

ENGL	UN3992	The Lure of Romance from Camelot to Star Wars
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Lydia Kertz

Immensely popular and highly derided, romance as a genre has captivated audiences for centuries. Romance enchants, seduces, and ensnares its audience with narratives that envision a world that is at once fantastical and familiar, distant and immediate, impossible and yet full of endless possibilities. Over the course of the semester, we will explore romance conventions—such as the quest and venturing out into the unknown, love and desire, honor and chivalry—that persist from the medieval period to the present day, attempting to identify what exactly makes romance so appealing. We will read a wide cross-section of medieval verse romances from the French, German, and English traditions. While some of the texts will be provided for you in translation, we will make a concerted effort to learn Middle English as we examine the various poetic forms of insular romance. Toward the end of the semester, we will turn our attention to post-medieval iterations of the genre in gothic fiction, courtship novel, and romantic comedy. Assignments include short response papers, in-class presentations, an analytical essay, and a final project on a modern romance text.

ENGL	GU4091	Introduction to Old English Language and Literature
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Patricia Dailey

This class is an introduction to the language and literature of England from around the 8th to the 11th centuries. Because this is predominantly a language class, we will spend much of our class time studying grammar as we learn to translate literary and non-literary texts. While this course provides a general historical framework for the period as it introduces you to the culture of Anglo-Saxon England, it will also take a close look at how each literary work contextualizes (or recontextualizes) relationships between human and divine, body and soul, individual and group, animal and human. We will be using Mitchell and Robinson's *An Introduction to Old English*, along with other supplements. We will be looking at recent scholarly work in the field and looking at different ways (theoretical, and other) of reading these medieval texts. Requirements: Students will be expected to do assignments for each meeting. The course will involve a mid-term, a final exam, and a final presentation on a Riddle which will also be turned in.

ENGL	GU4791	Visionary Dramas and Dramatic Visions
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Eleanor Johnson

This class is designed to interrogate the genre-boundary that has traditionally separated visionary writings from dramatic ones in the study of English medieval literature. Although this separation has long existed in scholarship, it is deeply problematic, and produces an understanding of the relationship between private devotion and publically performed religious ritual that is untenable, and does considerable violence to our understanding of the medieval imagination. As we will see, notionally "private" visionary writings and notionally "public" dramatic writings have a great deal in common, not just in terms of their overt content, but also in terms of their formal construction, their poetic devices, their favorite rhetorical maneuvers, and their articulated relationship with history and English literature. The works we will read this term are all phenomenally strange, many of them extremely difficult because of their unfamiliarity. For this reason, we will divide the semester into three sections: the first will deal with the famous medieval cycle dramas, which narrate events from the New Testament. The second section will transition to examine three important visionary texts that were written between 1370 and 1430, contemporaneous with the efflorescence of dramatic composition and performance in England,

and two late Antique visionary texts that inspired them. The final section of class will turn to examine the so-called "morality plays," which emerge just slightly after the cycle dramas and after the visionary works we will have read. Since all of these works are linguistically challenging, we will work with translations in certain instances (Piers Plowman, Julian of Norwich, Margery Kempe). For all of the other works, we will be reading in Middle English, but you are welcome to consult translations, online summaries, or anything else that helps you get up to speed on what's going on in the plays. Bear in mind, however, that your midterm and final will be based on the Middle English texts, so you do need to make a serious effort to read them (except in the case of Piers Plowman, which will be in modern English).

ENGL	UN3341	Law and Disorder in Early Modern England
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Alan Stewart

This seminar course examines representations of early modern English law, primarily on the English Renaissance stage. We will explore the investigation, prosecution and punishment of crimes including treason, petty treason, adultery, witchcraft, sodomy, rape, and usury in their early modern contexts, and pay attention to the debates surrounding marriage and sumptuary legislation. Dramatic texts will include works by William Shakespeare, Thomas Heywood, Thomas Dekker, William Rowley, and John Webster; we will also be reading broadsheets, legal documents, statutes, ballads, and real court cases, alongside wide-ranging critical literature. Application instructions: E-mail Professor Stewart (ags2105@COLUMBIA.EDU) with the subject heading "Law and Disorder seminar." In your message, include your name, school, major, year of study, relevant courses taken, and a brief statement about why you are interested in taking the course.

ENGL	UN3335	Shakespeare I
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Lauren Robertson

This course will cover the Shakespeare's early comedies, histories, comedies, tragedies, and poetry of Shakespeare's early career. from Titus Andronicus to Hamlet . Note: 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	GU4210	Writing Early Modern London
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Alan Stewart

This course explores the literature that represented, was created for, and was inspired by the city of London in the early modern period. It will encourage students to analyze the ways in which literature relates to its geographical, social, cultural, religious and political contexts -- in this case, the very specific contexts provided by a single city in the period from 1500 to 1700. It will cover such topics as London's experience in the Reformation; London's suburban expansion; the Civil War and Restoration; the Great Fire and the subsequent rebuilding; London's government, and relations with the Crown; social issues including immigration, unrest, the place of women, the place of strangers, the plague and prostitution. The course will highlight the importance of London as the hub of print publication, and as the site for the public theatre -- it will therefore

deal predominantly with drama but also draw on prose pamphlets, entries, maps, diaries, prospects and poetic mock-will.

ENGL	GU4211	Milton in Context
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Julie Crawford

This course will look at the major works of John Milton in the context of 17th-century English religious, political and social events. In addition to reading Milton's poems, major prose (including *The Doctrine and Discipline of Divorce*, *Areopagitica*, and *The Ready and Easy Way to Establish a Free Commonwealth*), and the full texts of *Paradise Lost* and *Sampson Agonistes* (the course text will be Orgel and Goldberg, eds. *John Milton*), we will look at the authors and radicals whose activities and writings helped to provide the contexts for Milton's own: poets and polemicists, sectarians and prophets, revolutionaries and regicides, Diggers and Levelers. Requirements for this course include two short primary research papers (3 pp.) and an exam. Graduate students will also be required to write a seminar paper.

ENGL	UN3451	Imperialism and the Cryptographic Imagination
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Guari Viswanathan

This course focuses on plots of empire in the British novel of the 19th and early 20th centuries. It examines not only how empire was represented but also how the novel form gave visibility to the strategies of empire and also showed the tacit purposes, contradictions, and anxieties of British imperialism. The seminar is structured around the themes of: the culture of secrecy; criminality and detection; insurgency, surveillance, and colonial control; circulation and exchange of commodities; messianism and political violence. Specifically, the course will focus on how the culture of secrecy that accompanied imperial expansion defined the tools of literary imagination in the nineteenth and twentieth centuries. While most studies of culture and imperialism examine the impact of colonial expansion on the geography of narrative forms, this seminar looks more closely at the language of indirection in English novels and traces metaphors and symbols to imperialism's culture of secrecy. It begins with the simple observation that both colonizers and colonized felt the need to transmit their communications without having their messages intercepted or decoded. Translated into elusive Masonic designs and prophecy (as in *Kim*), codes of collective action (as in *Sign of Four*), or extended dream references (as in *The Moonstone*), the English novel underscores the exchange of information as one of the key activities of British imperialism. Forcing hidden information into the open also affects the ways that colonial 'otherness' is defined (as in *The Beetle*). How espionage and detection correlate with impenetrability and interpretation will be one among many themes we will examine in this course. The seminar will supplement courses in the nineteenth-century English novel, imperialism and culture, and race, gender, and empire, as well as provide a broad basis for studies of modernism and symbolism. Readings include Rudyard Kipling, *Kim* and "Short Stories"; Arthur Conan Doyle's *Sign of Four*; Wilkie Collins, *The Moonstone*; Richard Marsh, *The Beetle*; RL Stevenson, *Dr Jekyll and Mr. Hyde*; Rider Haggard, *She*; Haggard, *King Solomon's Mines*; Joseph Conrad, *The Secret Agent*. Course requirements: One oral presentation; two short papers, each 4-5 pages (double-spaced); and a final paper, 7-10 pages (double-spaced). Application instructions: E-mail Professor Viswanathan (gv6@columbia.edu) with the subject heading "Imperialism and Cryptography seminar." In your message, include your name, year, any relevant courses, and why you are interested in taking the class.

ENGL	UN3933	Jane Austen
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James Adams

An 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 novels, but we can adjust our pace in response to the interests of seminar members. Application instructions: E-mail Prof. Adams (jea2139@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.

ENGL	UN3991	Romantic Margins
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Erik Gray

British literature of the Romantic period, from the late eighteenth to the early nineteenth century, displays a fascination with what is on the margins. This manifests itself most memorably in the unprecedented focus on socially marginalized figures – the beggars, madmen, abandoned women, and solitary wanderers who populate the pages of Romantic poetry and fiction. The author too is often figured as an outsider in this period, someone whose authority derives specifically from his or her position of marginality, looking in from the fringes. Geographically, the peripheries of the island of Great Britain (Wales and especially Scotland) were major sites of literary experimentation in the Romantic era, while the south coast of England attracted particular interest because of the constant threat of invasion from France during these years. And of course Romantic writers famously exploited textual margins: many of the major literary works of the period make innovative use of footnotes, glosses, and other paratextual apparatus. This course considers these various aspects of Romantic marginality and the intersections between them. In addition to the work of more canonical authors (William Wordsworth, Samuel Taylor Coleridge, Walter Scott, Mary Shelley), we will be reading poems, novels, essays, and letters by writers, especially women, whose work has historically been marginalized. Application instructions: E-mail Prof. Gray (eg2155@columbia.edu) with your name, school, major, year of study, and relevant courses taken, along with a statement (one paragraph, no more than one page) about why you are interested in taking the course. Please also attach a recent paper from a literature course — or, if this is your first such course, on any humanities subject. (**NOTE: Please do not spend any time or effort worrying about or revising the paper you submit. It will be consulted ONLY if the course is oversubscribed, so please just attach whatever you have.) Admitted students should register for the course; they will automatically be placed on a wait list from which the instructor will in due course admit them as spaces become available.

ENGL	UN3946	Movement and Feeling in the 18th C.
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Dustin Stewart

Literature, we like to say, moves us. We also say that it makes us feel for others, moved on their behalf. This seminar asks what it means to think of literary experience as both feeling for someone (but whom?) and traveling to someplace (but where?). We will trace the history of this connection between motion and emotion back to the Restoration and eighteenth century, an age of remarkable expansion for the British Empire. Though travel and sentiment are often kept separate in studies of this exuberant period, we will find that British writers working across a range of genres—novels, plays, poems, sermons, journals, and philosophical treatises—

frequently drew the two together. Their works raise questions about empire and relocation even as they contribute to a new psychological and textual emphasis on the sympathetic heart. Slaves, prisoners, servants, and political or religious outliers test this emphasis, and we'll discuss how our authors by turns facilitate and foreclose emotional identification with them. Application instructions: E-mail Prof. Stewart (dds2152@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.

ENGL	GU4402	Romantic Poetry
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Erik Gray

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

ENGL	UN4512	Dickens, Thackeray, Eliot
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Nicholas Dames

This course will investigate the three Victorian novelists who were most successful in imagining how to narrate the new, complex forms of social interaction that emerged most fully in the nineteenth century, and that we live with still. Their essential questions— how are individuals altered by such facts as credit economies and finance, rapid scientific progress, more fluid class boundaries, technologies of rapid transport and rapid information dispersal (the railroad, telegraphs, newspapers and mass media), imperial rule?— required the large, multiplot, serially-published novel format that was the Victorian period's primary way of confronting modernity and modern consciousness. At the heart of the course are the three most notable examples of the genre: Thackeray's *Vanity Fair* (1847-8), Dickens's *Little Dorrit* (1855-7), and Eliot's *Middlemarch* (1871-2). The recurrent topics of these novels, such as financial fraud, debt, crime, social ambition, class conflict, and the role of women in modernity, will be described in detail, as will the formal solutions— the intertwined set of multiple plots, the analytic narrator, the sketch set-piece— that expressed them. Our concern throughout, however, will be how these novels imagine the possible shapes of human interaction and human self-consciousness in a society governed above all not by family, or nation, or religion, but by money and its exchange. We will therefore be looking at these novelists as, in the largest sense, the storytellers of capitalism, intent on finding the right combination of themes and formal means by which to express the shape of the world capitalism creates.

ENGL	GU4801	The History of the Novel I
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Jenny Davidson

When people talk about the "rise" of the novel, where do they imagine it rose from and to? We will read some of eighteenth-century Britain's major canonical fictions alongside short critical selections that provide vocabularies for talking about the techniques of realism and the

connections between literature, history and culture; other topics for discussion include identity, sex, families, politics— in short, all the good stuff.

ENTA	UN3xxx	Post-Apocalyptic Drama
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Katherine Biers
TBA

ENGL	UN3305	Gender and Sexuality in the Irish Novel
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Emily Bloom

This course will chart changing attitudes towards gender and sexuality from the nineteenth to the twentieth century in terms of the development of novelistic genres. These genres include marriage plot novels in which the 1800 Act of Union was figured as a marriage between a feminized Ireland and a masculine England, the Big House novel—an Irish variant of the country house novel—pioneered by women writers, the gothic novel by writers like Oscar Wilde, the modernist novels of James Joyce and Elizabeth Bowen, banned books that were silenced by national censorship boards, and finally the queer Irish novel of the late twentieth century.

ENGL	UN3726	Virginia Woolf
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Edward Mendelson

Six novels and some non-fictional prose: *Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*, *Orlando*, *The Waves*, *Between the Acts*; *A Room of One's Own*, *Three Guineas*. **Applications on paper only (not e-mail) in Professor Mendelson's mailbox in 602 Philosophy, with your name, e-mail address, class (2017, 2018, etc.), a brief list of relevant courses that you've taken, and one sentence suggesting why you want to take the course.**

ENGL	UN3727	Animal Modernisms
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Liz Bowen

This course will consider the role of human-animal relations in the emergence of new narrative forms over the course of a long twentieth century—an era of both industrialized alienation from animals and deeply rooted cultural affiliations with them. We will begin with the foundations of evolutionary theory and animal rights philosophy at the end of the nineteenth century, investigating science and literature's early influences on one another's efforts to engage ethically with nonhuman beings. From there, the course will examine the role of human-animal affiliation in the narrative and aesthetic innovations that have come to define "the modern" and, later, the postmodern. We will read classic, yet geographically and stylistically diverse, modernist authors (Kafka, Barnes, Hurston, O'Connor) whose work articulates nodes of human-animal connection at the levels of both content and form, alongside later literary and theoretical works (Haraway, Deleuze and Guattari, Coetzee, Butler) whose related concerns and narrative modes complicate ready-made distinctions between modernism and postmodernism. The course will culminate with an exploration of the imaginative possibilities of hybrid genres like prose poetry, sci-fi-noir, and animated sitcoms, situating them in a new millennium where humanity is increasingly defined in relation to its inextricable / irreversable impacts on its majority-nonhuman environment. Throughout all phases of the course, we will investigate how evolutionary narratives and modern representations of animality have shaped discourses of race, gender, ability, sexuality, and imperialism as they have developed in response to a century of cultural and historical shifts. In light of these questions, we will consider what responsibility art and literature can or should have

toward the protection of precarious life, both human and nonhuman. Application instructions: E-mail Liz Bowen (liz elb2157@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.

ENGL	UN3269	British Literature 1900-1950
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Victoria Rosner

The beginning of the twentieth century ushered in a feeling of excitement and transformation, a desire to break with the past, and an optimism about how technology would shape the future. At the same time, devastating political and social events contributed to a sense that everything was falling apart, falling into fragments. Modernism was a movement born of crisis and conflict, and its literature struggled to redefine what art could mean in times of anxiety, alienation, or even madness. Writers to include Woolf, Joyce, Eliot, Ford, Rhys.

CLEN	GU4550	Narrative and Human Rights
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Joseph Slaughter

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

CLEN	GU4625	Poetry of the African Diaspora
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Brent Edwards

TBA

ENG	GU4628	Intro to Latinx Literature
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Frances Negron-Muntaner

This course will focus on Latinx literature in the United States from the mid-twentieth century to the present and provide a historical, literary, and theoretical context for this production. It will examine a wide range of genres, including poetry, memoir, essays, and fiction, with special emphasis on works by Cubans, Dominicans, Mexican-Americans and Puerto Ricans. Among the authors that the course will study are Richard Rodríguez, Esmeralda Santiago, Rudolfo Anaya, Julia Alvarez, Cristina García, Gloria Anzaldúa, and Piri Thomas.

ENGL	GU4635	Science Fiction Poetics
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Michael Golston

A book of philosophy should in part be a kind of science fiction. How else can one write but of those things which one doesn't know, or knows badly? It is precisely there that we imagine having something to say. We write only at the frontiers of our knowledge, at the border which separates our knowledge from our ignorance and transforms the one into the other." -- Gilles Deleuze, *Difference and Repetition*.

ENGL	UN3506	American Sexualities: Poetic Encounters
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Marcellus Blount

This course views American poetry through the lenses of formal questions and issues of identity politics. It also combines a number of theoretical approach from New Criticism to Deconstruction to a more socially informed political formalism. Focus on issues of sexual identities, adding to Adrienne Rich's famous formulation--in *Of a Woman Born*--about gender and race this complex question of why sexuality matters in American poetry. We will proceed in terms of what I'm calling "poetic encounters"--moments of intertextuality and influence from Whitman to Audre Lorde. Along the way we as readers we ourselves will encounter Whitman (again and again as a site of "adhesive" relations. Poets include Hart Crane, Elizabeth Bishop, Langston Hughes, Mae Cowdery, Claude McKay, Countee Cullen, T. S. Eliot, Gwendolyn Brooks, Adrienne Rich, Marilyn Hacker, Cheryl Clarke, Melvin Dixon, Essex Hemphill, Paul Monette, John Ashbery, Elizabeth Alexander, and Audre Lorde. Application instructions: E-mail Professor Blount (mb33@columbia.edu) with the subject heading "Poetic Encounters seminar." In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list, from which the instructor will in due course admit them as spaces become available.

ENGL	UN3662	African American Novelists and the Question of Justice
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Farah Griffin

This course asks, "What conceptions of Justice emerge from a selection of works by canonical African American writers? Are there other moral/ethical/social values that emerge as more significant than Justice?" We open with an exploration of Justice in the works of the Greek dramatist, Aeschylus, the Hebrew Bible and recent scholarship on Pre-Colonial West Africa in order to consider what concepts of Justice African-American writers have inherited or that have informed them in less formal ways. We then turn to texts by Charles Chesnutt, Zora Neale Hurston, Richard Wright, Ernest Gaines, James Baldwin and Toni Morrison, to examine the way these writers engage, negotiate and critique the relationship between Justice and Race in the United States.

ENGL	UN3716	American Humor
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In this course we encounter a variety of nineteenth and twentieth century American literary works that have a strong comic edge. We also read a few critical works, both by writers and by scholars, which explore the forms and functions of American humor. Henry James has called humor "our native gift," a stance toward life that compensates for what he detected to be the nation's drastic lack of cultural traditions. Can one still speak of an "American character?" If so,

what makes this character (or this cast of American characters) —as presented by Mark Twain, Ralph Ellison, and Mary Gordon—so distinctive and so laughable? What makes him and her so very ready to “crack corn,” to break into the comic mode? What is the relation of American humor to the tragic sense of life that also seems to define the national type? These questions define this course as an exploration of American identity, which, as many observers have noted, stands at the center of American intellectual and aesthetic life. Application Instructions: E-mail Professor O’Meally (rgo1@columbia.edu) with the subject heading, "American Humor seminar." In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course.

ENGL	UN3852	Early Amer. Narrations of Time & Body
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Kimberly Takahata

This course begins with texts from the first wave of European colonists, moving from exploration of what is now Texas with de Vaca to Ralph Lane’s and Thomas Harriot’s Virginia and William Bradford’s Plymouth. We will then focus our attention on the space of Massachusetts, theorizing how the religious narratives of women and native peoples written by Mary Rowlandson, John Eliot, and Thomas Shepard demonstrate the limitations of the governing Puritan male order. In the weeks following, we will turn to the genre of natural history in the space of the Caribbean and Virginia, where we will probe the relationship of the body and the natural in the works of Hans Sloane, James Grainger, and Thomas Jefferson. The course will close with an examination of narratives of slavery with the works of Aphra Behn, Britton Hammon, James Ukawsaw Gronniosaw, Olaudah Equiano, Mary Prince, and William Earle, as well as Édouard Glissant’s more contemporary Poetics of Relation.

ENGL	UN3734	American Literature and Corporate Culture
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Aaron Ritzenberg

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

ENGL	UN3744	Edgar Allan Poe
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Paul Grimsby

The course will examine in detail the poetry and prose of Edgar Allan Poe (1809-1849). We will look at different facets of Poe's brief, remarkable career, from his role as magazine editor and reviewer in Richmond, Baltimore, Philadelphia, and New York, to his relation to slavery and abolition, his identity as a southern writer, his influence on French poetry and aesthetics in the years following his death, and criticism and appreciation of Poe work by figures like Henry James, T.S. Eliot, Yvor Winters, Paul Valéry, Willa Cather, Allen Tate, H.P. Lovecraft and Elizabeth Bishop. We will proceed more or less chronologically, from his early contributions to the Southern Literary Messenger (with some comparison of Poe's work in this magazine with British magazines like Blackwood's), to major tales like "The Black Cat," "The Pit and the Pendulum," "The Fall of the House of Usher," and the first detective story "The Murders in the Rue Morgue." We will read a good amount of Poe's practical criticism, from his wide-ranging book reviews, to his vitriolic exchanges with Henry Wadsworth Longfellow (the so-called "Longfellow War"), to his often scathing incidental pieces on the "New York Literati". We will also spend time looking closely at Poe's only novel-length work, The Narrative of Arthur Gordon Pym, and its unique way of merging the horror tale with the adventure of Antarctic exploration. Finally we turn to Poe's poetry and poetics, and consider in detail his literary theory, as put forth in "The Rationale of Verse" "The Philosophy of Composition" and "The Poetic Principle" in relation to the metrical experiments of poems like "Ulalume," "Annabel Lee" "The Bells" and "The Raven".

ENGL	GU4604	American Modernism
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Ross Posnock

This survey begins with the remarkably successful effort, via mockery and scalding satire, by critic H. L. Mencken & novelist Sinclair Lewis in the early 20s to liberate American culture from the bonds of Puritan and Victorian moralism. This campaign set the stage for a flowering of American modernism in poetry and prose, texts that immerse readers in experimental, formally innovative forms that reflect modernity--the new textures and conditions of urban life (Eliot, Stein, Hemingway, Larsen)--while other authors direct their modernist techniques to life rooted in a region and resistant to modernity, be it the rural South (Faulkner) or midwest (Anderson) or New England (Frost) or the far west (Cather). And one author elects as his region--everywhere and nowhere-- the mind itself (Stevens).

Sherwood Anderson, WINESBURG, OHIO

Willa Cather, THE PROFESSOR'S HOUSE (1925) (Vintage)

T. S. Eliot, THE WASTE LAND (Penguin)

William Faulkner, AS I LAY DYING (1930) (Vintage)

Robert Frost, Selected POEMS

Ernest Hemingway, THE SUN ALSO RISES (1926) Scribner

Nella Larsen, QUICKSAND (1928)

Sinclair Lewis, BABBITT (1922) (Oxford paperback)

Gertrude Stein, THREE LIVES (1909) (Signet)

Wallace Stevens, THE PALM at the END OF THE MIND (Vintage)

ENGL	GU4619	African American Literature I
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Saidiya Hartman

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

ENGL	83xxx	Narrating Rape
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Marianne Hirsch

TBA

ENGL	UN3203	The Sonnet in English
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Richard Sacks

The sonnet form has captured the imagination of so many of the great poets composing in English from the time the form was imported into England in the sixteenth century to the present day among poets composing in English around the globe. This seminar will focus on the close-reading of sonnets composed in English from a wide range of periods and nationalities, as well as on questions of why the sonnet tradition in English has been so vibrant for so long and why it developed in the ways it has. The syllabus will include sonnets by poets such as Spenser, Sidney, Shakespeare, Donne, Milton, Coleridge, Wordsworth, Keats, Shelley, E.B. Browning, Poe, Millay, Yeats, Cummings, Bishop, Moore, Stevens, Lowell, Walcott and Heaney.

ENTA	UN3338	Shakespeare in Film
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Julie Peters

Hamlet as a video student whose uncle has become CEO of “Denmark Corporation.” As You Like It in nineteenth-century Japan after the Meiji Restoration. A voodoo Macbeth in Haiti during the reign of the slave-turned-emperor Henri Christophe. Antony and Cleopatra in a village in Karala, where antagonists stage a cock fight to win a local beauty with magical powers. In this course, we will examine a wide array of film versions of Shakespeare’s plays, looking at them in relationship to Shakespeare’s texts and traditional interpretations of the plays. We will investigate the ways in which large-scale transformations (for instance, location, historical period, or narrative order) alter the meaning of the plays. At the same time, the course will help students develop tools for the close reading of performance (gesture, expression, movement) and of the particular language of film (image, scenography, camera work, sound, and more). Discussion will be supplemented by creative exercises (dramatic readings, brainstorming directorial ideas, the creation of short films, etc). Previous familiarity with the plays we’ll be examining is helpful but not required.

ENGL	UN3689	The Logic of Secular Confession
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Valerio Amoretti

Confession is everywhere today. From the pages of the NY Times, to TV shows and magazines, the value that our culture places on the practice of baring one’s sins, shame and desire in public seems limitless. But what is confession? What does it mean to ‘confess’ in a secular context, and

why does confessional narrative have such aesthetic power over us? In this course, we trace the history of secular confession as a literary genre from Rousseau to today, and explore its logic and aesthetics through novels, philosophy and psychoanalysis. We also ask how confessional discourse and its peculiar relation to the concept of 'truth' can inform our understanding of the present historical and political moment. Readings from Rousseau, Tolstoy, Dostoevsky, Svevo, Mishima, Duras, Szabó, Coetzee, Freud, Foucault. No pre-requisites.

ENTA	UN3701		Drama, Theatre, Theory
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Austin Quigley

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

ENGL	UN3853		Narratives of Contagion
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Cristobal Silva

This seminar asks us to consider what a literary history of early America looks like if we pay as close attention to the bodies and pathogens that bound Native American, African, and European communities as we do to their writings. In doing so, we will inquire into the specific relations between immunology and theology, science and exploration, liberty and violence—all with an eye to theorizing the narrative forms and conventions that gave voice to American and Creole identities in the seventeenth and eighteenth centuries. The class will necessarily be transatlantic and interdisciplinary in scope, so we will build a critical framework to guide our readings, while attending to the rigors and rewards of such work. We will read a range of texts, including exploration narratives, journals, diaries, pamphlets, poems, and novels focusing on continental North America and the Caribbean. Application instructions: E-mail Professor Silva (cs2889@columbia.edu) with the subject heading "Seminar application." In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course.

ENGL	UN3950		Poetics of the Warrior
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Marianne Giordani

This course of distinguished poetry about warriors and warfare goes to the intersection of disciplines, where warrior and poet together compete and excel--ingeniously, formally, passionately, consequentially--as allies in dire contest against annihilation and despair. Homer's Iliad heads our list of exemplary titles selected from ancient and classical, mediaeval and early modern sources, including, among others, Sophocles' Ajax, and Philoctetes; Beowulf; Song of

Roland; Sir Gawain and the Green Knight; The Tale of the Heike; Shakespeare's Henry V; and Milton's Paradise Lost. We also will read histories, memoirs, oratory, and guidebooks, from Yuzan's Budoshoshinshu to General Patton's "The Secret of Victory," from Vegetius' De Re Militari to U.S. Army Field Manual (FM) 6-22. Our reading is historically broad enough to prove the range of virtues, precepts, codes and rules of martial character and action. Yet our poetry also excels in vision and in virtuosity quite apart from how it might cultivate the norms of *aristeía*, chivalry, or bushido, so that certain of our questions about form and style or imaginative effects might differ in kind from other questions about the closeness or disparity of the practical warrior and the poetic warrior, and the extent to which the latter elevates and inspires the former's conception of himself in times of war and peace. We shall consider how battle narratives which excel as poetry and ring true for the warrior, appealing to his wit and outlook, might replenish the aggrieved and battle-weary mind; how a war poem's beautifully formed and lucidly rendered chaos remembers and regains for him the field of action. Toward my interest in the range of possibilities for military literature as a discipline of study, I welcome not only the novice whose interest is avid but the student knowledgeable about military topics in literature, history, political and social philosophy, and especially the student, who, having served in the Armed Forces, can bring to the seminar table a contemporary military perspective and the fruits of practical wisdom. Application instructions: E-mail Professor Giordani (mg2644@columbia.edu) with the subject heading "Poetics of Warrior seminar." In your message, include your name, school, major, year of study, relevant courses taken, and a brief statement about why you are interested in taking the course.

ENTA	UN3948	African Drama
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Elliott Ross

This seminar is an introduction to writing for the theater by African dramatists, from the mid 20th Century to the present. Assigned readings are mainly major plays by canonical Anglophone writers. Primary texts are read in conversation with secondary readings which introduce major critical debates in the study of African literature and provide cultural and political context. Surveys of African literature typically center the novel. This course instead takes drama as the starting point for engaging key questions about modern African literary production. The major theme of the class is the relationship between work by African dramatists and oppressive social structures. Students are encouraged to reflect on different theories of theater as articulated by African writers. Readings are organized more or less chronologically around a series of topics. These include the lived experience of colonialism, anti-colonial thought, the emergence of new nation states, neo-colonialism, gender and sexuality, the problem of apartheid, the antiapartheid struggle, transitional justice, human rights and humanitarianism. No specific prior training or expertise in these areas is required.

CLEN	GU4560	Backgrounds to Contemporary Theory
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Bruce Robbins

In chapter 4 of Hegel's Phenomenology of Mind, a story is told about a confrontation between a Lord (Herr) and a Bondsman (Knecht). The story conveys how consciousness is born. This story, subsequently better known as the confrontation between Master and Slave, has been appropriated and revised again and again in figures like Marx and Nietzsche, Sartre, De Beauvoir, and Fanon, Freud and Lacan, Emmanuel Levinas, Carl Schmitt, Slavoj Zizek, and Judith Butler. The premise of this course is that one can understand much of which is (and isn't) most significant and

interesting in contemporary cultural theory by coming to an understanding Hegel's argument, and tracing the paths by which thinkers revise and return to it as well as some of the arguments around it. There are no prerequisites, but the material is strenuous, and students will clearly have an easier time if they start out with some idea of what the thinkers above are doing and why. Helpful preparatory readings might include Genevieve Lloyd, *The Man of Reason: "Male" and "Female" in Western Philosophy* and Judith Butler, *Gender Trouble*. Requirements: For undergraduates: two short papers (6-8 pages). For graduate students, either two short papers or one longer paper (12-15 pages).

ENGL	GU4911	Technologies of Dissent
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Dennis Tenen

Our engagement with technology entails political, not just instrumental choices. Email clients, social networks, and word processors have a profound effect on the way we relate to each other: work, organize, relax, or make art. Yet, we rarely have a chance to reflect on the civic, cultural virtues implicit in numerous everyday acts of computation: connecting to a wi-fi access point, sending a text message, or sharing a photograph online.

This course will introduce humanities students to foundational concepts in computer literacy. We will pry open many "black boxes"---personal computers, routers, mobile phones---to learn not just how they work, but to interrogate them critically. Readings in ethics, philosophy, media history, and critical theory will ground our practical explorations.

This course advances research in computational culture studies understood both as the study of computational culture and as computational approaches to the study of culture and society. In addition to traditional reading, discussion, and writing components of the class, participants are expected to work on a semester-long data-driven lab-based research project. Students and scholars from any field, at any stage of their academic or professional career, and at all levels of technical and critical proficiency are welcome to attend.