ENGL UN3001

Literary Texts and Critical Methods

Erik Gray

Prerequisites: Students who register for ENGL UN3001 must also register for one of the sections of ENGL UN3011 Literary Texts, Critical Methods. This course is intended to introduce students to the advanced study of literature. Students will read works from different genres (poetry, drama, and prose fiction), drawn from the medieval period to the present day, learning the different interpretative techniques required by each. The course also introduces students to a variety of critical schools and approaches, with the aim both of familiarizing them with these methodologies in the work of other critics and of encouraging them to make use of different methods in their own critical writing. This course (together with the companion seminar ENGL UN3011) is a requirement for the English Major and Concentration. It should be taken as early as possible in a student's career. Fulfillment of this requirement will be a factor in admission to seminars and to some lectures.

ENGL UN3342

Narratives of Law: Witches, Colonial Subjects, Police Detectives, and Other Criminals

Julie Peters

In this course, we will examine accounts and images of historical legal events, ranging from “true” representations to openly fictionalized ones. The course is divided into four sections, each focusing on a set of related events or institutions in a particular historical moment: witch trials in the sixteenth and seventeenth centuries; colonial trials in the late eighteenth- and early nineteenth-centuries; the work of police detectives in the nineteenth- and early twentieth-centuries; and mass media representations of trials, prisons, and policing in the late twentieth- and twenty-first-centuries. In addition to looking at archives of images, we will read pamphlet narratives, journalistic accounts, legal reports and opinions, biographies and autobiographies, and (in the latter portion of the course) we will watch film and video representations. Throughout the course, our principal focus will be on primary sources: their relationship to the history they represent; their rhetorical, narrative, and visual choices and meanings (both text and subtext).

While introducing you to four different moments in the cultural history of law, the course will also introduce you to research methods in the interdisciplinary field of law and humanities, offering you opportunities to do original research in primary sources and to develop substantial research projects of your own. The work we will do together is interdisciplinary, drawing on interpretive methods from Literature, History, Art History, Anthropology, and more. But we will pay special attention to performance: the ways in which legal actors and subjects use law not merely instrumentally but also demonstratively, producing legal meaning by enacting it before spectators. There are no prerequisites, but the course is demanding, intended for students serious about diving into unfamiliar historical texts and engaging in challenging research.

ENGL UN3348
Sympathy and the Rhetoric of British Abolition
Candace Cunard

This class focuses on texts written by and about people of African descent in the British Atlantic world of the long eighteenth century. As we read fiction and nonfiction, prose and poetry, autobiography and polemic, we will examine the literary and rhetorical techniques that authors use to influence their readers’ feelings about slavery and the slave trade, and we will think more broadly about how literature can manipulate feelings for political ends. While we’ll pay especially close attention to the sentiments of sympathy, empathy, and fellow-feeling, we’ll also consider other feelings that these texts express or provoke—feelings like anger, fear, or even apathy. Finally, we’ll ask how the experience of Blackness and enslavement in the late eighteenth and early nineteenth century—and literary representations of that experience—might inform our understanding of contemporary racial justice movements.

ENGL UN3636
Contemporary American Short Stories
Denise Cruz

In 2013, Alice Munro was honored with the Nobel Prize in literature. Munro’s award was seen as a literary landmark: the first time that the prize was awarded to a writer whose exclusive form was the short story. The award was seen as fitting recognition, not only for this writer in particular, but also more broadly as moment of recognition for the short story’s importance as a genre, especially in a publishing industry that has long been dominated by the novel.

In this course, we will examine short stories as a particularly American form. The short story has been notoriously difficult to define, but one key characteristic of the genre is its presumed compact form alongside its compelling expansiveness. Short stories constantly toggle back and forth between the compressed and the broad. In the United States, the genre of short story has a long history of articulating and imagining an individual or community’s changing and fraught relationship to transnational, national, and local dynamics (represented, for example, nineteenth and early twentieth-century authors such as Edgar Allan Poe, Nathaniel Hawthorne, Mary Wilkins Freeman, Sui Sin Far, Washington Irving, Charles Chestnutt, Mark Twain, Sarah Orne Jewett, Tillie Olsen, José García Villa, and Carlos Bulosan). Today, this catalog of writers can be matched with another list of contemporary North American short story authors featured on our syllabus: Jhumpa Lahiri, Chimamanda Adichie, Daniel Alarcón, Mohsin Hamid, George Saunders, Ted Chiang, Mona Award, Lydia Davis, Vanessa Hua, R. Zamora Linmark, Otesha Moshfegh, and Leanne Simpson. Some of the writers on this list are veterans of the short story form. Others are authors who recently published debut collections. As we work through our reading list, we will attempt to analyze not only individual short stories, but also what marks these books as collections. What might hold these texts together? What disrupts the unifying principles of a collection? And most importantly, what do short stories offer—in terms of representations of American life and culture and its complexity—that other forms do not?
Big Ambitious Novel

Bruce Robbins

Critic James Wood has cast doubt on the accomplishment of those contemporary novelists who have tried to carry what Wood calls the "Dickensian" ambition of 19th-century realism to the higher geographical scale of today's globalized society. This seminar will try to assess both their ambition and their success. Readings by Kazuo Ishiguro, Roberto Bolaño, Elena Ferrante, Karl Ove Knausgaard, and Chimimanda Ngozi Adichie.

This seminar proposes to read 5 works of important recent world fiction that are so long, so ambitious, and in some cases so forbidding that they are difficult to work into an ordinary syllabus. The seminar will give each one 2-3 weeks, thereby permitting students the time both to read them with care and to discuss them in detail.

CLEN GU4741

Cultural Appropriation and World Literature

Joseph Slaughter

What does it mean to treat culture, literature, and identity as forms of property? This course will look at the current debates around cultural appropriation in relation to the expanding field of world literature. In many ways, the two discourses seem at odds: the ethno-proprietar claims that underpin most arguments against cultural appropriation seem to conflict with the more cosmopolitan pretenses of world literature. Nonetheless, both discourses rely on some basic premises that treat culture and cultural productions as forms of property and expressions of identity (itself often treated as a form of property). “Appropriation” is a particularly rich lens for looking at processes and conceptions of worlding and globalization, because some version of the idea is central to historical theories of labor, economic production, land claims, colonialism, authorship, literary translation, and language acquisition. This is not a course in “world literature” as such; we will examine a half dozen case studies of literary/cultural texts that have been chosen for the ways in which they open up different aspects of the problematics of reducing culture to an econometric logic of property relations in the world today.

CLEN GU4742

World Literature Since 1965

Bruce Robbins

What does it mean to treat culture, literature, and identity as forms of property? This course will look at the current debates around cultural appropriation in relation to the expanding field of world literature. In many ways, the two discourses seem at odds: the ethno-proprietar claims that underpin most arguments against cultural appropriation seem to conflict with the more cosmopolitan pretenses of world literature. Nonetheless, both discourses rely on some basic premises that treat culture and cultural productions as forms of property and expressions of identity (itself often treated as a form of property). “Appropriation” is a particularly rich lens for looking at processes and conceptions of worlding and globalization, because some version of the
idea is central to historical theories of labor, economic production, land claims, colonialism, authorship, literary translation, and language acquisition. This is not a course in “world literature” as such; we will examine a half dozen case studies of literary/cultural texts that have been chosen for the ways in which they open up different aspects of the problematics of reducing culture to an econometric logic of property relations in the world today.

CLEN GU4820

Comparative Romanticism

Joseph Albernaz

The late eighteenth and early nineteenth centuries witnessed the explosion of Romanticism: a sweeping cultural movement that developed alongside—and deeply impacted—revolutions in politics, philosophy, industry, and the arts. Romanticism not only spanned multiple media (literature, visual art, music), but also was in essential ways a trans-national phenomenon, with rich cultural cross-pollinations among a number of countries and languages.

This course will introduce literary Romanticism as what William Hazlitt called “the spirit of the age,” primarily in the comparative contexts of Great Britain, Germany, and France. We will explore similar themes and concerns in some of the major writers in these traditions, and also ask what makes each “Romanticism” singular to its time and place. One particular thread for our inquiry will concern how writers confronted crisis and creativity in the religious sphere during a time of political upheaval. From the German Romantic Friedrich Schlegel’s call for a “new mythology,” to William Blake’s “Bible of Hell,” to Mary Shelley’s “modern Prometheus” and Victor Hugo’s wrestling with God and Satan, what new gods come to the fore in Romanticism, and what is their legacy today?

While our main focus will remain on Britain, Germany, and France, we will also glance at contemporaneous Romantic currents in Italy, India, and the United States. All readings will be provided in English translation, but students with reading knowledge of French and/or German are encouraged to read texts in the original languages.

ENGL GU4912

Experimental Poetry in the Middle Ages and Contemporary Poetry

Eleanor Johnson

The later English Middle Ages bear witness to an astonishingly intense period of literary experimentation. Almost all this experimentation is in poetry; nonrhythmic prose is not a coherent medium (with cultural prestige, genres, and so on) in literary English composition until after the invention of the printing press in about 1450. The experimental impulse originates from a fundamental ling. change: in the aftermath of the Norman Conquest (1066), French poetic practices collide with Anglo-Saxon practices to produce the first flowering of Middle English poetry. New forms arise both in narrative and lyric poetry and in both religious and secular contexts, though one upshot of the experimental energy of the period is that both of these oppositions—narrative versus lyric, religious versus secular—are examined and reinvented by the end of the Middle Ages, particularly in the large-scale narrative fictions of the
major poets of Edwardian, Ricardian, and Lancastrian England. In this course, we'll read some of the most prominent and influential of these poetic experiments—including Piers Plowman, some of Chaucer’s works, the Confessio amantis, and some late medieval verse dramas. We’ll be thinking at all turns about how these poems encounter literary tropes, forms, traditions, and problems, and how they device formal and thematic ways of addressing, reshaping, and sometimes radically reinventing those problems for a new, emerging vernacular readership in the Late Middle Ages.

ENGL GU4397

Writing About Disability

Christopher Baswell

Disability Studies today takes on an ever-expanding role in public awareness, in social policy, and in the academy across a number of disciplines: sociology, political science, law, psychology, medicine, and the arts and literatures. This course offers a survey of literary texts and related media, the bulk of them in English, in which eccentric bodies and minds play a major role. Along with these, we read a number of major statements in Disability Studies, linked to the primary texts. At the same time, the course’s study of ancient and medieval texts aims to expand the range of categories under which most work in Disability Studies operates, to include (in addition) the place of bodily difference in the operations of the sacred, the heroic, the ideal, and the monstrous.

While the course will focus on motor disability and bodily variety, I will encourage you (and require you, in the Bibliographical Exercise, see below) to seek out texts that address other issues such as blindness, deafness, or mental difference. Issues we will address include, in addition, the great historical shift from notions of the “ideal” or heroic, to the “normal” body; the social construction of disability; the cripple as icon or agent; the prison of metaphor; disabled identity and the return of the memoire.

ENGL UN3889

History of the English Language

David Yerkes

A language, not a literature, course. Overview of the development of the English language from pre-history, through Anglo-Saxon, Middle English, Elizabethan English, and modern English.

ENGL UN3397

The Athlete in the American Imagination

Nicole Wallack

In the 21st century, the lines continue to blur between people who engage in physical activities and sporting events and “athletes”—those people whose public and private identities are shaped by commitment to their sports. The figure of the star athlete, the character of
ENGL UN3223

Medication Fictions, Romantic to Modern

Arden Hegele

Literature and medicine have always been in dialogue: Apollo was the god of physicians and poetry, while some of the greatest writers, such as John Keats and Anton Chekhov, were trained as doctors. In our time, literature and medicine have become ever more entwined in Susan Sontag’s formulation of “illness as metaphor,” and in the emergent fields of “medical humanities” and “narrative medicine” that bridge the practices of writer and doctor. This course, which is open to students in both medicine and literature, aims to introduce students to how literary fiction—from the 19th century to the present day—reveals the historical interplay between physicians and writers. We examine how medical professionalism is portrayed in literature, how writers and doctors negotiate the clinical encounter, and how narrative shapes the physician’s practice. As we move through shifting paradigms in both medical and literary history, we explore how thematic, generic, and ethical concerns transcend the divisions between the disciplines: new fields like epidemiology, pathology, and psychiatry influenced the familiar form of the novel, while the case history and gothic fiction display unexpected commonalities. We consider, too, how problems of gender and sexuality recur across medical fictions, and how medical ways of knowing lend themselves to great artistic movements. As we read, we will strive to answer a broader question: why is medicine so often represented through tropes of the supernatural? Writers include Edgar Allan Poe, Charlotte Brontë, Anton Chekhov, Arthur Conan Doyle, Sylvia Plath, and Kazuo Ishiguro, as well as critical readings by Virginia Woolf, Sigmund Freud, Oliver Sacks, Michel Foucault, and Donna Haraway. The class will also attend a reading of a new play, Krista Knight’s Lipstick Lobotomy. Both literature and medical (or pre-med) students are invited to apply; medical students may take this course for R-credit or as a substitute for their Narrative Medicine requirement. This seminar will particularly suit students who are interested in British literature, literature post-1800, prose fiction, social justice, and the medical humanities. To apply, write to the course instructor with a brief statement of interest.
Edward Mendenson

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

ENGL UN3227

James Joyce

Douglas Mao

This seminar explores the endlessly involving oeuvre of James Joyce, including Dubliners, A Portrait of the Artist as a Young Man, Ulysses, and sections of Finnegans Wake. We will also examine other Joycean texts, selected writings by other authors, relevant historiography, and critical takes on Joyce from the years in which he published to the present day.

ENGL UN3228

Aldous Huxley

Gauri Viswanathan

The course proposes to examine the major works of Aldous Huxley as vital contributions to the emerging 20th century canon of modernism, internationalism, pacifism, spiritualism, and the psychology of modern consciousness. Critical studies of Huxley have typically split his work into two phases—social satire and mysticism—that roughly correspond to Huxley’s perceived oscillation between cynicism and religiosity. This course proposes a less disjunctive approach to his writings. Huxley's starkly dystopian vision in Brave New World often overshadowed his earnest endeavors to find a meeting point between mainstream Western thought and the philosophical traditions of the non-Western world, particularly of Hinduism and Buddhism. His early novels, including Brave New World, bear traces of his deep-seated spiritual quest, even as his works were steeped in critiques of the ominous trends towards regimentation and authoritarian control of the social body.

As a novelist of ideas, Huxley gave voice to the most vexing intellectual and moral conflicts of his time, refusing to retreat into the solipsism of experimental writing while at the same time searching for wholeness in Eastern meditative systems. This course probes Huxley’s writings from a multitude of angles, examining his works (both fiction and nonfiction) in the context of evolutionary, secular thought, while also reading them as strivings towards models of world peace inspired, to some extent, by mystical thought. The latter invoked concepts drawn from Hindu, Buddhist, and Jain thought, alongside Christian mysticism and Taoism, in an eclectic practice that Huxley called “the perennial philosophy.” Organized chronologically, course readings include Point Counter Point (1928), Brave New World (1932), Eyeless in Gaza (1936), Time Must Have a Stop (1944), The Perennial Philosophy (1944), Ape and Essence (1948), The Devils of Loudun (1952), The Doors of Perception (1954), The Genius and the Goddess (1955), Island (1962), and The Divine Within (1992). This course will be of importance especially to
students interested in the intersections of 20th century British modernist literature and non-Western philosophical and religious systems, as well as more generally to students interested in an intensive study of one of the 20th century’s most prolific authors.

ENGL UN3252

After Nature: Victorian Literature and the Environment

Daniel Williams

When did humans leave nature behind? As the tragic realities of climate change, species extinction, and ecological crisis become daily more visible, humanity’s appreciable mark on the earth-system has prompted the suggestion that we now live in a geological epoch of our own making: the “Anthropocene.” In this course, we’ll turn back to a major inflection point in humanity’s relationship with the natural world, examining nineteenth-century ideas about—and representations of—nature and the environment that continue to inform our own. Across novels, poetry, scientific writing, art criticism, and social theory, we’ll look at different senses of “nature” as a source aesthetic wonder and moral value, and as a zone of alterity and violence: “red in tooth and claw.” We’ll consider advances in, and literary responses to, sciences like geology, evolutionary biology, and climatology that remain vital for understanding humanity’s roles and effects in the natural world. We’ll read about how human activity was seen—in a steam-powered and coal-fired industrial age—as entangled with nature as an extractable resource and sink for waste products, both in Britain and across the territories of its empire. In writings about polluted landscapes and toxic workspaces, we’ll address the significant costs of Victorian industry to human health. Finally, we’ll contemplate alternative visions of human/nature interaction—rural landscapes that nostalgically record vanishing ways of life; and apocalyptic visions that look ahead to a world actually existing “after nature.”

ENGL UN3254

Bad Research and the Victorian Novel

Sierra Eckert

Today we tend to think of research—the stuff of labs, libraries, and data—as something quite separate from what a novel is or does. But during the mid-to late nineteenth century, the concept of research loomed large over the period’s signature literary form. Novelists, as well as investigative journalists and scientists, sought new techniques to gather the phenomena of the external world into prose: they conducted fieldwork, kept writer's journals, consulted libraries and record offices, and experimented with the print infrastructures for producing, consuming, and circulating knowledge. Taking "research" and "the novel" as our organizing principles, this course will examine how new conceptions of knowledge—imagined as storable, exchangeable, sortable, and concealable—shaped the narrative forms of British fiction during the 1830s-1900s as writer sought ways to narrate the period's increasingly expansive scales of social and scientific inquiry. We'll focus on the particular kinds of research that fascinated Victorian novelists—"bad," deviant, minor, pathological, everyday—and the relation of this research to the construction of evidence, the scientific self, labor, and gender as social, historic, and economic processes. Over the course of the semester, we will consider how the conceptual
crises and contradictions in the production of knowledge spurred on literary forms (blackmail plots, "omniscient" narrators, melodrama, realism), and how novelists conceptualized their own work as research (in the form of notebooks, personal archives, fieldwork), as we read fiction by Brontë, Gaskell, Dickens, Eliot, Stevenson, social theory by foundational thinkers of the nineteenth-century (Marx, Simmel, Martineau) and our own (Foucault, Barthes, Said, Steedman). As a part of the course, we will also extend the conceptual questions raised by research to our own work, as we explore a range of scholarly tools and methods—from special collections archives to digital databases—in reflecting on the practices and infrastructures of research.

**ENGL UN3287**

**Hauntings: American Poetry in the 1980s**

Tiana Reid

This seminar explores the relationship between history and poetry. Focusing on the 1980s, also known as the Reagan era, we will privilege poetic production as a vantage point to think about this tumultuous period in the U.S. What is the relationship between this historical conception of the Reagan era and the poetic sensibility fostered in and against those social political conditions? By focusing on reading poetry books published in the 1980s, we will think through post-NY school, language, eco-., improvisational, confessional, avant-garde, feminist, visual, and performance poetry. What the political stakes of formal poetic concerns?

**ENGL UN3336**

**Shakespeare II**

Alan Stewart

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 UN3337**

**Shakespeare’s Poetry**

James Shapiro

Shakespeare's sonnets and longer poems.

**ENGL UN3394**

**How Writers Think**

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.

ENGL UN3236

Great Short Works of American Prose

Andrew Delbanco

The aim of this course is to read closely and slowly short prose masterworks written in the
United States between the mid-19th century and the mid-20th century, and to consider them in
disciplined discussion. Most of the assigned works are fiction, but some are public addresses or
lyrical or polemical essays. We will read with attention to questions of audience and purpose:
for whom were they written and with what aim in mind: to promote a cause, make a case for
personal or political action, provoke pleasure, or some combination of all of these aims? We will
consider the lives and times of the authors but will focus chiefly on the aesthetic and
argumentative structure of the works themselves.

ENGL UN3633

Literature and American Citizenship

Aaron Ritzenberg

Prerequisites: Permission of instructor. (Seminar). Who is a citizen? How has the notion of
citizenship changed in American history? Questions of American citizenship -- who can claim it
and what it entails -- have been fiercely contested since the founding of the United States.
Scholars have articulated various ways of conceptualizing citizenship: as a formal legal status; as
a collection of state-protected rights; as political activity; and as a form of identity and solidarity.
In this seminar, we'll explore the role that literature and literary criticism have played in both
shaping and responding to the narratives and civic myths that determine what it means to be an
American citizen.

ENGL UN3720

Plato the Rhetorician

Kathy Eden

Although Socrates takes a notoriously dim view of persuasion and the art that produces it, the
Platonic dialogues featuring him both theorize and practice a range of rhetorical strategies that
become the nuts and bolts of persuasive argumentation. This seminar will read a number of
these dialogues, including Apology, Protagoras, Ion, Gorgias, Phaedrus, Menexenus and
Republic, followed by Aristotle's Rhetoric, the rhetorical manual of Plato's student that provides
our earliest full treatment of the art. Application instructions: E-mail Prof. Eden
(khe1@columbia.edu) with your name, school, major, year of study, and relevant courses taken,
along with a brief statement about why you are interested in taking the course. Admitted
students should register for the course; they will automatically be placed on a wait list from which the instructor will in due course admit them as spaces become available.

**ENTA UN3788**

**Women Playwrights**

Jean Howard

This course will explore plays by women written on both sides of the Atlantic in the second half of the twentieth and the beginning of the twenty-first centuries. We will ask what we learn if we study women dramatists as a group or if the differences among women, the instability of the very category of “women,” and the discernible influence of male dramatists on women playwrights mean that there is nothing distinctive, in subject matter or dramaturgy, about plays by women. Keeping these broad questions in mind, we will look at a range of plays and performance pieces with an eye to their themes, stagecraft, performance potential, and relationship to the historical moment when they were first written, as well as their possible links to one another. Are some of these plays influenced by others on the syllabus? How do race, class, and sexuality complicate the idea of a women’s theatrical tradition? Are some of these playwrights affiliated along lines other than gender? Do British and American women playwrights show different preoccupations or styles? We will also investigate the number of women playwrights who have had a play produced on Broadway or West End London and consider barriers to women’s access to certain venues and funding sources.

**ENGL UN3851**

**Indian Writing in English**

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

ENGL UN3895

Fantasy in Medieval Romance

Jenna Schoen

What kinds of fantastic creatures and supernatural wonders fill the medieval imagination? What do these strange marvels say about medieval desires, fears, and beliefs? This course examines the supernatural in medieval romance, the most popular genre of the middle ages. Throughout the semester, we will investigate a wide-range of romances from early Breton lais to modern film adaptations, and we will identify the primary conventions and concerns that define the genre, such as waste lands, witches, demons, chivalry, identity, and sexual desire. We will pay particularly close attention to how fantasy works in these romances, considering what about the genre makes it particularly receptive to magic and what kinds of magical motifs recur throughout romance. We will contemplate how the supernatural works in these romances to articulate other pressing medieval concerns, such as religion, science, gender, politics, and culture. Most of our texts will be in the original Middle English, and you will achieve a proficient reading level of the language by the end of the course.

ENGL UN3920

Medieval English Texts: Canterbury Tales

David Yerkes

A survey of Chaucer’s Canterbury Tales.

ENGL UN3922

Renaissance Comedy

Lauren Robertson

This course will investigate the comedy of the early modern English theater. Taking as a premise that the genre of comedy was ever-evolving and always in process on the stage, we will examine plays from the late-sixteenth century to the opening decades of the seventeenth, in order to ask how comedy both changed and reflected upon itself in this period. In focusing on the carnival, the pastoral, the romantic, and the grotesque, we will ask how these plays grappled with issues of gender, sexuality, and the body, as well as structures of economic and political power. We will also consider classical and Continental influences on English drama, with a focus on a wide array of playwrights: Shakespeare, Jonson, Dekker, Middleton, and Fletcher, among others.

ENGL UN3968

20th Century Irish Prose
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 UN3985

Film Noir
Ann Douglas

This course will consider Hollywood’s noir films of the 1940s and 1950s as urban narratives that simultaneously resisted and enabled the U.S.’s post-WWII superpower status and its internal ethnic and gender norms; examples of French film noir and film criticism will be used as a comparative model. Readings will include original documents, histories, and urban, gender, and film theory; films will include Double Indemnity, Gilda, The Big Heat, Cause of Alarm, The Sweet Smell of Success, In a Lonely Place, Pickup on Main Street, Panique, A Bout de Souffle (Breathless), and On the Waterfront.

ENGL 84031

Transforming Texts: Textual Analysis, Literary Modeling, and, Visualization
Denis Tenen, Pamela Smith

Prerequisites: COMS: Permission of the instructor Designed for graduate and advanced undergraduate students in the social sciences, humanities, and computer science, this hybrid course is situated at the crossroads of historical exploration and computer sciences. Students will be exposed to digital literacy tools and computational skills through the lens of the Making and Knowing Project. The edition will draw on collaboration with and research done by the Making and Knowing Project http://www.makingandknowing.org/ on an anonymous 16th-century French compilation of artistic and technical recipes (BnF Ms. Fr. 640). Students will work from the encoded English translation of the manuscript, prepared by the Spring 2017 course “HIST GR8975 What is a Book in the 21st Century? Working with Historical Texts in a Digital Environment.” This course will also utilize the concepts and prototypes developed by computer science students in the Spring 2018 “COMS W4172: 3D User Interfaces and Augmented Reality (AR). The skills students will learn over the course of the semester are widely applicable to other types of Digital Humanities projects, and indeed, in many fields outside of traditional academic study. For the final project, students will collaborate to investigate linguistic features of Ms. Fr. 640 using natural language processing and text mining techniques. These projects will shed light on topics of interest within the manuscript and uncover connections within the textual data. By using the tools prototypes in a Spring 2018 COMS W4172 course, and working alongside computer science students, the groups will learn to adapt and recode data sets, and to view them into a variety of visualizations.
ENGL GU4122
Renaissance in Europe
Kathy Eden

Major texts of the Renaissance both south and north of the Alps, including those of Petrarch, Valla, Machiavelli, Castiglione, Erasmus, Thomas More, and Montaigne, with special emphasis on diverse styles of early modern writing and the habits of reading they encouraged.

ENGL GU4308
Explaining the Supernatural
Dustin Stewart

This is a course about the early English novel’s traffic in the supernatural and the fantastic. It tests the hypothesis that the most pressing challenge facing that emergent literary form across the eighteenth century was how to explain the supernatural. This claim makes the concerns of Gothic fiction more central than historians of the novel typically suppose. The phrase explained supernatural itself comes from the Gothic, specifically from the work of Ann Radcliffe, whose influential novels of the 1790s find natural causes for seemingly otherworldly incidents. Matthew Lewis represents a different alternative from the same period. His sensationalistic work The Monk (1796) keeps the supernatural obscure, inexplicable, and perverse. Since the Romantic era, readers have frequently distinguished between Radcliffe’s approach and Lewis’s, with significant consequences for the gendering of the Gothic. But we won’t take this distinction for granted, and we will trace novelistic efforts to explain the supernatural back through earlier novels. While these narratives appeared before Horace Walpole’s Castle of Otranto (1764)—almost universally called the first Gothic novel in English—they already ask recognizably Gothic questions about how to account for the unaccountable. Of special interest to us will be moments when these early novels can’t quite decide what they want to do with the fantastic or the marvelous: enjoy it, seal it off elsewhere (in a Catholic past or an exoticized East, for instance), rationalize it, or redeem it.

Instead of sticking to strict chronology, we’ll start with some concepts and theoretical problems from the period and read an early Radcliffe novel together. Then we’ll circle back and briefly acquaint ourselves with some different channels through which the supernatural fed into English prose fiction of the eighteenth century. Working our way forward to the late-century Gothic craze and Jane Austen’s reaction to it in Northanger Abbey, we’ll study two long, influential novels that expose deep insecurities about the modernizing process of excluding spirits and devils, or even knights and damsels, from the realm of imaginative possibility.

ENGL 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 GU4409**

**Country and City in the 19th Century**

**Monica Cohen**

This survey of touchstone nineteenth-century European novels explores the relationship of the realist novel to urban experience and rural identity. If most novels are, in Raymond Williams’s phrase, “knowable communities,” how do fictions of the city and fictions of the country represent individual identity as it shapes and is shaped by physical context? In this light, we consider questions of youth and experience, time and space, work and leisure, men and women, landscape and portraiture, privacy and public life, national culture and cosmopolitanism, realism and romanticism. In class, we juxtapose close readings of novels with analyses of other cultural forms (paintings, operas, popular entertainment, maps) so that we come away with a broader sense of nineteenth-century European culture as well as a working knowledge of one of its most meaningful manifestations, the novel.

**ENGL GU4445**

**Late 20th Century Ethnic American Literature**

**Denise Cruz**

This course is a comparative survey of late twentieth and twenty-first century ethnic American literature. The reading list reflects what I see as two dominant trends in ethnic American literature. First, many ethnic American authors have used metaphors and tropes of what we might call the incredible—the ghostly, otherworldly, or the magical—to imagine how literary and cultural formations of race, class, gender, sexuality, and ability are profoundly shaped by transnational histories, migrations, politics, and economies. Second, Ethnic American literature also reckons with events that themselves are “incredible”—unimaginable, difficult to fathom, or incomprehensible—both in extraordinary events and in everyday life. As we examine fiction, drama, a graphic novel, and a book of poetry, we’ll travel to and from places that are and aren’t familiar: a war-torn neighborhood, a nightclub in the Dominican Republic, the bustling streets of Calcutta, the boroughs of New York, the Oakland Coliseum, post-apocalyptic Baltimore, a community orchard in the Midwest. We’ll think about events on small and large scales: migrating to new places; slavery and settler colonialism; a global health care crisis; environmental disasters and food shortages; war both then and now. We’ll meet ghosts and angels, university first-years and professors, time-space travelers and poets, struggling parents and searching teenagers. Overall, the course argues that these forays into the extraordinary and the extra-ordinary are linked to how the texts contend with the troubling, disturbing, and often horrifying consequences of a transnational United States, marked by a history of expansion, domination, and violence. Yet we will also examine how these texts imagine alternative strategies for survival and community formation on large and small scales, and how they narrate unspoken stories and listen for unheard voices.
CLEN GU4450

Narrative and Human Rights

Joseph Slaughter

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

ENGL GU4597

Literature of Colonial America

Cristobal Silva

This is a survey of American literatures and cultures ranging from the colonial era to the early Republic. Although most of the texts on the syllabus were written in colonies that would eventually become part of the U.S., the course itself is not designed to be a literary history of the United States. Instead, we will consider these texts in their local, regional, and Atlantic contexts, and inquire into the theological, political, and literary issues that framed the colonial experiences they describe. We will examine major concepts and themes that include Exploration and Captivity, Puritan theology, Antinomianism, the rise of the Enlightenment, Slavery and Emancipation, and the Age of Revolutions. Our investigations will push us to test the conceptual limits of these categories as we trace their place in emerging discourses of nationhood.

ENGL GU4612

Jazz and American Culture

Krin Gabbard

An overview of jazz and its cultural history, with consideration of the influence of jazz on the visual arts, dance, literature, and film; an introduction to the scholarship and methods of jazz studies. In this course we start with Ralph Ellison's suggestive proposition that many aspects of American life are "jazz-shaped." How, to begin with, might we define the music called jazz?
What are its aesthetic ingredients or forms? What have been its characteristic sounds? How can we move towards a definition that sufficiently complicates the usual formulas of call-response, improvisation, and swing (or polyrhythmical complexity with an Afro-beat)--to encompass musical styles that really are quite different but which nonetheless are typically classified as jazz? With this ongoing problem of musical definition in mind, we will examine works in literature, painting, photography, film, and choreography which may be defined as "jazz works" or ones that are "jazz-shaped": which use jazz as a model or metaphor. What is jazz-like about these works? What's jazz-like about the ways they were produced? And how, to get to the other problem in the course's title--is jazz American? What is the relationship of art to nation? What is the logic of American exceptionalism? What do we make of the many international dimensions of jazz music--of, for instance, its many non-American practitioners? What is (or was) a jazz culture? What are (or were) its dates?

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.

CLEN GU4727

Comparative Modernisms

Victoria Rosner

Modernism, the most significant aesthetic movement of the twentieth century, found expression across a range of forms. While participants and critics associated the movement with innovation and the disruption of traditional aesthetic conventions, there is considerable dispute today about what modernism was. For example, did it focus on internal formal qualities or did it explore and disrupt the boundaries of disciplines, calling for the dissolution of art itself? Was it involved with fragmentation or pastiche (qualities now often associated with postmodernism), or did it seek to attain a new form of aesthetic unity or order, which in turned imposed new compositional constraints? Was it concerned with “truth” and “essence” or rather with multiple realities and appearances? Was it elitist in its formal abstraction and experimentation, or was it democratic and populist in its engagement with everyday life and mass culture?
Theaters of the Real

Derek Miller

Theater, like other arts, often seeks to imitate reality, to present life as it is, to be—for lack of a better word—real. For many reasons, however, reality in the theater is a particularly troubling ideal. First and foremost, what counts as a good representation of reality changes over time. Secondly, realism, the particular style that most contemporary media claim when they are “realistic,” was born in the nineteenth century and was and is a highly contested category. Third, and perhaps most importantly, theater is always in some sense real in ways that most other art forms are not: theater really presents real bodies in real space and real time.

This course considers theater and its relationship to what we might call “the real.” Our focus is on how theater has represented reality, particularly since the rise of realism in the 1880s and 1890s. We will insist, first and foremost, that realism is a style with a specific history and a set of evolving, but essential practices that produce its effects. But we will also struggle with the distance between realism and reality, with theater’s phenomenological reality, and with the many non-realist theaters that nonetheless purport to present real life. In short, we aim to understand why and how—in production practices, acting techniques, narrative forms, and more—people attempt to stage the real.