ENGL UN3001 Literary Texts, Critical Methods. 4 points. Edward Mendelson

Prerequisites: Students who register for ENGL UN3001 must also register for one of the sections of ENGL UN3011 Literary Texts, Critical Methods.

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

ENGL UN3011 Literary Texts, Critical Methods seminar. 0 points.

Prerequisites: Students who register for ENGL UN3011 must also register for ENGL UN3001 Literary Texts, Critical Methods lecture.

(Seminar) This seminar, led by an advanced graduate student in the English doctoral program, accompanies the faculty lecture ENGL UN3001. The seminar both elaborates upon the topics taken up in the lecture and introduces other theories and methodologies. It also focuses on training students to integrate the terms, techniques, and critical approaches covered in both parts of the course into their own critical writing, building up from brief close readings to longer research papers.

MEDIEVAL

CLEN UN3125 MEDIEVAL ENCOUNTERS. 4 points. Hannah Weaver

(Seminar) Though often thought of in mainstream culture as closed, conservative, and backwards, the medieval world was actually a place where the circulation of people and ideas resulted in generative encounters. This course will consider texts that brush up against the unfamiliar. We’ll read travelogues containing Western views of the East and Muslim views of Christian society, plus texts of questionable literary merit and difficult, artful poetry. Via our course readings, you’ll cross borders into strange lands with unaccountable customs, experience the possibilities of the marvelous, and interact with the afterlife and its denizens. Along the way, you’ll be having your own medieval encounter with worldview(s) that require contextual analysis to recuperate.
ENGL GU4729 Canterbury Tales. 3 points. Eleanor Johnson

(Lecture). Beginning with an overview of late medieval literary culture in England, this course will cover the entire Canterbury Tales in the original Middle English. We will explore the narrative and organizational logics that underpin the project overall, while also treating each individual tale as a coherent literary offering, positioned deliberately and recognizably on the map of late medieval cultural convention. We will consider the conditions—both historical and aesthetic—that informed Chaucer’s motley composition, and will compare his work with other large-scale fictive works of the period. Our ultimate project will be the assessment of the Tales at once as a self-consciously “medieval” production, keen to explore and exploit the boundaries of literary convention, and as a ground-breaking literary event, which set the stage for renaissance literature.

RENAISSANCE

ENGL UN3336 Shakespeare II. 3 points. James Shapiro

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

ENGL UN3343 The Surveillance of Women in Renaissance Drama & Culture. 4 points. Lauren Robertson

(Seminar) Concentrating on the drama of early modern England, this course will investigate a culture of surveillance regarding women’s bodies in the period. We will give special focus to the fear of female infidelity, the theatrical fascination with the woman’s pregnant body, and the cultural desire to confirm and expose women’s chastity. We will read plays in which women are falsely accused of adultery, in various generic contexts (such as William Shakespeare’s Cymbeline and Much Ado About Nothing), along with plays in which women actually commit infidelity (such as the anonymous Arden of Faversham and Thomas Middleton’s A Chaste Maid in Cheapside). Focusing on a different play each week, we will ask: what does it take, ultimately, to believe women about their fidelity? At the same time, what is the effect of being doubted on women themselves? We will also give consideration to the particular resources of dramatic form, paying attention to moments in plays that coerce spectators themselves into mistaken judgments about women.

We will supplement our reading of drama with pamphlets, advice literature, poems, church court cases, and ballads, in order to place these plays within a broader and more varied culture of female surveillance in early modern England. Finally, we will work to recover past strategies of liberation from this surveillance in the plays we read, in women’s writing that warns against male betrayal, and in dramatic and historical instances of female cross-dressing.

ENGL GU4104 Renaissance Literature and (the History of) Sexuality. 4 points. Julie Crawford

(Seminar) 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 GU4248 Literature and Science in Early Modern England. 3 points. Alan Stewart**

(Lecture) This lecture course explores the relationship between literature and science in the period immediately before and during the so-called “Scientific Revolution.” It examines representation of inquiry into the unknown; the relationship between magic and science; the central role of alchemy; the emergence of the virtuosi; the formation of the Royal Society, and challenges to it. Throughout, attention will be paid to the active contribution of the “literary” to this supposedly “scientific” realm—although those terms will come under considerable pressure. Texts will range from Christopher Marlowe's play *Doctor Faustus*, to scientific writings by Francis Bacon and William Harvey, to less easily defined hybrids by Francis Godwin, Thomas Browne and Margaret Cavendish.

**18th and 19th CENTURY**

**ENGL UN3231 SNAKE OIL: CON ARTISTS OF AMERICAN FICTION. 4 points. Amanda Lowe**

(Seminar) This course traces the recurrence of the con artist in American fiction. Focusing largely on nineteenth century texts, we'll use classic con artist characters to help identify the ways con artists unsettle the categories of identity, truth, and nature. But this course focuses not only on the genuine article (the scoundrels who earn your confidence and intimacy in order to rob you blind) but also on novels featuring characters wrongfully accused of deception because they can pass between multiple social types. What is threatening about these figures? We'll look at the ways tricksters make use of their environments in Contact, Abolitionist, and Southern literature to question what might be ontologically at stake when a person dissembles. Finally, we turn to three novels about passing to examine how the con artist haunts these narratives, and how the threat of being accused of running a con shapes the formal and theoretical richness these novels contain.

**ENGL UN3255 Victorian Relations. 4 points. Erik Gray**

(Seminar) Victorian literature, as one of its leading critics writes, is concerned above all with “relationships and their representation.” Relationships between individuals, groups, or nations are of course central to literature from all periods, but they figure with particular prominence in Victorian British writing, for two reasons. First, the Victorian period follows an era that often fetishized the solitary individual: if Romantic writers frequently focused on figures in isolation, Victorian writers responded by panning out to consider human beings primarily in their social relations. Second, the later nineteenth century witnessed revolutions in the conceptualization of relations between different classes, races, sexes, and species. The new ideas were not limited to philosophers or scientists but permeated public discourse to an unprecedented extent.

In this course we will study a representative sampling of Victorian writing about relationships, possibly including such topics as relations between men and women, Britons and others nationalities, humans and animals, or past and present. In addition we will consider the relation between different literary
genres as we compare the way each topic is represented in fiction, poetry, drama, and non-fictional prose.

CLEN UN3851 19th-Century Cities in Literature. 4 points. Sharon Marcus

(Seminar) This seminar explores great writing about three important 19th-century cities: Paris, Manchester, and London. The nineteenth-century was known as the age of great cities, and as such, witnessed an explosion of urban literature. This course will introduce you to major genres of city writing, including the novel, the poem, the physiognomy, the sociological inquiry, and the urban lyric. It will familiarize you with 19th-century urban types: the concierge, the courtesan, the artist, the financier, the flâneur, the fashionista, the worker, the socialite, the sexual outlaw, and the urban eccentric. Readings will include recent scholarship on urban literature; classic essays about cities by writers including Walter Benjamin, Georg Simmel, and Jane Jacobs; and the following 19th-century works: Cousin Bette (Balzac); The Kill (Zola); The Condition of the Working Class in England (Engels); Mary Barton (Gaskell); Bleak House (Dickens); and selected poems by Amy Levy. Weekly writing assignments; an in-class presentation of a visualization; and three 8-10 page papers; no final exam.

ENGL GU4215 Epic Histories: Gibbon/Benjamin. 4 points. Jenny Davidson

(Seminar) We will immerse ourselves over the semester in two major works of history that also have claims to significant literary status and influence, Edward Gibbon's History of the decline and Fall of the Roman Empire and Walter Benjamin's Arcades Project. We won't engage in true “slow reading,” in the sense that it will be beyond us to consume these two enormous books chapter by chapter from start to finish, but we will consider the possibilities of slow reading and the imperatives and realities of reading selectively, including the fear of missing out that inhibits an embrace of abridgment in an era after the post structuralist emphasis on the “text” gave new weight to the idea that literary works, even ones that are gigantic and/or fractured, should be read either in their entirety or not at all. We'll consider questions of modern versus postmodern history, historiography and methodology, status and standards of evidence, among other things; written work will include three short assignments, some of them experimental and/or creative in nature and with a strong emphasis on archives and methods, and a longer essay (10-12pp.) at the end of the semester.

ENGL W4404 Victorian Poetry. 3 points. Erik Gray

(Lecture). 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.

ENGL GU4415 Victorian Novel. 3 points. Monica Cohen

(Lecture) On a frosty day in February 1841, fervent American readers swarmed the piers of New York Harbor, frantically calling out to British sailors aboard a ship carrying the most recent installment of a Dickens novel, "Is Little Nell dead??!!" Such was the Victorian Novel: a transatlantic public sensation. This course will trace the development of the novel during its most formative period, mapping its central concerns (self, community, love, gender, family, race, nation, empire) on a conceptual grid where
representational strategies (realism, romanticism, historicism, melodrama, serialization) intersect with cultural thinking about poverty, work, faith, care, social justice, and globalism.

ENGL GU4750 Clarissa. 4 points. Jenny Davidson

(Seminar) Almost a million words long, Samuel Richardson’s Clarissa took eighteenth-century readers by storm; it has a strong claim to be considered the single most important novel of the period. We’ll begin with some brief excerpts from Richardson’s first novel Pamela and one of the more virulent contemporary attacks on this new mode of popular fiction, then proceed through Clarissa in regular chunks, interspersed with bits and pieces of other relevant epistolary fictions, critical discussions and historical accounts. This seminar has no prerequisites other than your own eagerness to embark on a demented and potentially transformative program of extreme reading; topics for discussion will include the novel in letters, the first-person voice, the psychology of families and the sociology of inheritance in eighteenth-century England, the languages of sexuality, eighteenth-century burial customs, madness in literature, providential narratives and life after death, suffering, rewritings of Job, the rise of the novel, etc. etc.

ENFR GU4810 Narrating Women’s Lives in 19th-Century French and British Fiction. 4 points. Nicholas Dames & Elisabeth Ladenson

(Seminar) Female protagonists are central to both French and British fiction in the 19th century, but they tend to be depicted very differently. Sexuality, for instance, is much more explicit in French fiction, with its emphasis on adultery narratives, than in marriage-plot-heavy British novels. Relatedly, the most famous accounts of women’s lives are by women in England and by male authors in France. With these questions (among others) in mind, we will take a close comparative look at some of the most emblematic novels depicting women’s lives in the 19th century. Texts will include Brontë’s Jane Eyre; Flaubert’s Madame Bovary; Eliot’s Middlemarch; and Zola’s Nana.

The course presents an experiment in collaborative and comparative reading, studying two narrative traditions that diverged with increasing ferocity across the nineteenth century: the British and French novel that explored the lifepaths of women. As a de facto censorship relating to French fiction existed in Britain, while women authors had an increasingly pivotal role in the British marketplace; and as those women authors were in turn not translated into French, where male authors held far greater cultural and economic capital, the respective national visions for the narrative potential of female development and female social integration seem, at least at first glance, radically different. Yet there are tropes and narrative mechanics that reveal the traditions to be far closer than one might suspect. We will return to a series of familiar roles and topoi: the governess, the mistress, the prostitute, the actress; the adultery plot and its scope; the connection between sex and money; the pivotal importance of reading—particularly the female reader. We will also explore the norms of the Bildungsroman and how a female protagonist torqued that tradition.

The course will be conducted in English, and we envision a classroom population split between students coming from the English and French departments, in order to produce lively discussions that bridge two different fields of expertise. It will be open to doctoral students and advanced undergraduate majors in English or French who possess some depth of experience in their major.
20th and 21st CENTURY

ENGL UN3042 Ulysses. 4 points. Colm Toibin

The seminar will begin with the two last two stories in ‘Dubliners’ and ‘A Portrait of the Artist as a Young Man’, thus offering background on Joyce’s work before ‘Ulysses’.

Then the seminar will concentrate on James Joyce’s novel ‘Ulysses’, with particular emphasis on Irish social, political and literary background. ‘Ulysses’, written in the years leading up to Irish independence, although set in 1904, manages the time difference between setting and composition with considerable irony. The narrative gets energy from the idea that, in 1904, no one knew how Irish nationalism would develop. Arguments about Ireland are teased out in the book, with much mockery of what is considered even more sacred in 1922 than in 1904.

The seminar will look at the structure of the novel, its plan, with special attention paid to ‘The Odyssey’, but also to the variations in tone in the book, the parodies and elaborate games becoming more complex as the book proceeds. We will examine a number of Irish texts that are relevant to the making of ‘Ulysses’, including Robert Emmett’s speech from the dock, Yeats’s ‘The Countess Cathleen’ and Lady Gregory translations from Irish folk-tales.

ENGL UN3270 BRITISH LITERATURE 1950-PRESENT. 3 points. Jack Halberstam

(Lecture) The class on post-war British literature focuses on fiction written since the end of the Cold War, with a particular emphasis on the twenty-first century. 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 cultural, and more narrowly literary-historical, category? Second, the question of Europe: Is British literature a subset of European literature? How, in the era of Brexit and the ongoing migration crisis in Europe, have British novelists represented the country’s relationship to the 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 how novelists have thought to reimagine their sense of belonging by innovating at the level of narrative structure, point of view, and generic form.

Authors discussed include a mixture of established and emerging writers, with a particular emphasis on novels by women and by members of ethnic and national minority communities. Assignments include weekly reading, a midterm, a final, and two critical essays.

CLEN UN3390 The Art of the Novel. 4 points. Bruce Robbins

Prerequisites: the instructor’s permission.

(Seminar). The phrase “the art of the novel,” a reminder that the ascension of the genre to the status of "high art" rather than merely popular entertainment is still relatively recent, comes from Henry James,
himself both a novelist and an influential critic of the novel. The premise of this co-taught seminar is that it is intellectually productive to bring together the perspectives of the novelist and the critic, looking both at their differences and at their common questions and concerns. In addition to fiction and criticism by Orhan Pamuk, students will read novels by Stendhal, Dostoevsky, and Tolstoy. Application instructions: E-mail Professor Robbins (bwr2001@columbia.edu) with the subject heading "Art of the Novel 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 UN3394 How Writers Think: Pedagogy and Practice. 4 points. Susan Mendelsohn**

Prerequisites: Permission of instructor.

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

**AMST UN3550 Social Class in American Literature. 4 points. Ross Posnock**

The 3 epigraphs below suggest how the term class is at once elusive and familiar, hard to talk about and ubiquitous, in a democratic society grounded in a presiding myth of classless equality. The contradictions and complexities, comedies and tragedies of class as they play out in the United States will concern us this semester. We will examine a range of fiction, essays, memoir, and monologues as they depict how the abstraction called class impinges on our daily lives in visceral and intimate ways.

"Class is still the category most systematically muted or deleted in our understanding of human relations. Class is a name, I take it, for that complex and determinate place we are given in the social body; it is the name for everything which signifies that a certain history lives us, lends us our individuality"

T.J. Clark

"The bourgeoisie is defined as the social class that which does not wish to be named. 'Bourgeois', 'petit-bourgeois, 'capitalism,' 'proletariat' are the locus of an unceasing hemorrhage: meaning flows out of them until their very name becomes unnecessary."

Roland Barthes

“In the mid-1990s Anthony Appiah and Henry Louis Gates published a rich and impressive reader called, simply, *Identities* (1995). The book consists of some twenty articles covering identities of every sort--racial and ethnic, gender and sexual preference, national and religious, and more. The word 'class' appears on page 1 of the introduction, where we are told that the 1980s were a ‘period when race, class and gender became the holy trinity of literary criticism, and now threaten to become the regnant clichés of our critical discourse.’ Yet although race and gender receive a good deal of attention, the reader is
hard put to discover much about class. The word never appears again in the book. Consulting the index, one finds a single listing: ‘class, as cliché,’ page 1.

Sherry Ortner

**ENGL UN3710 The Beat Generation. 4 points. Ann Douglas**

Limited to seniors. Priority given to those who have taken at least one course in 20th-century American culture, especially history, jazz, film, and literature. Not offered during 2019-20 academic year.

Prerequisites: Permission of instructor.

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

**ENGL UN3715 Bellow, Ellison, and Roth. 4 points. Ross Posnock**

Prerequisites: the instructor's permission.

(Seminar). These three major post-war American novelists are each challenging and transgressive in their own way; they comprise a natural grouping given their common preoccupations that grew out of high personal regard. Bellow and Ellison were close friends and Roth was a friend of Bellow's and a great admirer of Ellison. Indeed, Roth's The Human Stain is a sustained meditation upon and homage to Ellison's Invisible Man. These shared concerns include a resistance to the pressure to be representative of one's racial or ethnic group, skepticism of the political and ideological uses of art, and fascination with how an ethnic or racial outsider makes his way into WASP American high culture. One does so by a process of initiation that proceeds less by the sacrifice demanded by assimilation and more by playing the "game" of "appropriation" in which culture is conceived as public, open and accessible to anyone, and culture goods are available to be enjoyed and re-worked for one's own creative purposes. Application Instructions: E-mail Professor Ross Posnock ([rp2045@columbia.edu](mailto:rp2045@columbia.edu)) with the subject heading "Bellow, Ellison, and Roth 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 UN3851 Indian Writing in English. 4 points. Gauri Viswanathan**

Prerequisites: the instructor's permission.

(Seminar). As the great imperial powers of Britain, France, and Belgium, among others, ceded self-rule to the colonies they once controlled, formerly colonized subjects engaged in passionate discussion about the shape of their new nations not only in essays and pamphlets but also in fiction, poetry, and theatre. Despite the common goal of independence, the heated debates showed that the postcolonial future was still up for grabs, as the boundary lines between and within nations were once again redrawn. Even such cherished notions as nationalism were disputed, and thinkers like the Nobel laureate Rabindranath Tagore sounded the alarm about the pitfalls of narrow ethnocentric thinking. Their call for a philosophy of internationalism went against the grain of ethnic and racial particularism,
which had begun to take on the character of national myth. The conflict of perspectives showed how deep were the divisions among the various groups vying to define the goals of the postcolonial nation, even as they all sought common cause in liberation from colonial rule.

Nowhere was this truer than in India. The land that the British rulers viewed as a test case for the implementation of new social philosophies took it upon itself to probe their implications for the future citizenry of a free, democratic republic. We will read works by Indian writers responding to decolonization and, later, globalization as an invitation to rethink the shape of their societies. Beginning as a movement against imperial control, anti-colonialism also generated new discussions about gender relations, secularism and religious difference, the place of minorities in the nation, the effects of partition on national identity, among other issues. With the help of literary works and historical accounts, this course will explore the challenges of imagining a post-imperial society in a globalized era without reproducing the structures and subjectivities of the colonial state. Writers on the syllabus include Rabindranath Tagore, M.K. Gandhi, B.R. Ambedkar, Mulk Raj Anand, Raja Rao, Mahasweta Devi, Bapsi Sidwa, Rohinton Mistry, Amitav Ghosh, and Arundhati Roy.

Application Instructions: E-mail Professor Viswanathan (gv6@columbia.edu) with the subject heading "Indian Writing in English seminar." In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course.

ENTA W3970 Ibsen and Pinter. 4 points. Austin Quigley

Prerequisites: the instructor's permission.
(Seminar). The course will trace the pattern of the evolving theatrical careers of Henrik Ibsen and Harold Pinter, exploring the nature of and relationships among key features of their emerging aesthetics. Thematic and theatrical exploration involve positioning the plays in the context of the trajectories of modernism and postmodernism and examining, in that context, the emblematic use of stage sets and tableaux; the intense scrutiny of families, friendships, and disruptive intruders; the experiments with temporality, multi-linearity, and split staging; the issues raised by performance and the implied playhouse; and the plays' potential as instruments of cultural intervention. Two papers are required, 5-7 pages and 10-12 pages, with weekly brief responses, and a class presentation. Readings include major plays of both writers and key statements on modernism and postmodernism. Application Instructions: E-mail Professor Austin Quigley (aeq1@columbia.edu) with the subject heading "Ibsen and Pinter 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.

CLEN GU4075 Occultism, Postcoloniality, and Modernism. 4 points. Gauri Viswanathan

(Seminar) This course probes the shaping of the modern subject through such occult devices as mesmerism, ventriloquism, hypnotism, telepathy, disembodiment, telekinesis, and clairvoyance. We will examine the ways that occultism constituted a crucial enactment of modernity’s contradictions and provided postcoloniality with the tools for critical definitions of selfhood and society, in what Frantz Fanon called a “zone of occult instability.” Some of the questions the course hopes to raise are: How does one account for occultism’s persistence in modernity? Is occultism a form of residual irrationalism, a mode of thought superseded by Enlightenment rationality? Or is it a constitutive element of
modernity itself, reflecting its contradictions and ambiguities? To what extent can occultism be understood as a product of clashing worldviews? What is the relationship between occultism and anthropology, history, philology, science, Darwinian evolution, psychoanalysis, capitalism, and technology? How does occultism become a tool for both relating to the past and imagining future worlds, especially for the decolonizing imagination? In what ways, if at all, does occultism signal the emergence of a postcolonial moment in literature? In what ways, too, does occultism lend itself to the play of power?

As these questions suggest, the course takes as its point of departure the modern Weberian notion of disenchantment, which prefigured the split between the magical and the mundane. Occultism re-emerged in the nineteenth century not in continuation with an earlier tradition of esotericism but in a variety of discrete forms that collectively posed a challenge to the disenchanted worldview of science. Yet, in reinterpreting contemporary society and culture, occultism also adopted the techniques and aims of science, fashioning a new composite of matter and spirit, technology and mysticism, concealment and revelation. Notions of invisibility, disembodied experience, collapsed distances, wonder, secrecy, and a hidden inner self combined to create modern understandings of subjectivity. At the same time the blurred lines between seen and unseen allowed for new negotiations of colonial power: mesmerism is only one instance of lines that were crossed, creating new intimacies, racial fears, and sexual attractions.

ENGL GU4110 Avant-Garde Feminist Poetry. 3 points. Eleanor Johnson

(Lecture) This course will wrangle with three simple-seeming, but actually fraught and electrified questions: what does it mean to be "feminist"? What is "poetry" in the contemporary American poetry world? And what is "avant-garde?" One could read a thousand books of poetry to answer these questions, but in this course, we'll stick to works written by women between 1990 and today. We will pay sustained, careful attention to poetic form and structure, and we will look at how formal experimentation might intersect with ethical and political realities. And, as a heuristic device, we'll read two or three works by individual authors, to get a sense of their evolution over the course of a period of their careers.

MDES GU4122 The Novel In Africa. 3 points. Jennifer Wenzel

(Lecture) 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.
CLEN GU4564 Plagiarism and Post Colonialism. 3 points. Joseph Slaughter

(Lecture) This course examines practices of literary plagiarism, piracy, kidnapping, cultural appropriation, forgery, and other disparaged textual activities to consider their implication in the power/knowledge complex of (neo)imperial international relations under current capitalist copyright and intellectual property regimes that constitute the so-called "World Republic of Letters.".....

ENGL W4621 Harlem Renaissance. 3 points. Robert O’Meally

(Lecture). This course will focus on the arts of the Harlem Renaissance as experiments in cultural modernity and as forms of incipient political empowerment. What was the Harlem Renaissance? Where and when did it take place? Who were its major players? What difference did it make to everyday Harlemites? What were its outposts beyond Harlem itself? Was there a rural HR? An international HR? As we wonder about these problems of definition, we will upset the usual literary/historical framework with considerations of music and painting of the period. How to fit Bessie Smith into a frame with W.E.B. Du Bois? Ellington with Zora Neale Hurston? Aaron Douglas with Langston Hughes? Where is Harlem today? Does it survive as more than a memory, a trace? Is it doomed to be “black no more?” How does Harlem function in "our" "national"/(international?) imagination? Has the Harlem Renaissance’s moment come and gone? What continuities might we detect? What institutions from the early twentieth century have endured?

ENGL GU4622 African-American Literature II. 3 points. Farah Griffin

(Lecture). This survey of African American literature focuses on language, history, and culture. What are the contours of African American literary history? How do race, gender, class, and sexuality intersect within the politics of African American culture? What can we expect to learn from these literary works? Why does our literature matter to student of social change? This lecture course will attempt to provide answers to these questions, as we begin with Zora Neale Hurston’s *Their Eyes Were Watching God* (1937) and Richard Wright’s *Native Son* (1940) and end with Melvin Dixon’s *Love’s Instruments* (1995) with many stops along the way. We will discuss poetry, fiction, drama, and non-fictional prose. Other authors include Ralph Ellison, James Baldwin, Gwendolyn Brooks, 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.

CLEN GU4644 Revolution in/on the Caribbean . 4 points. Frances Negron-Muntaner

(Seminar) Although a geographically small area, the Caribbean has produced major revolutionary movements, and two globally influential revolutions: the Haitian Revolution (1791-1804) and the Cuban Revolution (1959-1976). It has also produced literature and poetic discourse that has sought to revolutionize politics through language. In this course, we will examine texts that reflect on revolution and/or attempt to revolutionize by writers such as Aimé Césaire, CLR James, Derek Walcott, Alejo Carpentier, Frantz Fanon, Reinaldo Arenas, Michelle Cliff, and V.S. Naipaul, among others.
We will also read essays by Hannah Arendt, André Breton, Paul Breslin, A. James Arnold, Phyllis Taoua, Robin D.G. Kelley, Brad Epps, Kimberle Lopez, Bruce King, Maria Elena Lima, Yoani Sánchez, and Audre Lorde. In addition, we will listen to a variety of music by Caribbean and African American musicians that take revolution as its theme in form and/or content.

**ENTA GU4725 Technologies of Modern Drama. 4 points. William Worthen**

(Seminar) This seminar will consider theatre intermedially, taking up its use of dramatic writing as one, only one, of its determining technologies. In the first half of the semester we will use a series of philosophical questions—tools vs. technologies, techne vs. medium—to consider several dimensions of modern theatricality as technologies: of gender and genre, of space and place, of the body and its performance. After spring break, we will use the terms generated to consider a series of topics specifically inflected by the design and practice of modern theatricality.

Students will each write one longer essay, and will have the opportunity to receive feedback on a draft, if desired.

**CLEN GU4730 Contemporary Drama: Theatre of the Americas. 3 points. Maria Jose Contreras Lorenzini**

(Lecture) This course examines the complex relation between contemporary performance and political conflict in the Americas. Based on a broad definition of political conflict — including war, dictatorships and social conflicts- the course encourages students to reflect on how performance both responds to and produces political effects. Beginning with an introduction to the notion of political performance, the course then moves to such questions as: How have different genres of theater and performance represented, enabled and shifted political conflict throughout the Americas? In what ways does performance allow us to better understand the conditions by which political dialogue takes place, and when it fails to do so? How has performance in the Americas become a productive site for imagining peace, resisting violence and mobilizing political change? This course explores these questions by studying politically-oriented contemporary plays and performances that address different aspects of the relationship between political conflict and performance. Case studies will present key examples of biodrama, testimonial theater, documentary drama and also dissent performance art. Among others, we will analyze Antígona (Yuyachkani, Perú), Campo Minado /Minefield (Lola Arias, Argentina), Villa (Guillermo Calderón, Chile), Mulher da roça (Brigada Nacional de Teatro del MST Pata-tiva do Assaré, Brasil), Father Comes Home From the War (Suzan-Lori Parks, United States), Fires in the Mirror (Anna Deveare Smith, United States), Grounded (George Brant, United States) and Children of God (Corey Payette, First Nations Theater, Canada). Underpinning these case studies will be a continual critical reflection on the contribution of performance practices to the politics of war- and peace-making.

**CLEN GU4892 Literature and International Law. 4 points. Joseph Slaughter**

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

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

SPECIAL TOPICS

CLEN UN3360 Gods and Heroes. 4 points. Amanda Culp

(Seminar) Two warring clans of cousins meet on a battlefield to decide once and for all who will sit on
the throne of Hastinapura. The King of Lanka abducts Rama’s wife Sita, and Rama must do everything in
his power to find her and bring her home safely. These are the basic plot points of the great Indian
epics The Mahabharata and the Ramayana. Yet no summarization can do these poems justice, and their
stories have been told time and again across genres: they have been re-imagined as novels, serialized on
television, condensed into comic books, and performed on stage. In "Theaters of Gods and Heroes" we
will investigate the many ways that these two epics have been conceived in performance during the last
two millennia. For each class, students will read selections of the poems in translation paired with
examples of theatrical adaptations that correspond to a given episode. An investigation into adaptation
theory, as well as an introduction to the diverse range of performance traditions and theatrical styles
that comprise the performing arts in India, this course will cover adaptations of the epics in the classical
sanskrit dramatic canon, in ritual performances such as the Ramlila, across regional traditions like the
Kudiyattam of Kerala, and in contemporary dramas written since India gained independence in 1947.
We will also survey international productions of the epics--such as Peter Brook's Mahabharata (1985)
and Battlefield (2016) and Yael Farber's Ram: The Abduction of Sita into Darkness (2012)-- and address
how audience influences dramatic adaptation, as well as what kind of additional work must be done
when the epics are taken out of their immediate cultural context. As we work through the many and
varied ways the epics have been reimagined in dramatic literature and performance, students will be
asked to think about the formal significance of embodiment as a medium as opposed to oral recitation
or literary adaptation. How do stories relate differently in performance as opposed to any of the other
ways by which the epics could be recapitulated? And, within the range of theatrical adaptations covered
by the class, how do we see the same stories shift across different genres or performances?
ENGL UN3738 Philanthropy and Social Difference. 4 points. Victoria Rosner

(Seminar) 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 address. The course will also focus on best practices in contemporary philanthropy, teaching students how to make informed decisions in making grants to nonprofit organizations. In addition, students will have the opportunity to practice philanthropy directly by making grants from course funds to nonprofit organizations selected by the class.

ENGL UN3950 Poetics of the Warrior. 4 points. Marianne Giordani

Prerequisites: Instructor's permission.

(Seminar). 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. 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.

CLEN GU4335 Poetry and Philosophy. 4 points. Joseph Albernaz

(Seminar) Since Plato, poets and philosophers have been at odds as often as they have cross-pollinated. How should we think about the relation between these two discourses? In this seminar we will put the following dictum of Romantic poet and philosophe Samuel Taylor Coleridge's to the test: “No man was ever yet a great poet, without at the same time being a profound philosopher.” We will read
philosophical poetry, poetic philosophy, and texts that don’t seem to quite fit in any genre. What makes certain poets particularly inspiring to philosophers, and vice versa? How does each group appropriate the tools of the other for their own purposes? We will especially interested in the question of how poetic language offers a mode of thinking that may be philosophical in character, but is also fundamentally different from the conceptual and argumentative constraints of philosophy as it is traditionally conceived.

The first part of the class will be focused on the Romantic period, especially the two central philosophical Romantic poets: William Wordsworth and Friedrich Hölderlin. In the second half of the class, we will read several contemporary poets who are redefining the philosophical power of poetry in our time. Our focus will be on deep thinking, and slow, close reading.

In addition to two papers and a presentation, you will be asked to write a philosophical commentary on one of the poems we read, or a poetic commentary on a philosophical text.

All readings will be provided in English, but having studied some German will be useful.

CLEN GU4728 Literature in the Age of Artificial Intelligence (Lit-AI). 3 points. Dennis Tenen

(Lecture) In this course we will consider the long history of literature composed with, for, and by machines. Our reading list will start with Ramon Llull, the thirteenth-century combinatorial mystic, and continue with readings from Gottfried Leibniz, Francis Bacon, Jonathan Swift, and Samuel Butler. We will read "Plot Robots" instrumental to the writing of Hollywood scripts and pulp fiction of the 1920s, the avant-garde poetry of Dada and OULIPO, computer-generated love letters written by Alan Turing, and novels created by the first generation of artificial intelligence researchers in the 1950s and 60s. The course will conclude at the present moment, with an exploration of machine learning techniques of the sort used by Siri, Alexa, and other contemporary chat bots.

ENGL GU4xxx Enclosures: Architects of Captivity and Containment. 4 points. Saidiya Hartman

(Seminar) TBA