263
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 4263  001/12355  M W 8:40am - 9:55am  503 Hamilton Hall  Alan Stewart  3  18/54

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]

Spring 2024: ENGL UN3262
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 3262  001/12332  M W 4:10pm - 5:25pm  503 Hamilton Hall  Kathy Eden  3  24/54

ENGL UN3343 WOMEN IN RENAISSANCE DRAMA CULTRE. 4.00 points.
Concentrating on the drama of early modern England, this course will investigate a culture of surveillance regarding women's bodies in the period. We will give special focus to the fear of female infidelity, the theatrical fascination with the woman's pregnant body, and the cultural desire to confirm and expose women's chastity. We will read plays in which women are falsely accused of adultery, in various generic contexts (such as William Shakespeare's *Cymbeline* and Much Ado About Nothing), along with plays in which women actually commit infidelity (such as the anonymous Arden of Faversham and Thomas Middleton's *A Chaste Maid in Cheapside*). Focusing on a different play each week, we will ask: what does it take, ultimately, to believe women about their fidelity? At the same time, what is the effect of being doubted on women themselves? We will also give consideration to the particular resources of dramatic form, paying attention to moments in plays that coerce spectators themselves into mistaken judgments about women. We will supplement our reading of drama with pamphlets, advice literature, poems, church court cases, and ballads, in order to place these plays within a broader and more varied culture of female surveillance in early modern England. Finally, we will work to recover past strategies of liberation from this surveillance in the plays we read, in women's writing that warns against male betrayal, and in dramatic and historical instances of female cross-dressing

Spring 2024: ENGL UN3343
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 3343  001/12344  M 4:10pm - 6:00pm  327 Urs Hall  Lauren Robertson  4.00  14/18

18th and 19th Century

ENGL UN3728 American Transcendentalism. 4.00 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

Spring 2024: ENGL UN3728
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 3728  001/14880  M 2:10pm - 4:00pm  507 Philosophy Hall  Branka Arsic  4.00  16/18

ENGL UN3933 Jane Austen. 4.00 points.
Prerequisites: Permission of instructor.
This seminar offers intensive study of the career of Jane Austen, including important recent criticism. We'll be especially interested in the relations between narrative form and the social dynamics represented in her fiction. We'll try to cover all six of the (completed) novels, but we can adjust our pace in response to the interests of seminar members

Spring 2024: ENGL UN3933
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 3933  001/14905  T 12:10pm - 2:00pm  212a Lewisohn Hall  James Adams  4.00  18/18

ENGL GU4400 Romanticism. 3.00 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 2024: ENGL GU4400
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
ENGL 4400  001/12357  T Th 2:40pm - 3:55pm  503 Hamilton Hall  Albernaz  3.00  17/54
ENGL GU4622 AFRICAN AMERICAN LITERATURE II. 3.00 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 Loves Instruments (1995) with many stops along the way. We will discuss poetry, fiction, drama, and non-fictional prose. Other authors include Ralph Ellison, James Baldwin, Gwendolyn Brooks, Malcolm X, Ntozake Shange, Audre Lorde, and Toni Morrison. There are no prerequisites for this course. The formal assignments are two five-page essays and a final examination. Class participation will be graded.

Spring 2024: ENGL GU4622

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<td>ENGL 4622</td>
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<td>T Th 2:40pm - 3:55pm</td>
<td>Farah Griffin</td>
<td>3.00</td>
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ENGL UN3042 Ulysses. 4.00 points.
The seminar will look at the structure of the novel, its plan, with special attention paid to ‘The Odyssey’, but also to the variations in tone in the book, the parodies and elaborate games becoming more complex as the book proceeds. We will examine a number of Irish texts that are relevant to the making of ‘Ulysses’, including Robert Emmett’s speech from the dock, Yeats’s ‘The Countess Cathleen’ and Lady Gregory translations from Irish folk-tales.

Spring 2024: ENGL UN3042

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<tr>
<td>ENGL 3042</td>
<td>001/12331</td>
<td>T 12:10pm - 2:00pm</td>
<td>Calm Toibin</td>
<td>4.00</td>
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CLEN GU4771 The Literary History of Atrocity. 3.00 points.
Sometime around the publication of Garcia Marquez’s classic novel One Hundred Years of Solitude in 1967, novelists who wanted to make a claim to ethical and historical seriousness began to include a scene of extreme violence that, like the banana worker massacre in Garcia Marquez, seemed to offer a definitive guide to the moral landscape of the modern world. This course will explore both the modern literature that was inspired by Garcia Marquez’s example and the literature that led up to this extraordinary moment—for example, the literature dealing with the Holocaust, with the dropping of the atomic bomb, with the Japanese invasion of China in the 1930s, and with the Allied bombing of the German cities. It will also ask how extraordinary this moment in fact was, looked at from the perspective of literature as a whole, by inspecting earlier examples of atrocities committed in classical antiquity, in the Crusades, against Native Americans and (in Tolstoy) against the indigenous inhabitants of the Caucasus. Before the concept of the non-combatant had been defined, could there be a concept of the atrocity? Could a culture accuse itself of misconduct toward the members of some other culture? In posing these and related questions, the course offers itself as a major but untold chapter both in world literature and in the moral history of humankind.

Spring 2024: CLEN GU4771

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<th>Course Number</th>
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<td>CLEN 4771</td>
<td>001/12314</td>
<td>M W 10:10am - 11:25am</td>
<td>Bruce Robbins</td>
<td>3.00</td>
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</table>
CLEN GU4201 POETRY OF THE AFRICAN DIASPORA. 3.00 points.
This course will focus on twentieth century poetry written by authors of African descent in Africa, the Caribbean, and the United States. The readings will allow us to cover some of the most significant poetry written during the major black literary movements of the century, including the Harlem Renaissance, Negritude, and the Black Arts movement. In particular, the course will be designed around a selection of books of poetry by black writers. We will thus spend a substantial amount of time reading each poet in depth, as well as discussing various strategies for constructing a volume of poetry: thematic or chronological arrangements, extended formal structures (suites, series, or montages), historical poetry, attempts to imitate another medium (particularly black music) in writing, etc. We will use the readings to consider approaches to the theorization of a diasporic poetics, as well as to discuss the key issues at stake in the tradition including innovation, the vernacular, and political critique.

Spring 2024: CLEN GU4201
Course Number Section/Call Times/Location Instructor Points Enrollment
CLEN 4201 001/12630 M W 2:40pm - 3:55pm 413 Kent Hall Brent Edwards 3.00 39/60

ENGL UN3757 The Lost Generation. 4.00 points.
In this course we'll study literature by "The Lost Generation," the celebrated cohort of U.S. writers who came of age during the First World War and went on to publish their major works during the heady days of The Jazz Age and the doldrums of The Great Depression. The authors we'll read will include Barnes, Dos Passos, Eliot, Faulkner, Fitzgerald, Hemingway, Hughes, Hurston, Larsen, Loos, McKay, and Toomer, and we'll talk about their relations to the major aesthetic movements of the 1920s and 1930s: Modernism, The Harlem Renaissance, and The Literary Left. Our primary focus, however, will be on how these writers depicted and expressed the alienation of the young during this period. We'll be learning about a rising generation of Americans who felt out of step with their times and ill-suited to their places, and we'll be reading books about rootlessness and expatriation, masking and passing, apathy and radicalism, loneliness and misanthropy, repression and derangement, and several other preoccupations of these drifting, wandering, "lost" artists.

Spring 2024: ENGL GU4316
Course Number Section/Call Times/Location Instructor Points Enrollment
ENGL 4316 001/12356 M W 2:40pm - 3:55pm 209 Havemeyer Hall Jack Halberstam 3.00 41/60

ENGL GU316 WORLD'S END: 20th/21st CENTURY DYSTOPIAN FICTION AND FILM. 3.00 points.
No future, there's no future, no future for you...or me...What happens after the end of the future? If England's dreaming in 1977 looked like a dead-end, how do we dream of futures in a moment so much closer to the reality of worlds' end? In this class, we will read a range of ambiguous utopias and dystopias (to use a term from Ursula LeGuin) and explore various models of temporality, a range of fantasies of apocalypse and a few visions of futurity. While some critics, like Frederick Jameson, propose that utopia is a "meditation on the impossible," others like José Muñoz insist that "we must dream and enact new and better pleasures, other ways of being in the world, and ultimately new worlds." Utopian and dystopian fictions tend to lead us back to the present and force confrontations with the horrors of war, the ravages of capitalist exploitation, the violence of social hierarchies and the ruinous peril of environmental decline. In the films and novels and essays we engage here, we will not be looking for answers to questions about what to do and nor should we expect to find maps to better futures. We will no doubt be confronted with dead ends, blasted landscapes and empty gestures. But we will also find elegant aesthetic expressions of ruination, inspirational confrontations with obliteratiion, brilliant visions of endings, breaches, bureaucratic domination, human limitation and necro-political chaos. We will search in the narratives of uprisings, zombification, cloning, nuclear disaster, refusal, solidarity, for opportunities to reimagine world, ends, futures, time, place, person, possibility, art, desire, bodies, life and death.

Spring 2024: ENGL GU4550
Course Number Section/Call Times/Location Instructor Points Enrollment
ENGL 4550 001/12312 M W 5:40pm - 6:55pm 310 Fayerweather Joseph R Slaughter 3.00 31/60
ENGL UN3269 BRITISH LITERATURE 1900-1950. 3.00 points.
This is a survey course on great works of British literature from around 1900 through around 1950, starting with the late-Victorian world of Thomas Hardy, extending through the fin-de-siècle worlds of Oscar Wilde and W. B. Yeats, then into the modernist landscape of Joseph Conrad, James Joyce, and T. S. Eliot, and ending with the late-modernist vision of Virginia Woolf and W. H. Auden. The course includes a wide range of social, political, psychological, and literary concerns, and delves deeply into political and moral questions that are always urgent but which took specific forms during this period.

Spring 2024: ENGL UN3269
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<th>Course Number</th>
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<td>T Th 10:10am - 11:25am</td>
<td>Edward Mendelson</td>
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<td>ENGL 3269</td>
<td>A01/18568</td>
<td>T Th 10:10am - 11:25am</td>
<td>Edward Mendelson</td>
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ENGL GU4605 AMERICAN LITERATURE-POST 1945. 3.00 points.

ENGL UN3851 INDIAN WRITING IN ENGLISH. 4.00 points.
Prerequisites: the instructor’s permission.
Prerequisites: the instructor’s permission. (Seminar). As the great imperial powers of Britain, France, and Belgium, among others, ceded self-rule to the colonies they once controlled, formerly colonized subjects engaged in passionate discussion about the shape of their new nations not only in essays and pamphlets but also in fiction, poetry, and theatre. Despite the common goal of independence, the heated debates showed that the postcolonial future was still up for grabs, as the boundary lines between and within nations were once again redrawn. Even such cherished notions as nationalism were disputed, and thinkers like the Nobel laureate Rabindranath Tagore sounded the alarm about the pitfalls of narrow ethnocentric thinking. Their call for a philosophy of internationalism went against the grain of ethnic and racial particularism, which had begun to take on the character of national myth. The conflict of perspectives showed how deep were the divisions among the various groups vying to define the goals of the postcolonial nation, even as they all sought common cause in liberation from colonial rule. Nowhere was this truer than in India. The land that the British rulers viewed as a test case for the implementation of new social philosophies took it upon itself to probe their implications for the future citizenry of a free, democratic republic. We will read works by Indian writers responding to decolonization and, later, globalization as an invitation to rethink the shape of their societies. Beginning as a movement against imperial control, anti-colonialism also generated new discussions about gender relations, secularism and religious difference, the place of minorities in the nation, the effects of partition on national identity, among other issues. With the help of literary works and historical accounts, this course will explore the challenges of imagining a post-imperial society in a globalized era without reproducing the structures and subjectivities of the colonial state. Writers on the syllabus include Rabindranath Tagore, M.K. Gandhi, B.R. Ambedkar, Mulk Raj Anand, Raja Rao, Mahasweta Devi, Bapsi Sidwa, Rohinton Mistry, Amitav Ghosh, and Arundhati Roy. Application Instructions: E-mail Professor Viswanathan (gv6@columbia.edu) with the subject heading Indian Writing in English seminar. In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course.

Spring 2024: ENGL UN3851
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<td>ENGL 3851</td>
<td>001/12353</td>
<td>W 4:10pm - 5:00pm</td>
<td>Gauri Viswanathan</td>
<td>4.00</td>
<td>17/18</td>
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AMST UN3931 Topics in American Studies. 4 points.
Please refer to the Center for American Studies for section descriptions.

Spring 2024: AMST UN3931
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<td>Andrew Mendelson</td>
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<td>AMST 3931</td>
<td>002/13254</td>
<td>M 6:10pm - 8:00pm</td>
<td>Benjamin Rosenberg</td>
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<td>15/18</td>
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<td>AMST 3931</td>
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<td>W 10:10am - 12:00pm</td>
<td>Roosevelt Montas</td>
<td>4</td>
<td>13/15</td>
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<td>AMST 3931</td>
<td>005/13277</td>
<td>W 2:10pm - 4:00pm</td>
<td>Ross Posnock</td>
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<td>5/15</td>
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AMST 3931 Fall 2024: AMST UN3931
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<th>Times/Location</th>
<th>Instructor</th>
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<td>Jeremy Dauber</td>
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<td>AMST 3931</td>
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<td>M 2:10pm - 4:00pm</td>
<td>Casey Blake</td>
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<td>Hilary-Ann Hallett</td>
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<td>AMST 3931</td>
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<td>Mark Lilla</td>
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ENGL UN3710 The Beat Generation. 4 points.
Limited to seniors. Priority given to those who have taken at least one course in 20th-century American culture, especially history, jazz, film, and literature.

Prerequisites: Permission of instructor.
(Seminar.) Surveys the work of the Beats and other artists connected to the Beat movement. Readings include works by Jack Kerouac, Allen Ginsberg, William Burroughs, Amiri Baraka, and Joyce Johnson, as well as background material in the post-World War II era, films with James Dean and Marlon Brando, and the music of Charlie Parker and Thelonius Monk. Application instructions: E-mail Professor Ann Douglas (ad34@columbia.edu) with the subject heading "The Beat Generation". In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list, from which the instructor will in due course admit them as spaces become available.

Spring 2024: ENGL UN3710

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<tr>
<td>ENGL 3710</td>
<td>001/14867</td>
<td>W 6:10pm - 8:00pm 612 Philosophy Hall</td>
<td>Ann Douglas</td>
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Special Topics

ENGL UN3394 HOW WRITERS THINK. 4.00 points.
Prerequisites: Permission of instructor.
The spell cast by a captivating novel or elegant research can lead us to imagine that great writing is a product of the author’s innate genius. In reality, the best writing is a product of certain not-very-intuitive practices. This course lifts the veil that obscures what happens in the minds of the best writers. We will examine models of writing development from research in composition studies, cognitive psychology, genre studies, linguistics, ESL studies, and educational psychology. Our classroom will operate as a laboratory for experimenting with the practices that the research identifies. Students will test out strategies that prepare them for advanced undergraduate research, graduate school writing, teaching, editing, and collaborative writing in professional settings. The course is one way to prepare for applying for a job as a peer writing fellow in Columbia’s Writing Center.

Spring 2024: ENGL UN3394

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<td>ENGL 3394</td>
<td>001/12348</td>
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<td>Nicole Wallack</td>
<td>4.00</td>
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ENGL UN3756 LITERARY NONFICTION. 4.00 points.
This course is about “creative” or “literary nonfiction”: writing that deploys techniques usually associated with literature to tell stories about actual events, people, or things. Over the course of the seminar, we will investigate the nature of the genre, looking closely at the work of some of its greatest practitioners to analyze how they convey their meaning and achieve their effects. We will ask why writers might choose to use literary techniques to write nonfiction, and discuss the ethical issues the genre raises. At the same time, the seminar is a place for you to develop your work in a supportive and thoughtful community of readers and writers. Application instructions: to apply, please email Professor Peters (peters@columbia.edu) the following: name, year, school, major, a few sentences on why you want to take the course, and a short piece representing your writing at its best. (It may be fiction or nonfiction, and there is no minimum or maximum length, but choose a piece whose first few sentences show the quality of your writing!)

Spring 2024: ENGL UN3756

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<tr>
<td>ENGL 3756</td>
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<td>Julie Peters</td>
<td>4.00</td>
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CLEN UN3776 A Pre-History of Science Fiction. 4.00 points.
This undergraduate seminar course traces a possible pre-history of the genre we now know as science fiction. While science fiction is routinely tracked back to the nineteenth century, often to Frankenstein or The Last Man by Mary Shelley, this course looks at some earlier literary writings that share certain features of modern science fiction: utopian and dystopian societies, space travel, lunar travel, time travel, the mad experimental scientist, and unknown peoples or creatures. While the center of this course features texts associated with the Scientific Revolution of the seventeenth century (by Bacon, Kepler, Godwin, and Cavendish), it ranges back to the second century Lucian of Sarosota, and forward to the early nineteenth century with novels by Shelley.

Spring 2024: CLEN UN3776

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<td>CLEN 3776</td>
<td>001/14874</td>
<td>T 8:10am - 10:00am 612 Philosophy Hall</td>
<td>Alan Stewart</td>
<td>4.00</td>
<td>9/18</td>
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</table>
ENGL GU4938 HISTORY OF HORROR. 3.00 points.
This course will take a longue durée approach to one of the most widely-attested, and least studied, genres in the western canon: horror. We will take as an orienting assumption the idea that horror is a serious genre, capable of deep and sustained cultural, political, and historical critique, despite its contemporary status as "pulp" or "pop culture." We will ask what horror is as an affective and cognitive state, and we will also ask what horror means as a genre. We will ask how horror gets registered in narrative, drama, and in poetic form, and we will address how horror evolves over the centuries. Indeed, the course will range widely, beginning in the early 14th century, and ending in the second decade of the 21st. We will explore multiple different sub-genres of horror, ranging from lyric poetry to film, to explore how horror afforded authors with a highly flexible and experimental means of thinking through enduring questions about human life, linguistic meaning, social connectedness, connectedness with The Beyond, scientific inquiry, and violence. We will explore a series of through-lines: most notably that of cultural otherness, with Jewishness as a particularly archetypal other, thus the pronounced treatment of Jewish literature throughout the course. Other through-lines will include the ideas of placelessness, violence toward women, perversive Christian ritual, and the uncanny valley that separates humans from non-humans. Ultimately, we will try to map out the kinds of social, political, and historical work that horror can do.

Spring 2024: ENGL GU4938
Course Number Section/Call Number Times/Location Instructor Points Enrollment
ENGL 4938 001/12372 T Th 8:40am - 9:55am 501 Northwest Corner Jeremy Dauber, Eleanor Johnson 3.00 100/120
ENGL 4938 AU1/20981 T Th 8:40am - 9:55am 0thr Other Jeremy Dauber, Eleanor Johnson 3.00 2/3

ENGL UN3879 Global Adaptations of Shakespeare. 4.00 points.
Shakespeare is often considered a touchstone of "universal" values and ideas, and yet his work has been robustly adapted/rewritten/blown apart/creatively appropriated by people across the world who remake his plays to serve their own visions. This course will introduce some of the debates about adaptation and appropriation in modern Shakespeare studies by looking at three plays—Romeo and Juliet, Othello, and Twelfth Night—and some of the many adaptations springing from those works. Who owns Shakespeare? How radically can a play be refashioned and still be considered in conversation with his work? Is it useful to divide adaptations into those that resist or write back against Shakespeare and those that display a less conflicted relationship to his authority? What political work do adaptations do in the contexts in which they were written? What happens to those local roots and contexts when productions and films enter global networks of distribution and interpretation? How does a change in medium, say from theater to film to comic book, affect the appropriation process? We will take up these questions in regard to adaptations created in regions as different as India, Iraq, Mali, and Canada. No prior Shakespeare coursework is required, though some knowledge of his plays is preferable. Assignments include two short papers, an oral presentation, and brief weekly responses to each adaptation.

Spring 2024: ENGL UN3879
Course Number Section/Call Number Times/Location Instructor Points Enrollment
ENGL 3879 001/14896 T 10:10am - 12:00pm 520 Mathematics Building Jean Howard 4.00 8/18

CLEN UN3720 Plato the Rhetorician. 4 points.
Prerequisites: Instructor's permission (Seminar). Although Socrates takes a notoriously dim view of persuasion and the art that produces it, the Platonic dialogues featuring him both theorize and practice a range of rhetorical strategies that become the nuts and bolts of persuasive argumentation. This seminar will read a number of these dialogues, including Apology, Protagoras, Ion, Gorgias, Phaedrus, Menexenus and Republic, followed by Aristotle's Rhetoric, the rhetorical manual of Plato's student that provides our earliest full treatment of the art. Application instructions: E-mail Prof. Eden (khe1@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.

Spring 2024: CLEN UN3720
Course Number Section/Call Number Times/Location Instructor Points Enrollment
CLEN 3720 001/12311 T 2:10pm - 4:00pm 328 Urs Hall Kathy Eden 4 16/18

CLEN UN3455 Pacifism and the Apocalyptic Imagination. 4.00 points.
This course examines the evolution of pacifist thought in literature from the interwar years to the dawn of the atomic age. It seeks to study the literature of twentieth-century pacifism as a response to expanding technologies of modern warfare. The course asks the following questions, among others: What shape does pacifist thought take in the atomic age, and how does it compare with interwar pacifism? What similarities or differences are discernible? What role do literary representations of modern warfare play in the evolution of pacifist thought? Does pacifism gain persuasive power through these representations, or do they lay bare its limits? How might one understand pacifism's conceptual relation to nonviolence, anti-war resistance, and anti-militarism? The course begins with works by pacifist writers in the interwar years: Bertrand Russell, Why Men Fight (1917); the correspondence between Einstein and Freud in 1932, Aldous Huxley, "What Are You Going to Do About It?" (1936) and Eyeless in Gaza (1936); Virginia Woolf, Three Guineas (1938) and "Thoughts on Peace in an Air Raid" (1940); Vera Brittain, "Women and Peace" (1940). The course then considers the evolution of pacifism in the shadow of Hiroshima and Nagasaki, focusing on novels, memoirs, essays, short stories, and films, including the following works: Aldous Huxley, Ape and Essence (1948); M. K. Gandhi, For Pacifists (1949); Pearl Buck, Command the Morning (1959); Alfred Coppell, Dark December (1960); Masuji Ibuse, Black Rain (1965); Kenzaburo Oe, Hiroshima Notes (1965) and Fire from the Ashes, ed. (1985); Anand Patwardhan, War and Peace (2002, documentary); Howard Zinn (ed.), The Power of Nonviolence (2002). The course encourages students to view selected films probing pacifist and anti-war themes alongside literary and philosophical texts, with a view to grasping the themes' adaptability across various genres. Students must apply to enrol in the seminar; providing information about year, school, relevant prior coursework, and reasons for wanting to take the course. Students from all disciplines are welcome to apply; prior coursework in literature is strongly recommended.

Spring 2024: CLEN UN3455
Course Number Section/Call Number Times/Location Instructor Points Enrollment
CLEN 3455 001/14868 T 4:10pm - 6:00pm 302 Alfred Lerner Hall Gauri Viswanathan 4.00 15/18
CLEN GU4728 Literature in the Age of AI. 3.00 points.
In this course we will consider the long history of literature composed with, for, and by machines. Our reading list will start with Ramon Llull, the thirteenth-century combinatorial mystic, and continue with readings from Gottfried Leibniz, Francis Bacon, Jonathan Swift, and Samuel Butler. We will read "Plot Robots" instrumental to the writing of Hollywood scripts and pulp fiction of the 1920s, the avant-garde poetry of Dada and OULIPO, computer-generated love letters written by Alan Turing, and novels created by the first generation of artificial intelligence researchers in the 1950s and 60s. The course will conclude at the present moment, with an exploration of machine learning techniques of the sort used by Siri, Alexa, and other contemporary chat bots.

ENGL UN3486 Out of Her Mind: American Women Writing, 1630-1930. 4.00 points.
This course explores how American women writers who suffered from depression, disability, bodily pain, or social marginalization, used the environment and its literary representations to redefine the categories of gender, ability, and personhood. Prior to their inclusion into the public sphere through the US Constitution’s 19th Amendment which in 1920 granted women the right to vote, American artists had to be particularly resourceful in devising apt strategies to counter the political and aesthetic demands that had historically dispossessed them of the voice, power, and body. This course focuses on the women writers who conceptualized their own surroundings (home, house, marriage, country, land, island and the natural world) as an agent that actively and decisively participates in the construction and dissolution of personal identity. In doing so, they attempted to annul the separation of the public (politics) and the private (home) as respective male and female spheres, and in this way they contributed, ahead of their own time, to the suffragist debates. Our task in this course will be to go beyond the traditional critical dismissal of these emancipatory strategies as eccentric or “merely aesthetic” and therefore inconsequential. Instead, we will take seriously Rowlandson’s frontier diet, Fuller’s peculiar cure for her migraines, Wheatley’s oblique references to the Middle Passage, Jewett’s islands, Sa’s time-travel, Thaxter’s oceans, Hurston’s hurricanes, and Sansay’s scathing portrayal of political revolutions. We will read these portrayals as aesthetic decisions that had—and continue to have—profound political consequences: by externalizing and depersonalizing what is commonly understood to be internal and intimate, the authors we read collapse the distinction between inside and outside, between the private and public—the distinction that traditionally excluded women from participation in the public life, in policy- and decision-making.