

**ENGL UN3919****English Translations of the Bible****David Yerkes**

English translations of the Bible from Tyndale to the present

**ENGL 83150****Canterbury Tales****Christopher Baswell**

Chaucer as inheritor of late-antique and medieval conventions and founder of early modern literature and the fiction of character. Selections from related medieval texts.

**ENGL GU4015****Vernacular Paleography****Christopher Baswell**

This class is designed to introduce graduate students (and some advanced undergraduates) to the paleography of English vernacular manuscripts written during the period ca. 700 -1500, with brief excursions into Latin and into French as it was written on the Continent. Students interested in a broader introduction to Latin and the national hands of the Continent should also consider taking Dr. Dutschke's Latin Paleography course, which is planned to be offered in alternate years to Prof. Baswell's. The purpose of the course is fourfold: (1) to teach students how to make informed judgments with regard to the place and date of origin, (2) to provide instruction and practice in the accurate reading and transcription of medieval scripts, (3) to learn and use the basic vocabulary of the description of scripts, and (4) to examine the manuscript book as a product of the changing society that produced it and, thus, as a primary source for the study of that society and its culture. In order to localize manuscripts in time and place it is necessary to examine aspects of the written page besides the script, such as the material on which it is written, its layout and ruling, the decoration and illustration of the text, the provenance, and binding. It is also necessary to examine the process of manuscript production itself, whether institutional, commercial, or personal. The history of book production and of decoration and illumination are thus considered part of the study of paleography, as is the history of patronage and that of libraries; the German term Handschriftenkunde well describes the subject. Manuscripts are among the most numerous and most reliable surviving witnesses to medieval social and intellectual change, and they will be examined as such. Application instructions: E-mail Professor Christopher Baswell (cbaswell@barnard.edu) with the subject heading "Vernacular Paleography." 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 GU4790**

**Advanced Old English: Anglo-Saxon Spirituality****Patricia Dailey**

The aim of this course is twofold: one, to provide an advanced-level course in Old English literature involving weekly translation; and two, to explore the shape and possibilities of what “Anglo-Saxon spirituality” might be. The primary texts we will be translating will consist in homilies, poetry, treatises, sermons, hymns, prayers, penitentials, letters, and so called “secular” poetry like riddles. We will aim at covering selected materials from the four main manuscripts of Anglo-Saxon poetry (Vercelli, Junius, Nowell, and Exeter) to examine the extent to which they celebrate or veil theological interests. Part our time will involve assessing the prevalent distinction between secular and religious cultures, the relation between materiality and the spiritual, the role of affect in cultivating belief and piety, and the relation between Christian and non-Christian cultures and beliefs. Secondary theological materials will be read in translation including Paschasius Radbertus, Ratramnus, Hincmar, Alcuin, Aldhelm, Jerome, Gregory, and Augustine. Selections of Old Norse mythology and runic texts will also be included. The class will explore the of the role of the church in Anglo-Saxon England, debates about the impact of the Benedictine Reform, and the relation between art and theology.

**ENGL UN3336****Shakespeare II****Jean Howard**

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

**ENGL UN3342****The Surveillance of Women in Renaissance Drama & Culture****Lauren Robertson**

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.

**ENGL GU4104**

**Renaissance Literature and the (History) of Sexuality****Julie Crawford**

This class is an introduction both to the study of the literature of the English Renaissance or early modern period, and to the study of the history of sexuality. While we will be looking at issues of sexuality in the literary texts that are at the center of this class, we will also be thinking about the history of sexuality as a field of study in its own right, how it's been conceived of and practiced, its promises and pitfalls. We will be examining the humanist histories and methodologies that inform much Renaissance thought about human sexuality – theories about bodies, desire, relationships between and among the sexes, materialism, and spirituality – as well as more recent critical approaches. We will think closely about the genres that (we think) privilege sexuality – eclogues, plays (especially those performed by boy players), erotic verse, verse letters, utopia and creation stories.

**ENGL GU4209****16th Century Poetry****Molly Murray**

This lecture class offers an introduction to the century that witnessed the flowering of vernacular poetry in English. We will read shorter poems in their cultural and historical contexts, as well as considering their formal and theoretical innovations. The first half of the course will cover a wide range of poets, both canonical and lesser-known, while the latter half will focus on the four most significant poets of the century: Marlowe, Sidney, Shakespeare, and Spenser.

**ENGL UN3852****Representing the Body in Early America****Kimberly Takahata**

Why, after traveling through the American southwest, is Álvar Núñez Cabeza de Vaca unrecognizable to his crew? What is Mary Rowlandson doing eating horse liver? Why is Thomas Jefferson fascinated by Indian gravesites? And why, despite her editor's argument otherwise, should Mary Prince's story matter? In answering these questions, among others, this course will attend to how transatlantic writers of the long seventeenth and eighteenth centuries narrated experiences of relocation and discovery. Specifically, we will examine the narration of time in colonial spaces and consider how these descriptions, especially when they break from a linear chronology, reveal new and various forms of bodily existence.

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 UN3932**

**American Renaissance**

**Branka Arsic**

The class is an intensive reading of the prose and poetry of Emerson, Thoreau 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. 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.

**ENFR UN4800**

**Readings in English & French 19th C Fiction**

**Nicholas Dames & Elisabeth Ladenson**

A study of what it meant to write— or to be a writer— at the moment when the novel began to stake its claim to be a major or high art form, seen through the lens of British and French realist novels that tell the story of a writer's personal and career development. At the center of the seminar will be the question of the novel and its relation to the worlds of journalism and art, and how novels negotiated (through the figure of the writer) their overlap with the newspaper and the lyric poem, or exterior and interior worlds. Class to be conducted in English, with readings from Balzac, Dickens, Maupassant, and Gissing, and possibly other examples.

**ENGL UN3948**

**19th C Thrillers**

**Monica Cohen**

Shakespeare II examines plays from the second half of Shakespeare's dramatic career, primarily a selection of his major tragedies and his later comedies (orThis seminar will investigate the ways in which the nineteenth-century novel is shaped by the forces of horror, sensation, suspense and the supernatural. We will ask how the melodramatic imagination, the rhetoric of monstrosity and the

procedures of detection mark high narrative realism with the signs of cultural anxieties building up around nineteenth-century revolution, industrialization, capitalism, Catholicism, bigamy and immigration. Looking at representative samples of the Romantic neo-gothic novel, mid-century ghost stories, the highly popular and controversial sensation novels of the 1860s, aestheticism, and fin-de siècle psychological thrillers, we will come away with a deeper and more nuanced understanding of the intersection between the novel and popular entertainment. Readings will include Austen's *Northanger Abbey*, Brontë's *Villette*, Braddon's *Lady Audeley's Secret*, Collins's *The Woman in White*, Dickens's *Bleak House*, Du Maurier's *Trilby* (or Wilde's *Picture of Dorian Gray*), Stoker's *Dracula*, James's *Turn of the Screw*, and a selection of ghost stories by Gaskell, Mulock, Hood, Edwards and Riddell. "romances").

### **CLEN UN3853**

#### **The Literature of Lost Lands**

##### **Guari Viswanathan**

This course hopes to entice you into readings in the literature of lost and submerged continents, as well as of remote lands hidden from history. While now often relegated to the stuff of science fiction, accounts of submerged land-masses were among the most serious popular literature of the late nineteenth and early twentieth centuries, and readers were riveted by the enduring mystery about the lost continents of Atlantis and Lemuria. Works about these and other lost lands inspired a form of "occult ethnography." Novels such as *The Coming Race* (1871) drew on the popular fascination with buried land-masses in order to re-imagine alternative narratives in which the "imperial English" would be colonized by a new race of people rising from the forgotten depths of the earth. At one level, the use of ethnographic details in such novels provided an ironic commentary on the European ethnographies of colonized peoples. But at another level it also offered a visionary description of a world as yet unseen and unknown, so that the idea of the past itself becomes less stable in the cultural imagination.

### **ENGL GU4201**

#### **Early Caribbean Literature**

##### **Cristobal Silva**

This course is an introductory survey of early Caribbean Literature. Focusing primarily on the seventeenth- and eighteenth-century Anglophone Caribbean, we will ask what the region signified for writers across the Atlantic world and how it shaped natural and political spaces in that world. Given that the Caribbean was a rapidly shifting zone of economic, linguistic, racial, and class interests, we will consider the various ways that we might narrate a literary history of the region—either distinct from or conjoined with familiar histories of England and the United States. While working toward this goal, we will be conscious of the national, generic, and temporal frameworks that have traditionally shaped literature departments, and ask how our texts resist or reaffirm those frameworks. How and to what degree, we will ask, does the Caribbean disrupt our modes of literary analysis?

### **ENGL GU4300**

**Religion and the Novel 1660-1840****Dustin Stewart**

Literary historians often insist that the novel is a secular form. Yet authors of early novels in English claimed to be motivated by religious reasons, and many defenders of these fictional works described the experience of reading them (and their affection for them) in religious terms. A whole host of English novels from the long eighteenth century also took religion as a topic, imagining religious characters and wrestling with religious subjects. In this seminar, we will read Enlightenment-era narratives that consider the problem of evil, the challenge of modern faith, the drama of conversion, the frustrations of religious history, the dangers of religious institutions, and the difficulties of interfaith exchange. We will learn about some different categories of religious identity and about the historical and political circumstances that intensified the process of religious self-definition. We will also try out some different strategies for using religion to interpret novels. But mostly we'll immerse ourselves in the rich and varied religious worlds of the novels themselves, where we will encounter devils as well as angels, the skeptical as well as the faithful, unabashed sinners as well as reluctant saints. Some figures in these books come out strongly against religion, but more of them call for new ways of defining religion or putting it into practice, sometimes for radical political ends. We will frequently see that these early novels didn't simply inherit religious sensibilities from the past; they also had to invent new forms of religious life and practice, including new ways of reading. More than a few of these patterns are still with us. Some people still agree that reading a novel can be a religious experience, even if they disagree about what that means.

**ENGL GU4858****Multimedia Blake****Mark Phillipson**

A close study of the historic and material conditions, readerly effects, and subsequent influence of William Blake's illuminated books. This course examines the interplay of poetry and illustration in these remarkable works, paying close attention to Blake's idiosyncratic method of self-publishing. Approaching Blake's plates through digital technology, we will be particularly attuned to the ways they seem to welcome and resist new forms of representation and engagement. Illuminated works we will study in depth include *The Book of Thel*, *The Marriage of Heaven and Hell*, *Visions of the Daughters of Albion*, *America a Prophecy*, *Songs of Innocence and of Experience*, *Europe a Prophecy*, *The First Book of Urizen*, and extracts from *Milton a Poem* and *Jerusalem*. We will trace allusions that these works make to the Bible, Dante, Milton, and eighteenth-century mystics, writers, and artists; we will also consider later evocations of Blake by poets, filmmakers, musicians, and online communities. To facilitate close reading and collaboration, this seminar will make use of Mediathread, a multimedia analysis platform developed at Columbia by the Center for Teaching and Learning.

**CLEN GU4404****Victorian Poetry****Erik Gray**

This course examines the works of the major English poets of the period 1830-1900. We will pay special attention to Alfred Tennyson and Robert Browning, and their great poetic innovation, the dramatic monologue. We will also be concentrating on poems by Elizabeth Barrett Browning, Gerard Manley Hopkins, Christina Rossetti, Matthew Arnold, A. E. Housman, and Thomas Hardy.

### **CLEN GU4822**

#### **19th C. European Novel**

##### **Maire Jaanus**

Our investigation of the European novel in its classic phase begins with the assumption that the novel is the preeminent literary form of middle-class, urbanized, economic modernity: the form that takes as its goal the charting of ordinary, everyday existence within a mobile, secular society, the society that came into being after the French Revolution. Along with symphonic music after Beethoven, or easel painting, the novel was the artistic form that best reflected and narrated the aspirations, dilemmas, and characteristics of the suddenly dominant European middle classes.

### **CLEN UN3793**

#### **Memoir and Social Justice**

##### **Meredith Shepard**

The rise of social media has proliferated new forms of life writing inflected with the rhetoric of social justice as individuals broadcast their concerns to “friends” and “followers.” This contemporary phenomenon has precedent in a long history of life writing that normalized social justice ideals. In reading memoirs of the twentieth and twenty-first century, we will ask what social justice has meant during different eras and for different groups while thinking critically about the problems and possibilities of identity politics. Particular attention will be paid to how social justice narratives are inflected by indigeneity, race, class, gender, sexuality, and (dis)ability. The course is equally invested in the formal qualities of narrative; we will consider testimonial, diary, poetry, personal essay, graphic memoir, speech, social media entries, and the more traditional book-length prose. Each week we will read one memoir paired with scholarly articles and commentary on current social justice movements. In addition to more traditional academic writing, students will also have opportunities to experiment with their own life writing. There are no prerequisites for the course.

### **CLEN UN3904**

#### **Cinematic Modernisms**

##### **Nolan Gear**

Virginia Woolf famously opined that “on or about December 1910, human character changed.” In this class, we will drag the clock back to 1895 (or thereabouts), when the first moving images were successfully projected: an event singularly plural, as it occurred near-contemporaneously in Germany, France, England, and New Jersey. What we (tenuously) call Modernism has been revised many times over, with ever more elastic parameters proposed for period, place, and idiom. But only recently have scholars such as Laura Marcus and David Trotter begun to think of the cinema as essentially constitutive of, rather than merely adjacent to, the new grammars, styles, and ambitions

of literary modernism. In short: those we call Modernists were also the first generation of moviegoers, yet little has been done with this extraordinary historical fact.

In addition to analyses of critical films (at least one per week), we will take “the cinematic” as an invitation, puzzle, problem, and principle for writers of the early twentieth century. Some, like Richardson and H.D., exuberantly lauded and incorporated film. Some, like Woolf, had greater caution, ambivalence, sometimes disdain. Taking the cinematic as both dispositif and inclination, both system and idea, we will be examining the implicit and explicit engagements writers staged with the vocabulary, syntax, and atmosphere of cinema – while familiarizing ourselves with filmmakers such as Eisenstein, Chaplin, Méliès, and Micheaux.

**ENTA UN3970**

**Ibsen and Pinter**

**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.

**ENGL UN3968**

**Irish Writing in the 20th Century**

**Colm Toibin**

This seminar course looks at the idea of Language and Form in Irish writing in the Twentieth Century. It will examine writing from the Irish Literary Renaissance, including work by Yeats and Synge, and writing by Irish Modernist writers, including Joyce, Beckett and Flann O’Brien. It will also study certain awkward presences in the Irish literary canon, such as Elizabeth Bowen. The class will then read work from later in the century, including the novels of John Banville and John McGahern and the poetry of Seamus Heaney and Eavan Boland.

**ENGL UN3xxx**

**Freaks and Aesthetes in 40s and 50s Families**

**ENGL UN3396**

**Ross Posnock**

Description TBA.

**Literature of Fact in a Postfactual World**

**Nicole Wallack**



In 2016, the Oxford Dictionary chose as its word of the year, “post-truth,” which it defines as “relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief.” Since the country’s founding, American writers have troubled the relationship between gathering facts from first-hand experiences and representing them in both nonfiction and fictional works. In his posthumously published *Autobiography* (1793), Benjamin Franklin advises those seeking to contribute to public knowledge to offer their ideas with diffidence and leave plenty of room for disagreement: “If you wish information and improvement from the knowledge of others, and yet at the same time express yourself as firmly fix’d in your present opinions, modest, sensible men, who do not love disputation, will probably leave you undisturbed in the possession of your error.” In the 20th and 21st centuries, writers and scholars of creative nonfiction’s many subgenres continue to explore the ethical and aesthetic risks and obligations in the enterprise of writing truth. In this course, we will study American literary works primarily from the 20th and 21st centuries that enact and reflect on the problems for writers and readers in representing the truth of their experiences. How do American writers of nonfiction and fiction signal, occlude, or complicate readers’ sense of the truth in a story or event? How do writers craft a presence for themselves and others in their texts with which to test warrants about the facts they are communicating? How can theories of authorship, approaches to nonfiction storytelling, and publics formation help us to account for writers’ strategies in their works? Finally, what can an examination of these questions tell us about the roles and value of truth-telling in imaginative works across genres in the 21st century?

### **ENTA UN3939**

**Caryl Churchill**

**Jean Howard**

A survey of the works of playwright Caryl Churchill.

### **ENGL UN3710**

**The Beat Generation**

**Ann Douglas**

Description TBA.

### **ENGL UN3930**

**Caribbean Diaspora Literature**

**Frances Negron-Muntaner**

The course will investigate the impact of displacement and transculturation on the production of new cultural subjects, the articulation of alternative definitions of nationhood, citizenship and/or sovereignty, and the contradictions of literary reception in metropolitan capitals. Among the writers that the course will engage with are Reinaldo Arenas, Piri Thomas, Maryse Condé, Edwidge Danticat, V.S. Naipaul, and Jamaica Kincaid.

**ENGL UN4505****Postwar British Literature****Matthew Hart**

The class on post-war British literature focuses on fiction written since the end of the Cold War, with an emphasis on late twentieth- and twenty-first-century novels. Lectures are structured around the theme of “Britain and its Belongings,” with three main historical and thematic emphases. First, the question of “the contemporary” or “belonging together in time”: What, if anything, makes the period since the 1990s hang together as a literary-historical category? Second, the question of Europe: Is British literature a subset of European literature? How, in the era of Brexit and the European migration crisis, have British novelists represented the country’s relationship to the European continent? Finally, the linked problems of economic globalization and Britain’s complex post-imperial history: How have British novelists attempt to represent a world in which “domestic” experiences seem inextricably, if inconceivably, linked to events taking place thousands of miles away? Our answers to these questions will be aesthetic, as well as historical, focusing particularly on innovations in narrative structure, point of view, and generic form.

Authors discussed include Janice Galloway, Xiaolu Guo, John Lanchester, Tom McCarthy, Hilary Mantel, David Mitchell, Caryl Phillips, Kamila Samshie, Ali Smith, Zadie Smith, and Irvine Welsh. Assignments include weekly reading, a midterm, a final, and two critical essays.

**ENGL GU4504****Yeats, Eliot, Auden**

Many poems and a few essays by W. B. Yeats, T. S. Eliot, and W. H. Auden.

**ENGL GU4622****African American Literature II****Farah Griffin**

This survey of African American literature focuses on language, history, and culture. What are the contours of African American literary history? How do race, gender, class, and sexuality intersect within the politics of African American culture? What can we expect to learn from these literary works? Why does our literature matter to student of social change? This lecture course will attempt to provide answers to these questions, as we begin with Zora Neale Hurston's *Their Eyes Were Watching God* (1937) and Richard Wright's *Native Son* (1940) and end with Melvin Dixon's *Love's Instruments* (1995) with many stops along the way. We will discuss poetry, fiction, drama, and non-fictional prose. Other authors include Ralph Ellison, James Baldwin, Gwendolyn Brooks, Malcom X, Ntozake Shange, Audre Lorde, and Toni Morrison. There are no prerequisites for this course. The formal assignments are two five-page essays and a final examination. Class participation will be graded.

**ENGL GU4605**

**Ralph Ellison****Robert O'Meally**

In this seminar we will read virtually everything by Ralph Ellison—leaving aside for now the posthumous novel published as *Three Days Before the Shooting*. We will concentrate on his achievements as an essayist, short story writer, and novelist. We will explore his literary training and aesthetic values as well as his shifting political philosophies and—to use a keystone Ellisonian word—his stances. As we read Ellison's fiction and his essays, let us be watchful for Ellison's positions on current cultural questions: parody and pastiche; technology and the modern; the importance of place—region, city or country, nation; internationality; complex definitions of individuality and sociality; race; vernacular art and culture; and the role of the politically engaged artist.

**ENGL GU4613****The 1960s****Austin Graham**

This course is devoted to “literature of the 1960s,” in both senses of the phrase: in the semester ahead, we will study authors who wrote during and about that most tumultuous of decades. We will approach the period thematically, reading texts that address distinct historical topics from week to week (the civil rights movement, the war in Vietnam, drugs, environmentalism, and so on). We will also take a broad view of what constitutes the “literature of the 1960s,” reading works in familiar literary genres like poetry, drama, and the novel, but additionally making time for essays, journalism, and songs.

**CLEN 84122****The Novel in Africa****Jennifer Wenzel**

The main task of this course will be to read novels by African writers. But “the novel in Africa” also involves connections between the literary genre of the novel and the historical processes of colonialism, decolonization, and globalization in Africa. One important question we'll consider is how African novels depict those historical experiences in their themes and plots—we'll read novels that are “about” colonialism, etc. A more complex question is how these historical processes relate to the emergence of the novel as an important genre for African writers. Edward Said went so far as to say that without imperialism, there would be no European novel as we know it. How can we understand the novel in Africa (whether read or written) as a product of the colonial encounter? How did it shape the process of decolonization? What contribution to history, whether literary or political, does the novel in Africa make? We'll undertake a historical survey of African novels from the 1930s to the present, with attention to various subgenres (village novel, war novel, urbanization novel, novel of postcolonial disillusion, Bildungsroman). We'll attend to how African novelists blend literate and oral storytelling traditions, how they address their work to local and global audiences, and how they use scenes of characters reading novels (whether African or European) in order to position their writing within national, continental, and world literary space.

**ENGL UN3394**

**How Writers Think****Susan Mendelsohn**

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

**ENGL UN3274****Melodrama, Horror, Crime, Vaudeville****Julie Peters**

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

**ENGL 83514****Historical Approaches to Feminist Theory****Saidiya Hartman**

This course will provide students with a comparative perspective on gender, race, and sexuality by illuminating historically specific and culturally distinct conditions in which these systems of power have operated across time and space. In particular, the course seeks to show how gender has not always been a binary or primary category system. Such approach is also useful in understanding the workings of race and sexuality as mechanisms of differentiation. In making these inquiries, the

course will pay attention to the intersectional nature of race, gender, and sexuality and to strategic performances of identity by marginalized groups.

### **ENGL UN3980**

#### **Writing Machines**

##### **Katherine Biers**

In Jack London's 1906 short story "The Apostate," an exposé of child labor, the narrator notes of a young millworker: "There had never been a time when he had not been in intimate relationship with machines." Drawing on novels, short stories, and essays by American and English writers from 1880 to WWII, this course seeks to understand what it means to become "intimate with machines." How did technology shape perception, consciousness, identity, and the understanding of the human in fin de siècle literature? What were the effects of new "writing machines," like the telegraph, phonograph, and typewriter, on traditional conceptions of authorship? How did technology intersect with class, race, and gender politics? What fears and fantasies did new inventions inspire? We will discuss how writers represented the cultural and social impact of technology and why they often felt compelled to invent new literary styles, forms, and movements--such as realism, aestheticism, and modernism--in order to do so. Texts by Herman Melville, Bram Stoker, Jack London, Mark Twain, Franz Kafka, Virginia Woolf, Karl Marx, Michel Foucault, Gilles Deleuze, and others.

### **ENGL UN3738**

#### **Philanthropy and Social Difference**

##### **Rachel Adams and Victoria Rosner**

Philanthropy is a practice deeply rooted in American society and culture, dating back to the founding of the United States and practiced today by individuals and institutions alike. The study of philanthropy is the study of what binds us together as a community and a nation, but requires an understanding of structures that hold some people in positions of disadvantage. Informed and effective philanthropy rests on an understanding of global and local structures of inequality and social difference – that is, on an understanding of the systemic forces that perpetuate poverty, discrimination, and disenfranchisement. To practice philanthropy that allows people access to the opportunities they need to achieve their potential, it is crucial to understand how and why those opportunities have not been made available on an equal basis to all. Philanthropy and Social Difference will allow Columbia undergraduate students to learn about the history of philanthropy, to become exposed to its best practices, to understand the role of social difference in perpetuating inequality, and to become informed actors in the practice of philanthropy themselves.

Philanthropy and Social Difference will introduce students to the history of Anglo-American philanthropy, as described in both historical and literary texts by writers including Jane Addams, James Agee, Andrew Carnegie, and George Orwell. Through reading these texts, students will receive an experiential perspective on the social problems that philanthropy seeks to ameliorate. The course will also focus on best practices in contemporary philanthropy, including an introduction

to social science evaluative practices that will teach students how to make informed decisions in making grants to nonprofit organizations.

## **ENTA UN3972**

### **Disaster Plays**

#### **Jason Fitzgerald**

With the onset of the Great War of 1914-19, the human race entered an historical period characterized by the very real possibility—and, therefore, insistent imagination—of disaster on an apocalyptic scale. Not only nations but entire peoples, and even the species itself, began to see themselves under threat from total warfare, totalitarianism, genocide, nuclear holocaust, global warming, and more. This course will consider theatrical attempts to reckon with this newly fragile world, to give shape and meaning to a modernity characterized by total disaster. With the exception of a brief detour to Japan, our texts will derive from twentieth and twenty-first century European and U.S. drama. Because catastrophe is by definition the transformation of what is real, normal, and everyday into something impossible to imagine, much of this course will be devoted to experiments beyond dramatic realism. Questions we will ask include: How do these artists understand the role of theatre in the face of such dire threats, and what role can it play in our own attempts to live with these threats? What techniques does catastrophe demand from designers, actors, directors, writers, and even publishers of playtexts? What sorts of political claims do these plays make, and how do they make them? What does the source of the catastrophe being represented (bomb, climate change, dictatorship) determine about theatrical form, theme, and plot? How has the age of disaster forced theatremakers to reconsider their understandings of the future, history, war, the body politic, human nature, the role of the intellectual in the public sphere, science, art, and other topics?

## **ENGL GU4910**

### **Metaphor and Media**

#### **Dennis Tenen**

This course offers a survey of major works on metaphor, beginning with Aristotle and ending with contemporary cognitive and media theory. Appropriate for both undergraduate and graduate students, our sessions will involve weekly discussion and an occasional “lab” component, in which we will test our theoretical intuitions against case studies of literary metaphor and metaphor in the fields of law, medicine, philosophy, and design.

I am particularly interested in ways metaphors “break” or “die,” whether from disuse, overuse, or misapplication. In their classical sense, metaphors work by ferrying meaning across from one domain to another. For example, by calling a rooster “the trumpet of the morn,” Shakespeare means to suggest a structural similarity between horn instruments and birds. Note that this similarity cannot pertain to the objects in their totality. The analogy applies to the call of the bird only or perhaps to the resemblance between a beak and the flute of a trumpet. The metaphor would fail yet again if there were no perceivable analogies between birds and trumpets. Similarly, computer users who empty their virtual “trash bins,” are promised the erasure of underlying data. The course will conclude by examining the metaphors implicit such media transformations.

**ENGL GU4560****Children's Literature****James Adams**

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

**CLEN UN4199****Literature and Oil****Jennifer Wenzel**

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

**CLEN GU4414****History of Literary Criticism: Plato to Kant****Kathy Eden**

The principal texts of literary theory from antiquity through the 18th century, including Plato, Aristotle, Horace, Longinus, Augustine, Aquinas, Boccaccio, Sidney, and Kant.

**ENGL 83151****Western Theatre Traditions****William Worthen**

Dialectical approach to reading and thinking about the history of dramatic theatre in the west, interrogating the ways poetry inflects, and is inflected by, the material dynamics of performance. We will undertake careful study of the practices of performance, and of the sociocultural, economic, political, and aesthetic conditions animating representative plays of the Western tradition from the classical theatre through the early modern period to early romanticism; course will also emphasize development of important critical concepts for the analysis of drama, theatre, and performance. Specific attention will be given to classical Athens, medieval cycle drama, the professional theatre of early modern England, the rival theatres of seventeenth century France and Spain, and eighteenth-century theatre in England and Germany; topics include the sociology of theatre, the impact of print on conceptions of performance, representing gender and race, and the dynamics of court performance. Writing: 2-3 papers; Reading: 1-2 plays, critical and historical reading per week; final examination. Fulfills one (of two) Theatre History requirements for Theatre/Drama and Theatre Arts majors.

### **ENGL GU4905**

#### **The Antigone Project**

#### **Colm Toibin and Lisa Dwan**

Colm Toibin and the actress Lisa Dwan will be examining the various translations of Antigone and the way that this text and story have been dealt with over the centuries. The class will analyze some translations of the play and also versions by Seamus Heaney, Anne Carson, Brecht, Anouilh and Athol Fugard. We will also work with creative writing students as they make their own versions, and performance students as they work out how the play in its versions could be produced. The class will be inviting in teachers from classical studies and other disciplines, including classical studies, literary studies and law.



