

ENGLISH

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Mission

The offering in English is designed to foster good writing, effective speaking, and heightened understanding of culturally significant texts. We encourage students majoring in English to develop their responsiveness to the literary imagination and their sensitivity to literary form through disciplined attention to language, historical contexts, and critical and scholarly methods.

For all students, including transfers, a minimum of six semester courses must be completed while the student is in residence at Barnard.

Student Learning Outcomes

Our outcomes represent the teaching aims of the English Department. All instructors are free to decide which of these objectives are consistent with their particular courses and teaching methods.

Students who graduate with a major in English should be able to obtain the following objectives:

- demonstrate critical and analytical reading skills.
- demonstrate critical and analytical writing skills.
- display an understanding of literary genre, form, and language.
- show a familiarity with the issues of literary criticism and theory.
- show an awareness of literary history.
- engage deeply with at least one major author.
- incorporate secondary sources, with proper citations, in a larger essay.
- understand texts in their cultural contexts.

Specific to the America Literature Concentration:

- demonstrate familiarity with American authors and texts across the span of American literary history.
- analyze American texts of various genres including poetry, fiction, drama, autobiography, and political documents.
- write a substantial research project on American texts. This project should integrate primary and secondary materials, demonstrating the student's ability to analyze texts and her familiarity with the critical landscape.

Specific to the Creative Writing Concentration:

- develop a mastery of the linguistic demands of a variety of literary forms.
- demonstrate a critically sound grasp of structure in prose and poetry.
- explore the formal possibilities of the genres in which they are working.
- develop critical sophistication in reading and speaking about others' work.
- grasp the importance of thoroughly revising their own work.

- detect concrete and figurative language in others' work.
- achieve precision in their own use of concrete and figurative language.
- produce an original piece of fiction, a set of poems, a play, or a work of creative non-fiction.

Specific to the Film Studies Concentration:

- explain the major concepts or ideas of film theory.
- write a basic/elementary screenplay.
- demonstrate an understanding of film's relationship to a range of other disciplines across the humanities and social sciences.

Specific to the Theatre Concentration:

- analyze dramatic literature in the context of theatre history, theory, criticism, and performance.
- develop skills in critical reading and writing, textual analysis, independent research, and oral presentation.

Student Advising

Advising Resources

Information on major advisers can be found [here](#).

Guidance for First-Year Students

The following Spring 2025 courses are recommended for First-Year students:

- ENGL BC1088 The Webcomics Revolution (First Year English course).
- ENGL BC1152 Poetry-ish: Hybridity and Society (First Year English course).
- ENGL BC3106 Fiction and Personal Narrative ([Requires a writing sample to apply](#)).
- ENGL BC3108 Introduction to Fiction Writing ([Requires a writing sample to apply](#)).
- ENGL BC3110 Introduction to Poetry Writing ([Requires a writing sample to apply](#)).
- ENGL BC3114 Playwriting II ([Requires a writing sample to apply](#)).
- ENGL BC3116 Story Writing II ([Requires a writing sample to apply](#)).
- ENGL BC3117.01 Fiction Writing ([Requires a writing sample to apply](#)).
- ENGL BC3117.02 Fiction Writing ([Requires a writing sample to apply](#)).
- ENGL BC3118 Advanced Poetry Writing ([Requires a writing sample to apply](#)).
- ENGL BC3121.01 First-Year Public Speaking (First-years should join the waitlist to be let into the course).
- ENGL BC3125 Advanced Poetry Writing II ([Requires a writing sample to apply](#)).
- ENGL BC3134 Creative Non-Fiction ([Requires a writing sample to apply](#)).
- ENTH BC3136 Shakespeare in Performance

- ENTH BC3137 Restoration & 18th-Century Drama, Performance, and Adaptation
- ENTH BC3141 Early 20th Century United States Drama and Performance
- ENGL BC3146 Walk This Way
- ENGL BC3157 Dante and Chaucer
- ENGL BC3161 Medieval Love Literature
- ENGL BC3164 Shakespeare II
- ENGL BC3166 Seventeenth-Century Prose & Poetry
- ENGL BC3171 Literature and Psychoanalysis
- ENGL BC3177 Victorian Age in Literature
- ENGL BC3180 American Literature 1800-1870
- ENGL BC3185 Modern British and American Poetry
- ENGL BC3189 Postmodernism
- ENGL BC3207 The "Global" Novel
- ENGL BC3251 Nineteenth-Century Thrillers
- ENGL BC3469 The American Supernatural
- ENRE BC3810 Literary Approaches to the Bible

Enrolling In Courses

To enroll in Creative Writing courses, a writing sample is required to apply. To learn more, click [here](#).

The English Senior Seminar courses - ENGL BC 3997 in the fall and ENGL BC 3998 in the spring - are only for Barnard English seniors. Only one senior seminar can be taken per semester.

Preparation for Graduate Study

Resources for graduate programs can be found on the hallway walls on the 4th floor of Barnard Hall. Information on faculty recommendations for graduate school can be found on [this page](#).

Courses taken outside of Barnard

Advanced Placement Credit

- For information about advanced placement in English, please visit this [website](#).
- The English department does not provide course exemptions for advanced placement exams.

Columbia University Courses

All Columbia College English courses are accepted towards the major.

Transfer Credit

- When students transfer to Barnard from other institutions, their coursework is first evaluated for college elective credit by the Registrar's Office. If approved, departments can consider these courses for credit toward the major or minor.
- [Click here](#) for additional information on transfer credit.

Study Abroad Credit

- Classes taken abroad through Columbia-led programs (i.e., those administered by Columbia's Center for Global Engagement) are treated as Columbia courses, equivalent to those taken on the Morningside Heights campus.
- Classes taken abroad through other institutions or programs are treated as transfer credit and are subject to the same policies as other transfer courses. Accordingly, there will be a limit on the number of study abroad courses that can be counted toward the major or minor.
- To receive credit toward the major or minor for a study abroad course (whether taken through a Columbia program or another institution/program), students must submit a Study Abroad Approval form through Slate and obtain the approval of the Chair or departmental representative.
- [Click here](#) for additional information on study abroad credit.

Summer Credit

- Summer courses at Barnard are equivalent to those taken during the academic year. Courses that have been approved for the fulfillment of departmental requirements will automatically count toward the major.
- Courses taken at other institutions (including Columbia) are considered transfer credit and are subject to the same policies governing other transfer courses. To receive credit for a summer course taken at another institution, students must submit a Summer Course form through Slate and have it approved by both the Registrar's Office and the Chair or department representative.
- [Click here](#) for additional information on summer credit.

Senior Capstone Experience

Two senior seminars given by the Barnard English Department. Seniors who wish to substitute an independent study for a senior seminar should consult the Chair of the English Department. Permission is given rarely and only to proposals meeting the criteria specified under the guidelines for [ENGL BC3999 Independent Study](#).

- For American Literature Concentrators, one of the seminars will focus on American literature.
- For Creative Writing Concentrators, one of the seminars will be Senior Project in Creative Writing (ENGL BC3992).
- For Film Studies Concentrators, one of the seminars will be Senior Seminar in Film and Literature (ENGL BC3993).
- For Theatre Concentrators, one of the seminars will focus on dramatic literature.

Departmental Honors and Prizes

Departmental Honors

Departmental honors are granted to the top 20% of major GPAs; if there is tie between major GPAs, cumulative GPAs are taken into consideration.

Academic Prizes

THE ESTELLE M. ALLISON PRIZE.

Annual prize for excellence in literature.

THE WILLIAM HALLER PRIZE.

Award for a Barnard senior for excellence in the study of English literature.

THE W. CABELL GREET PRIZE.

Award for excellence in the English major.

THE ES CARRIGAN PRIZE.

For graduate work in English.

THE SIDNEY MINER POETRY PRIZE.

To a senior major who has shown distinction in the reading, writing, and study of poetry.

THE SAINT AGATHA-MURIEL BOWDEN MEMORIAL PRIZE.

Awarded to a student of superior proficiency in the study of Chaucer and Medieval literature.

THE STAINS-BERLE MEMORIAL PRIZE IN ANGLO-SAXON

To an undergraduate student for excellence in Anglo-Saxon language and literature.

THE SASKIA HAMILTON PRIZE.

To a senior major who, like Professor Hamilton, combines excellence in creative writing and literary scholarship.

2024-2025 Faculty

Chair

Ross Hamilton (Professor)

Associate Chair

Patricia Denison (Senior Lecturer; English Department/Theatre Department Liaison)

Professors

James Basker (Richard Gilder Professor of Literary History)

Christopher Baswell (Acting Director, Film Studies)

Yvette Christiansë (Claire Tow Chair of Africana Studies and English Literature)

Lisa Gordis

Achsa Guibbory

Kim Hall (Lucyle Hook Professor of English and Africana Studies)

Jennie Kassaroff (Professor of English; Adolph S. and Effie Ochs Professor of American Studies and History)

Jhumpa Lahiri (Millicent C. McIntosh Professor of English; Director, Creative Writing Program)

Monica M. Miller (Ann Whitney Olin Professor of English and Africana Studies)

Peter Platt

William Sharpe

Associate Professor

Rachel Eisendrath (Director, Medieval and Renaissance Studies Program)

Assistant Professors

Ken Chen (Associate Director, Creative Writing Program)

Jayne Hildebrand

Professor of Professional Practice

Hisham Matar (Professor of Professional Practice in English and Asian and Middle Eastern Cultures)

Senior Lecturers

Pamela Cobrin (Co-Director, First-Year Seminar Program; Director, Writing Program; Director, Speaking Program)

Peggy Ellsberg

Wendy Schor-Haim (Director, First-Year Writing Program)

Maura Spiegel (Term)

Lecturers

Meredith Benjamin (Lecturer in First-Year Writing)

Benjamin Breyer (Lecturer in First-Year Writing)

Vrinda Condillac (Lecturer in First-Year Writing; Interim Co-Director, First-Year Seminar Program)

Daniela Kempf (Associate Director, Speaking Program)

Cecelia Lie-Spahn (Lecturer in English; Director, First-Year Writing Workshop Program; Associate Director, First-Year Writing Program)

Andrew Lynn (Lecturer in First-Year Writing)

Penelope Meyers Usher (Lecturer in First-Year Writing)

Duygu Ola Ula (Lecturer in First-Year Writing; Lecturer in Film Studies)

Alexandra Watson (Lecturer in First-Year Writing; Associate Director, Writing Program)

Anna Quindlen Writer in Residence

Jennifer Finney Boylan

Distinguished Journalist in Residence

Maria Hinojosa

Term Assistant Professors

Atefeh Akbari Shamirzadi

Kristi Cassaro

Nathan Gorelick

Eugene Petracca

Term Lecturer

Monica Cohen (Term Lecturer in Comparative Literature, English, and First-Year Seminar)

Quincy Jones (Term Lecturer in First-Year Writing)

Francesca Ochoa (Term Lecturer in First-Year Writing)

Michael Shelichach (Term Lecturer in First-Year Writing)

Elizabeth Weybright (Term Lecturer in First-Year Writing)

Post-Doctoral Fellow

Andrew Ragni (Post-Doctoral Fellow in First-Year Writing)

Adjunct Associate Professors

Elif Batuman (Visiting Writer)

Nellie Hermann (Visiting Writer)

Patricia Spears Jones (Visiting Writer)

Ellen McLaughlin (Visiting Writer)

Nina Sharma

Kathleen Tolan (Visiting Writer)

Adjunct Assistant Professors

Zaina Arafat (Visiting Writer)

Farnoosh Fathi (Visiting Writer)

Liana Finck (Visiting Writer)

Elisa Gonzalez (Visiting Writer)

Brionne Janae (Visiting Writer)

Cleyvis Natera (Visiting Writer)

Sarah Wang (Visiting Writer)

Weike Wang (Visiting Writer)

Victor Zarour

Adjunct Lecturers

Mary Cregan

Linn Cary Mehta

Adjunct Associates

Shelly Fredman

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Requirements for the Major

A major program consists of at least ten courses that are a minimum of 35 credits in total. Six of the ten must be taken at Barnard or Columbia.

ENGL BC3193	CRITICAL WRITING (Best taken in the sophomore year.)	4
ENGL BC3159 and ENGL BC3160	The English Colloquium. ¹	8
Two courses in literature written before 1900.	²	6-8
Three electives chosen from the entire English Department offering, excluding The English Conference. One of these courses must be a literature class.	³	9-12
Two senior seminars given by the Barnard English Department.	⁴	8
A course in American literature. It can simultaneously fulfill other requirements (elective, before 1900, etc.) where appropriate.		3-4

¹ Taken in the junior year. All sections of BC3159 (fall semester) are on the Renaissance; all sections of BC3160 (spring semester) are on the Enlightenment. Students may substitute three courses for the two semesters of Colloquium. At least one of these three must cover literature before 1660 (i.e., Medieval or Renaissance); one other must cover literature of the 17th or 18th century (i.e., The Age of Enlightenment); the last can cover either literature before 1660 or literature of the 17th or 18th century. Students may also take one Colloquium and two substitutions, as long as one of the substitutions covers literature of the same period as the Colloquium it replaces. The other substitution may cover either literature of that same time period or literature of the time period of the other Colloquium. In either case, one of the courses used as a substitution for either Colloquium will also count towards satisfying the "before 1900" requirement. Please note that only one Colloquium substitution may be a Shakespeare course. For further details, refer to the Substitutions tab above.

² If you have substituted courses for the Colloquium requirement, *one* of the substitutions will count towards fulfillment of this requirement. For details, refer to the Substitutions tab above.

³ With the approval of the Chair of the Barnard Department of English, one course based in the literature of a foreign language (in English translation or in the original language) can count as an elective.

⁴ Seniors who wish to substitute an independent study for a senior seminar should consult the Chair of the English Department. Permission is given rarely and only to proposals meeting the criteria specified under the guidelines for ENGL BC3999 INDEPENDENT STUDY.

Concentrations in the Major
American Literature

An English major with a concentration in American literature consists of 10 courses that are a minimum of 35 credits in total. Six of the 10 must be taken at Barnard or Columbia. Students interested in an American literature concentration should consult with [Prof. Jennie Kassanoff](#).

ENGL BC3193	CRITICAL WRITING (Best taken in the sophomore year.)	4
ENGL BC3159 and ENGL BC3160	The English Colloquium. ¹	8
Two courses in literature written before 1900. One of these courses must be either	²	6-7

ENGL BC3179 or ENGL BC3180	AMERICAN LITERATURE TO 1800 AMERICAN LITERATURE 1800-1870	
One survey course on American literature between 1871 and the present, either		3
ENGL BC3181 or ENGL BC3183	AMERICAN LITERATURE 1871-1945 AMERICAN LITERATURE SINCE 1945	
An additional American literature course.		3-4
An elective chosen from the entire English Department offering, excluding The English Conference. ³		3-4
Two senior seminars, one of which must focus on American literature.		8

¹ Taken in the junior year. All sections of BC3159 (fall semester) are on the Renaissance; all sections of BC3160 (spring semester) are on the Enlightenment. Students may substitute three courses for the two semesters of Colloquium. At least one of these three must cover literature before 1660 (i.e., Medieval or Renaissance); one other must cover literature of the 17th or 18th century (i.e., The Age of Enlightenment); the last can cover either literature before 1660 or literature of the 17th or 18th century. Students may also take one Colloquium and two substitutions, as long as one of the substitutions covers literature of the same period as the Colloquium it replaces. The other substitution may cover either literature of that same time period or literature of the time period of the other Colloquium. In either case, one of the courses used as a substitution for either Colloquium will also count towards satisfying the "before 1900" requirement. Please note that only one Colloquium substitution may be a Shakespeare course. For further details, refer to the Substitutions tab above.

² If you have substituted courses for the Colloquium requirement, *one* of the substitutions will count towards fulfillment of this requirement. For details, refer to the Substitutions tab above.

³ With the approval of the Chair of the Barnard Department of English, one course based in the literature of a foreign language (in English translation or in the original language) can count as an elective.

Creative Writing

An English major with a concentration in creative writing consists of 11 courses that are a minimum of 38 credits in total. Six of the 11 must be taken at Barnard or Columbia. The creative writing concentration differs from the others in that students must submit an application to be considered for it.

Interested majors must be either in the second semester of their sophomore year or a junior to apply. Applications are due by the last day of the advanced registration period in that semester (occurring in mid-April for the spring semester or in mid-November for the fall semester). **The application deadline for English majors who are second semester sophomores or juniors in fall 2024 will be 11:59 pm ET on a Friday November, 15, 2024. The application deadline for English majors who are second semester sophomores or juniors in spring 2025 will be 11:59 pm ET on a Friday April, 18, 2025.**

Applications must consist of 15-20 pages of prose (including fiction, personal narrative, creative non-fiction or playwriting) and/or poetry writing, and must be submitted online via the [Barnard Creative Writing Concentration Application Form](#).

Students interested in a creative writing concentration should consult with [Prof. Ken Chen](#) or [Miriam Kumaradoss-Hohausen](#) (mkumarad@barnard.edu).

ENGL BC3193	CRITICAL WRITING (Best taken in the sophomore year.)	4
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ENGL BC3159 and ENGL BC3160 The English Colloquium. ¹	8
Two courses in literature before 1900. ²	6-8
Two creative writing courses, preferably one introductory and one advanced.	6
Introductory writing courses include	
ENGL BC3105 through ENGL BC3113	
ENGL BC3120	Creative Non-Fiction: Making Facts Sing
ENGL BC3122	CREATIVE NONFICTION: THE GENDERED MEMOIR
ENGL BC3134	CREATIVE NON-FICTION
Advanced writing courses include	
ENGL BC3114 through ENGL BC3118	
ENGL BC3125	ADVANCED POETRY WRITING II
ENGL BC3126	Advanced Projects in Prose Writing
ENGL BC3132	Fiction Writing: Longer Forms
ENGL BC3150	INVENTION, REVISION, AND IMAGINATION
ENGL BC3152	Creative Nonfiction: The Queer Story
ENGL BC3208	WHAT'S YOUR STORY ANYWAY? - TRAUMA RESISTANCE THROUGH CREATIVE WRITING
ENGL BC3223	NEW YORK IN TEN OBJECTS
ENGL BC3229	AMERICAN LIVES, AMERICAN STORIES
Two electives chosen from the entire English Department offering, excluding The English Conference. One of these electives must be a literature class. The other elective may be in literature or creative writing. ³	6-8
One senior seminar given by the Barnard English Department. ⁴	4
A Senior Project ⁵	4
A course in American literature. It can simultaneously fulfill other requirements (elective, before 1900, etc.) where appropriate.	3-4

Footnotes

¹ Taken in the junior year. All sections of BC3159 (fall semester) are on the Renaissance; all sections of BC3160 (spring semester) are on the Enlightenment. Students may substitute three courses for the two semesters of Colloquium. At least one of these three must cover literature before 1660 (i.e., Medieval or Renaissance); one other must cover literature of the 17th or 18th century (i.e., The Age of Enlightenment); the last can cover either literature before 1660 or literature of the 17th or 18th century. Students may also take one Colloquium and two substitutions, as long as one of the substitutions covers literature of the same period as the Colloquium it replaces. The other substitution may cover either literature of that same time period or literature of the time period of the other Colloquium. In either case, one of the courses used as a substitution for either Colloquium will also count towards satisfying the "before 1900" requirement. Please note that only one Colloquium substitution may be a Shakespeare course. For further details, refer to the Substitutions tab above.

² If you have substituted courses for the Colloquium requirement, *one* of the substitutions will count towards fulfillment of this requirement. For details, refer to the Substitutions tab above.

³ With the approval of the Chair of the Barnard Department of English, one course based in the literature of a foreign language (in English translation or in the original language) can count as an elective.

⁴ Seniors who wish to substitute an independent study for a senior seminar should consult the Chair of the English Department. Permission is given rarely and only to proposals meeting the criteria specified under the guidelines for ENGL BC3999 Independent Study.

⁵ This is usually written in a creative writing course that is combined with ENGL BC3996 SPECIAL PROJECT IN ENGLISH. In rare cases, the senior project may be written in ENGL BC3999 INDEPENDENT STUDY.

Film Studies

An English major with a concentration in film studies consists of 11 courses that are a minimum of 38 credits in total. Six of the 11 must be taken at Barnard or Columbia. Students interested in a film studies concentration should consult with [Prof. Ross Hamilton](#).

ENGL BC3193	CRITICAL WRITING (Best taken in the sophomore year.)	4
ENGL BC3159 and ENGL BC3160 The English Colloquium. ¹		8
Two courses in literature before 1900. ²		6-8
A literature elective. The literature elective may be chosen from the entire English Department offering, excluding The English Conference.		3-4
An introductory course on film and film theory. This course can be either		3
FILM BC3201	INTRO FILM # MEDIA STUDIES	3
or FILM UN1000	INTRO TO FILM # MEDIA STUDIES	
A course on screenwriting. Select one of the following.		3
FILM BC3119	SCREENWRITING FUNDAMENTALS	
FILM BC3120	ADVANCED SCREENWRITING	
A film course selected from among specific offerings at Barnard or Columbia. This course must be approved by the Director of Film Studies Program.		3-4
Two senior seminars given by the Barnard English Department, one of which must focus on film. ³		8
A course in American literature. It can simultaneously fulfill other requirements (elective, before 1900, etc.) where appropriate.		3-4

¹ Taken in the junior year. All sections of BC3159 (fall semester) are on the Renaissance; all sections of BC3160 (spring semester) are on the Enlightenment. Students may substitute three courses for the two semesters of Colloquium. At least one of these three must cover literature before 1660 (i.e., Medieval or Renaissance); one other must cover literature of the 17th or 18th century (i.e., The Age of Enlightenment); the last can cover either literature before 1660 or literature of the 17th or 18th century. Students may also take one Colloquium and two substitutions, as long as one of the substitutions covers literature of the same period as the Colloquium it replaces. The other substitution may cover either literature of that same time period or literature of the time period of the other Colloquium. In either case, one of the courses used as a substitution for either Colloquium will also count towards satisfying the "before 1900" requirement. Please note that only one Colloquium substitution may be a Shakespeare course. For further details, refer to the Substitutions tab above.

² If you have substituted courses for the Colloquium requirement, *one* of the substitutions will count towards fulfillment of this requirement. For details, refer to the Substitutions tab above.

³ Seniors who wish to substitute an independent study for the non-film senior seminar should consult the Chair of the English Department. Permission is given rarely and only to proposals meeting the criteria specified under the guidelines for ENGL BC3999 Independent Study.

Theatre

An English major with a concentration in theatre consists of 11 courses that are a minimum of 39 credits in total. Six of the 11 must be taken at Barnard or Columbia. Students interested in a theatre concentration should consult with [Prof. Patricia Denison](#) or [Prof. Pamela Cobrin](#).

ENGL BC3193	CRITICAL WRITING (Best taken in the sophomore year.)	4
ENGL BC3159 and ENGL BC3160	The English Colloquium. ¹	8
Two courses in literature before 1900. ²		6-8
A literature elective. The literature elective may be chosen from the entire English Department offering, excluding The English Conference.		3-4
Select one of the following options.		10-11
Option A:		
THTR UN3150	CRITICAL HISTORIES OF DRAMA, THEATRE, AND PERFORMANCE I	
THTR UN3151	CRITICAL HISTORIES OF DRAMA, THEATRE, AND PERFORMANCE 2	
One dramatic literature seminar		
Option B:		
One theatre history course		
Two dramatic literature seminars		
One senior seminar given by the Barnard English Department. ³		4
A Senior Project ⁴		4
A course in American literature. It can simultaneously fulfill other requirements (elective, before 1900, etc.) where appropriate.		3-4

¹ Taken in the junior year. All sections of BC3159 (fall semester) are on the Renaissance; all sections of BC3160 (spring semester) are on the Enlightenment. Students may substitute three courses for the two semesters of Colloquium. At least one of these three must cover literature before 1660 (i.e., Medieval or Renaissance); one other must cover literature of the 17th or 18th century (i.e., The Age of Enlightenment); the last can cover either literature before 1660 or literature of the 17th or 18th century. Students may also take one Colloquium and two substitutions, as long as one of the substitutions covers literature of the same period as the Colloquium it replaces. The other substitution may cover either literature of that same time period or literature of the time period of the other Colloquium. In either case, one of the courses used as a substitution for either Colloquium will also count towards satisfying the "before 1900" requirement. Please note that only one Colloquium substitution may be a Shakespeare course. For further details, refer to the Substitutions tab above.

² If you have substituted courses for the Colloquium requirement, *one* of the substitutions will count towards fulfillment of this requirement. For details, refer to the Substitutions tab above.

³ Seniors who wish to substitute an independent study for a senior seminar should consult the Chair of the English Department. Permission is given rarely and only to proposals meeting the criteria specified under the guidelines for ENGL BC3999 INDEPENDENT STUDY.

⁴ This may be written in a Barnard senior seminar with a focus on dramatic literature; written in a dramatic literature course that is combined with ENGL BC3996 SPECIAL PROJECT IN ENGLISH; or, in rare cases, written in ENGL BC3999 INDEPENDENT STUDY

Requirements for the Minor

A minor consists of at least five English courses that are a minimum of 15 credits in total. Three of the five must be qualifying Barnard or Columbia courses. Please note that Comparative Literature courses cannot count towards the minor.

One course on Chaucer, Shakespeare, or Milton. Qualifying courses can include	3-4
Chaucer:	
ENGL BC3154	Chaucer Before Canterbury
ENGL BC3155	THE CANTERBURY TALES

Shakespeare:	
ENTH BC3136	SHAKESPEARE IN PERFORMANCE
ENGL BC3163	SHAKESPEARE I
ENGL BC3164	SHAKESPEARE II
Milton:	
ENGL BC3167	MILTON
Two additional courses in literature before 1900. ¹	6-8
Two electives from the entire English Department offering, excluding the English Conference.	6-8

¹ For a list of "before 1900" courses, refer to the Substitutions tab above.

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Colloquia Substitutions

ENGL BC3159 and ENGL BC3160 are required of English majors in the junior year. All sections of BC3159 (fall semester) are on the literature of the Renaissance; all sections of BC3160 (spring semester) are on the literature of the Enlightenment.

Students may substitute three courses for the two semesters of Colloquium. At least one of these three must cover literature before 1660 (i.e., Medieval or Renaissance); one other must cover literature of the 17th or 18th century (i.e., The Age of Enlightenment); the last can cover either literature before 1660 or literature of the 17th or 18th century.

Students may also take one Colloquium and two substitutions, as long as one of the substitutions covers literature of the same period as the Colloquium it replaces. The other substitution may cover either literature of that same time period or literature of the time period of the other Colloquium.

In either case, one of the courses used as a substitute for either the fall or spring Colloquium will also count towards satisfying the "before 1900" requirement.

Please note that only one Colloquium substitution in total may be a Shakespeare course.

To see if other courses may qualify, consult with your major adviser.

Courses which can serve as a Medieval/Renaissance substitution include

ENGL BC3154	Chaucer Before Canterbury
ENGL BC3155	THE CANTERBURY TALES
ENGL BC3157	DANTE AND CHAUCER
ENGL BC3162	DONNE, THE METAPHYSICALS, AND HIS LEGACY ¹
ENGL BC3165	The Elizabethan Renaissance: The Complete Nondramatic Poetry of Marlowe and Shakespeare
ENGL BC3166	17TH-CENTURY PROSE # POETRY ¹
ENGL BC3167	MILTON ¹
ENGL BC3169	Renaissance Drama
ENGL BC3170	LITERATURE AND SCIENCE 1600-1800 ¹
ENGL BC3179	AMERICAN LITERATURE TO 1800

ENTH BC3190	Diabolical Drama of the Middle Ages
ENGL BC3246	WRITING THE MEDIEVAL SELF
ENGL BC3288	ROMANCE
ENGL BC3297	UNSILENT VOICES: THE MEDIEVAL LYRIC IN EUROPE
ENGL BC3299	THE AUTOBIOGRAPHICAL EFFECT: EARLY MODERN TO MODERN
ENGL BC3309	RENAISSANCE DRAMA
ENGL GU4010	THE CANTERBURY TALES
Only one substitution may be a Shakespeare course	
ENTH BC3136	SHAKESPEARE IN PERFORMANCE
or ENGL BC3163	SHAKESPEARE I
or ENGL BC3164	SHAKESPEARE II
or AFEN BC3817	Black Shakespeare

Courses which can serve as an Age of Enlightenment substitution include

ENTH BC3137	RESTORATION # 18TH-CENTURY DRAMA, PERFORMANCE AND ADAPTATION
ENGL BC3162	DONNE, THE METAPHYSICALS, AND HIS LEGACY
ENGL BC3166	17TH-CENTURY PROSE # POETRY ¹
ENGL BC3167	MILTON ¹
ENGL BC3170	LITERATURE AND SCIENCE 1600-1800 ¹
ENGL BC3173	THE EIGHTEENTH-CENTURY NOVEL
ENGL BC3174	The Age of Johnson
ENGL BC3179	AMERICAN LITERATURE TO 1800
ENGL BC3242	LITERATURE OF LIBERATION BEFORE 1900

¹ This course may count as *either* a Renaissance/Medieval substitution *or* an Age of Enlightenment substitution. Please note that it cannot simultaneously count for both substitutions.

Courses in Literature Written before 1900

If you have substituted two or three courses for the Colloquium requirement, *one* of the substitutions will count towards fulfillment of this requirement. To see if a course not listed here may qualify for this requirement, consult your major adviser.

Qualifying courses in literature written before 1900 can include

ENTH BC3136	SHAKESPEARE IN PERFORMANCE
ENTH BC3137	RESTORATION # 18TH-CENTURY DRAMA, PERFORMANCE AND ADAPTATION
ENGL BC3141	MAJOR ENGLISH TEXTS I
ENTH BC3145	EARLY AMERCN DRAMA # PERFRMNC
ENGL BC3154	Chaucer Before Canterbury
ENGL BC3155	THE CANTERBURY TALES
ENGL BC3157	DANTE AND CHAUCER
ENGL BC3162	DONNE, THE METAPHYSICALS, AND HIS LEGACY
ENGL BC3163	SHAKESPEARE I
ENGL BC3164	SHAKESPEARE II

ENGL BC3165	The Elizabethan Renaissance: The Complete Nondramatic Poetry of Marlowe and Shakespeare
ENGL BC3166	17TH-CENTURY PROSE # POETRY
ENGL BC3167	MILTON
ENGL BC3169	Renaissance Drama
ENGL BC3170	LITERATURE AND SCIENCE 1600-1800
ENGL BC3173	THE EIGHTEENTH-CENTURY NOVEL
ENGL BC3174	The Age of Johnson
ENGL BC3176	The Romantic Era
ENGL BC3177	VICTORIAN AGE IN LITERATURE
ENGL BC3178	Victorian Poetry and Criticism
ENGL BC3179	AMERICAN LITERATURE TO 1800
ENGL BC3180	AMERICAN LITERATURE 1800-1870
ENTH BC3190	Diabolical Drama of the Middle Ages
ENGL BC3204	WORLD LITERATURE REVISITED
ENGL BC3215	VICTORIAN SCIENCE#SCIFI
ENGL BC3242	LITERATURE OF LIBERATION BEFORE 1900
ENGL BC3244	PROUST: SWANN'S WAY
ENGL BC3249	THE MARRIAGE PLOT
ENGL BC3246	WRITING THE MEDIEVAL SELF
ENGL BC3251	NINETEENTH-CENTURY THRILLERS
ENGL BC3288	ROMANCE
ENGL BC3297	UNSILENT VOICES: THE MEDIEVAL LYRIC IN EUROPE
ENGL BC3299	THE AUTOBIOGRAPHICAL EFFECT: EARLY MODERN TO MODERN
ENGL BC3309	RENAISSANCE DRAMA
AFEN BC3817	Black Shakespeare
ENGL GU4010	THE CANTERBURY TALES

Courses in American Literature

To see if a course not listed here may qualify for this requirement, consult your major adviser.

Qualifying courses in American literature can include ¹

ENGL BC1088	THE WEBCOMICS REVOLUTION
ENGL BC1901	INTRODUCTION TO COMICS # GRAPHIC NOVELS
ENGL BC1982	AMERICAN FICTION
AFEN BC3009	TONI MORRISON: AN ETHICAL POETICS
ENGL BC3130	THE AMERICAN COWBOY AND THE ICONOGRAPHY OF THE WEST
AFEN BC3135	Zora Neale Hurston: A Writing Life
ENTH BC3139	MODERN AMERICAN DRAMA # PERFORMANCE
ENTH BC3141	EARLY 20TH-CENTURY UNITED STATES DRAMA AND PERFORMANCE
ENTH BC3144	Black Theatre
ENTH BC3145	EARLY AMERCN DRAMA # PERFRMNC
ENGL BC3179	AMERICAN LITERATURE TO 1800
ENGL BC3180	AMERICAN LITERATURE 1800-1870
ENGL BC3181	AMERICAN LITERATURE 1871-1945
ENGL BC3183	AMERICAN LITERATURE SINCE 1945
ENGL BC3185	Modern British and American Poetry
ENGL BC3189	POSTMODERNISM
AFEN BC3196	HARLEM RENAISSANCE LITERATURE

ENGL BC3214	LATINX AND THE ICE/PRISON INDUSTRIAL COMPLEX - ACCESS AND STRATEGIES FOR NEWS COVERAGE
ENGL BC3218	THE 'ETHNIC' IN THE LITERARY MARKETPLACE
ENGL BC3250	INTRODUCTION TO US LATINX LITERATURE
ENGL BC3281	ILLEGAL IS NOT A NOUN: DISRUPTING NARRATIVES OF THE IMMIGRANT EXPERIENCE
ENGL BC3291	FICTIONS OF LAW AND CUSTOM: WHITENESS IN AMERICAN LITERATURE
ENGL BC3292	QNYC
ENGL BC3760	AMERICAN EXCEPTIONALISM
AFEN BC3815	SHANGE # DIGITAL STORYTELLING
AFEN BC3816	The Worlds of Ntozake Shange and Digital Storytelling
ENGL BC3911	Senior Seminar: Write to Vote
ENGL BC3920	Senior Seminar: Migration, Immigration, and the Borders of American Literature
ENGL BC3927	Senior Seminar: "a d—d mob of scribbling women": Nineteenth-century American Women Writers

¹ Please note that as ENGL BC3223 NEW YORK IN TEN OBJECTS and ENGL BC3229 AMERICAN LIVES, AMERICAN STORIES are creative writing courses and not literature courses, they *cannot* count toward the American literature requirement.

Substituting with Courses from Other Departments

ENGL BC3193 CRITICAL WRITING *must* be taken in the Barnard English Department.

To Qualify as a Substitution

For a literary period requirement, the substituting course must cover material from the same literary period covered by the course it is replacing, not just include some of that period's material in a larger range of literature. With the approval of the Chair of the Barnard English Department, one literature course taken outside the department in English translation or in another language can count as an elective. If your adviser or the Chair is not familiar with the course (even if given at Columbia), you must provide the syllabus.

Please note that the English Department requires that six of the 10 courses required for graduation as an English major be taken at Barnard or Columbia.

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Writing

ENGL BC3101 THE WRITER'S PROCESS. 4.00 points.

Prerequisites: Application process and permission of instructor. Does not count for major credit.

Enrollment limited to Barnard students. Application process and permission of instructor required: <https://writing.barnard.edu/become-writing-fellow>. Exploration of theory and practice in the teaching of writing, designed for students who plan to become Writing Fellows at Barnard. Students will read current theory and consider current research in the writing process and engage in practical applications in the classroom or in tutoring. The Writer's Process is only open to those who applied to and were accepted into the Writing Fellows Program. Note: This course now counts as an elective for the English major

Fall 2025: ENGL BC3101

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3101	001/00498	T Th 2:40pm - 3:55pm 403 Barnard Hall	Pamela Cobrin	4.00	15/18
ENGL 3101	002/00499	T Th 2:40pm - 3:55pm 307 Milbank Hall	Alexandra Watson	4.00	16/18

ENGL BC3102 ACADEMIC WRITING INTENSIVE. 4.00 points.

Prerequisites: Enrollment limited to 8 students. Nomination and instructor's permission required.

Academic Writing Intensive is a small, intensive writing course for Barnard students in their second or third year who would benefit from extra writing support. Students attend a weekly seminar, work closely with the instructor on each writing assignment, and meet with an attached Writing Fellow every other week. Readings and assignments focus on transferable writing, revision, and critical thinking skills students can apply to any discipline. Students from across the disciplines are welcome. This course is only offered P/D/F. To be considered for the course, please send a recent writing sample to vcondill@barnard.edu, ideally from your First-Year Writing or First-Year Seminar course, or any other writing-intensive humanities or social sciences course at Barnard (no lab reports please)

Fall 2025: ENGL BC3102

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3102	001/00842	T 12:10pm - 2:00pm 405 Barnard Hall	Vrinda Condillac	4.00	2/8

ENGL BC3103 THE ART OF THE ESSAY. 3.00 points.

Prerequisites: Can count towards major. Enrollment limited to 12 students. Students who are on the electronic waiting list or who are interested in the class but are not yet registered **MUST** attend the first day of class.

NOTE: Students who are on the electronic waiting list or who are interested in the class but are not yet registered **MUST** attend the first day of class. Fall 2022 course description: Essay writing above the first-year level. Reading and writing various types of essays to develop one's natural writing voice and craft thoughtful, sophisticated and personal essays. Summer 2022 course description: The Art of the Essay is a writing workshop designed to help you contribute meaningfully in public discourse about the issues that matter most to you. You will write three types of essays in this class, all of which will center personal experience as valuable evidence of larger phenomena or patterns. Your essays will build in complexity, as you introduce more types of sources into conversation about your topics as the semester goes on. You will hone your skills of observing, describing, questioning, analyzing, and persuading. You will be challenged to confront complications and to craft nuanced explorations of your topics. We will also regularly read and discuss the work of contemporary published essayists, identifying key writerly moves that you may adapt as you attempt your own essays. You will have many opportunities throughout the semester to brainstorm ideas, receive feedback from me and your peers, and develop and revise your drafts. At the end of the semester, you will choose a publication to which to submit or pitch one or more of your essays

Fall 2025: ENGL BC3103

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3103	001/00500	M 2:10pm - 4:00pm 101a Barnard Hall	Margaret Ellsberg	3.00	12/12
ENGL 3103	002/00501	T 10:10am - 12:00pm 913 Milstein Center	Vrinda Condillac	3.00	12/12
ENGL 3103	003/00502	T 2:10pm - 4:00pm 913 Milstein Center	Ross Hamilton	3.00	12/12
ENGL 3103	004/00848	W 11:00am - 12:50pm 912 Milstein Center	Monica Cohen	3.00	13/12

ENGL BC3104 THE ART OF THE ESSAY. 3.00 points.

Prerequisites: Can count towards major. Enrollment limited to 12 students. Students who are on the electronic waiting list or who are interested in the class but are not yet registered **MUST** attend the first day of class.

Essay writing above the first-year level. Reading and writing various types of essays to develop one's natural writing voice and craft thoughtful, sophisticated and personal essays

Spring 2025: ENGL BC3104

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3104	001/00565	W 11:00am - 12:50pm 318 Milbank Hall	Vrinda Condillac	3.00	12/12
ENGL 3104	002/00566	M 12:10pm - 2:00pm 405 Barnard Hall	Margaret Ellsberg	3.00	11/16
ENGL 3104	003/00567	W 2:10pm - 4:00pm 327 Milbank Hall	Shelly Fredman	3.00	11/12
ENGL 3104	004/00568	W 2:10pm - 4:00pm 405 Barnard Hall	Ross Hamilton	3.00	15/20

Creative Writing

A writing sample is required to apply to all Barnard creative writing courses. As space is limited in creative writing courses, not all students who apply are guaranteed admittance.

Students are unable to self-register for Barnard creative writing courses. Interested students who have submitted writing samples may put the

course on their online schedule, which will automatically place them on the wait list. If they are accepted, the instructor will take them off the wait list, but until that time no one is officially registered for the class.

The spring 2025 submission deadline for all creative writing courses is 11:59 pm ET on Monday, December 30, 2024. Please see the [Applying to Creative Writing Courses](#) page of the English Department website for directions.

Please note: if you are accepted into a creative writing course, attendance at the first meeting of the course is mandatory. If you do not show up for the first class, your spot may be given to someone else.

ENGL BC3105 FICTION # PERSONAL NARRATIVE. 3.00 points.

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. Short stories and other imaginative and personal writing

Fall 2025: ENGL BC3105

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3105	001/00272	Th 11:00am - 12:50pm 101a Barnard Hall	Zaina Ararat	3.00	0/12

ENGL BC3106 FICTION # PERSONAL NARRATIVE. 3.00 points.

Prerequisites: Writing sample required to apply: required cover sheet and instructions are available here: <http://english.barnard.edu/forms-procedures/forms>. Students cannot add this course to their schedules until after they are admitted.

In this workshop, we will practice taking creative risks, writing fiction and nonfiction. We will examine four key craft areas: voice, characterization, imagery, and arrangement, both in contemporary published writing and in the writing of the people in this class. In small and large group workshops, we will consider each writer's work with care and attention to the writer's vision. By discussing each work-in-progress on its own terms, we will help our fellow writers deepen the meaning and impact of their work. Through risk-taking, and building a creative community, we will also grow and deepen our personal relationships to craft. Writing sample required to apply. Short stories and other imaginative and personal writing. Interested students should send a prose writing sample to awatson@barnard.edu by April 1st, 2025. · Writing samples should be creative and appropriate to the courses requested: 4-6 pages of fiction or personal narrative · They should be neat, typed, and double-spaced. · They should not be expository or primarily analytical (like a literature paper)

Spring 2025: ENGL BC3106

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3106	001/00171	T 12:10pm - 2:00pm 407 Barnard Hall	Alexandra Watson	3.00	12/12

ENGL BC3107 INTRODUCTION TO FICTION WRITING. 3.00 points.

Prerequisites: Writing sample required to apply; required cover sheet and instructions are available here: <http://english.barnard.edu/forms-procedures/forms>. Students cannot add this course to their schedules until after they are admitted.

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. This class is an introduction to writing fiction, with a focus on the short story. The initial weeks will focus on writing exercises and also deep reading of published short stories, in order to attempt to understand the space we enter when we enter a piece of fiction, what does it mean to move through it, how is it moving. Later, student work will become the main text as the focus shifts into workshop. Stories likely on the syllabus include Herman Melville's "Bartleby, the Scrivener," Octavia Butler's "Speech Sounds," Mieko Kawai's "Rabbits," Carmen Maria Machado's "The Husband Stitch," and the flash fiction of Lydia Davis

Fall 2025: ENGL BC3107

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3107	001/00269	W 10:10am - 12:00pm 222 Milbank Hall	Kate Zambreno	3.00	0/12

ENGL BC3108 INTRODUCTION TO FICTION WRITING. 3.00 points.

Prerequisites: Writing sample required to apply; required cover sheet and instructions are available here: <http://english.barnard.edu/forms-procedures/forms>. Students cannot add this course to their schedules until after they are admitted.

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. In this course, we will learn and practice essential concepts and techniques of writing fiction. We'll break down the elements of the craft—everything from character, setting, and pacing to point of view, syntax, and imagery—and we'll build an understanding of how stories work. Class time will include exercises and prompts; close reading of a wide range of published stories; discussions of process; and workshops of student stories. Come prepared to work hard, be open, and take risks

Spring 2025: ENGL BC3108

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3108	001/00248	F 9:00am - 10:50am 403 Barnard Hall	Cleyvis Natera	3.00	11/12

ENGL BC3110 INTRODUCTION TO POETRY WRITING. 3.00 points.

Prerequisites: Writing sample required to apply; required cover sheet and instructions are available here: <http://english.barnard.edu/forms-procedures/forms>. Students cannot add this course to their schedules until after they are admitted.

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. Section 1 (taught by Brionne Janae): Updated course description forthcoming Section 2 (taught by Farnoosh Fathi): "In the beginner's mind, possibilities are many, in the expert's mind, there are few." — Shunryu Suzuki, Zen Mind, Beginner's Mind In this introductory poetry writing workshop, we will cultivate an ardently playful approach to writing, one committed to honoring "beginner's mind." Embarrassment, error and amateurism will be embraced as values and fertile grounds (rather than obstructions) for writing. Together we will explore poetry writing as the pursuit and expression of a liberatory language—the language of our highest attention and freedom—shared between reader and writer. In addition to workshops, we will alternate between classes centered on formal and thematic studies with others focussed on contemplative practices and the writing process. Formal and revisionary explorations will be guided by the experiments of Bernadette Mayer, Inger Christensen, Dadaists and the Oulipo; by generative varieties of translation as practiced by Mónica de la Torre and Sawako Nagasaki—homophonic and self-translation; the role of inside jokes and an innocent attention to our environment, inspired by Gertrude Stein and Wadiah Saadeh. Drawing on teachings by Corita Kent, art exercises by Kim Beom and Zen Buddhist rituals we will learn contemplative practices that help us create, combine and consider our attention in order to see how receptive, open, beginner's mind effort, rather than forced determination toward a particular outcome, underpins our deepest work in writing

Spring 2025: ENGL BC3110

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3110	001/00572	T 4:10pm - 6:00pm 237 Milbank Hall	Angel Nafis	3.00	12/12

Fall 2025: ENGL BC3110

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3110	001/00270	T 2:10pm - 4:00pm 405 Barnard Hall	Brionne Janae	3.00	0/12
ENGL 3110	002/00271	F 12:10pm - 2:00pm 405 Barnard Hall	Farnoosh Fathi	3.00	0/12

ENGL BC3113 PLAYWRITING I. 3.00 points.

Prerequisites: Open only to juniors and seniors. Writing sample required to apply; required cover sheet and instructions are available here: <http://english.barnard.edu/forms-procedures/forms>. Students cannot add this course to their schedules until after they are admitted.

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. What is the difference between a play and a film? No two playwrights will have the same response, but all must address the question. This is a class that revels in that distinction, encouraging students to explore the idiosyncrasy, strangeness, and power of the form. For half the semester, students will be writing in response to prompts that are designed to teach fundamental principles of the form. In addition to writing their own work, every week students will choose two plays from a collection of 150 to read and comment briefly on. During the second half of the semester, students develop a longer work, to be submitted as either a completed one act or a partial draft with notes for a full-length work. Classes are spent reading and discussing students' work. No previous experience in playwriting is necessary

Fall 2025: ENGL BC3113

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3113	001/00273	M 4:10pm - 6:00pm 403 Barnard Hall	Ellen McLaughlin	3.00	0/12

ENGL BC3114 PLAYWRITING II. 3.00 points.

Prerequisites: Writing sample required to apply; required cover sheet and instructions are available here: <http://english.barnard.edu/forms-procedures/forms>. Students cannot add this course to their schedules until after they are admitted.

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. What makes a play alive? Often a playwright is surprised into their strongest work. The practices of experimentation and analysis, curiosity and audacity lead to new possibilities. Students will read and respond to plays, identifying elements and strategies, and each week bring in fragments and scenes written in response to weekly prompts. By the middle of the semester, students will choose the piece that feels the most viable and develop it into what in most cases will be a thirty page play. NOTE: Playwriting I (ENGL BC3113) is NOT a prerequisite, and students need not have written a play before

Spring 2025: ENGL BC3114

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3114	001/00172	T 4:10pm - 6:00pm 405 Barnard Hall	Kathleen Tolan	3.00	12/12

ENGL BC3115 STORY WRITING. 3.00 points.

Prerequisites: Some experience in the writing of fiction. Conference hours to be arranged. Writing sample required to apply; required cover sheet and instructions are available here: <http://english.barnard.edu/forms-procedures/forms>. Students cannot add this course to their schedules until after they are admitted.

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. A workshop in writing, with emphasis on the short story. Story Writing I is an advanced workshop in prose writing, with emphasis on the short story. Some experience in the writing of fiction is required. Students will share at least two pieces of their own work with the class over the course of the semester. In addition, each week we will read and analyze a variety of published short stories with an eye for craft and writerly decisions that might be applied to our own work. Exercises and in-depth workshop letters will push students to think more deeply about their own choices and the many layers that make up their work. Conference hours to be arranged

Fall 2025: ENGL BC3115

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3115	001/00279	T 11:00am - 12:50pm 101a Barnard Hall	Nellie Hermann	3.00	0/12

ENGL BC3116 STORY WRITING II. 3.00 points.

Prerequisites: Some experience in writing of fiction. Conference hours to be arranged. Writing sample required to apply; required cover sheet and instructions are available here: <http://english.barnard.edu/forms-procedures/forms>. Students cannot add this course to their schedules until after they are admitted.

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. Advanced workshop in writing, with emphasis on the short story. Some experience in the writing of fiction required. Conference hours to be arranged

Spring 2025: ENGL BC3116

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3116	001/00173	Th 2:10pm - 4:00pm 913 Milstein Center	Nellie Hermann	3.00	10/12

ENGL BC3117 FICTION WRITING. 3.00 points.

Prerequisites: Previous experience or introductory class required. Writing sample required to apply: required cover sheet and instructions are available here: <http://english.barnard.edu/forms-procedures/forms>. Students cannot add this course to their schedules until after they are admitted.

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. Section 1 (taught by Weike Wang): Flash Fiction Workshop. This course is an intensive writing workshop focused on the art of flash fiction—stories told in under 1,500 words. The workshop will emphasize experimentation, encouraging students to push the boundaries of traditional storytelling by playing with form, language, and perspective. Readings will include works originally written in English as well as those in translation, offering a broad view of global approaches to flash fiction. Discussions will cover the mechanics of storytelling on a compressed scale, including structure, character development, point of view, dialogue, and style. Authors will include Cheever, Couto, Hempel, Davis, and Wang, and through these readings, students will explore the structural possibilities of the short form, the role of voice, and the ways in which brevity can intensify narrative impact. The class will examine how compression, omission, and implication create resonance in fiction. Each student will write and workshop three original short pieces, receiving detailed feedback from peers and the instructor. The goal is to develop a keen sense of how the economy of language can create depth and complexity in fiction. Section 2 (taught by Idra Novey): Old Wolves and New Grandmothers. Once upon a time there was a fiction workshop and each student in the workshop conjured a new role for the animal in their grandmother's bed. In this workshop, we'll experiment with how the tone and iconic figures of fairy tales may provide a way into a new work of fiction, though not necessarily a way out. We'll talk about myriad ways to subvert the expected meaning of the wolf and the wicked in our own time, and what new subtexts may be lurking in the shared stories we reconsider at different points in our lives. "You shift time and location to see what holds true, and why or why not," novelist Helen Oyeyemi says of the allure of fairy tales as a place of departure for a new work of fiction. We'll discuss work from writers drawn to subvert and repurpose fairy tales, including Helen Oyeyemi, Barbara Comyns, and Cristina Rivera Garza

Spring 2025: ENGL BC3117

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3117	001/00436	T 6:10pm - 8:00pm 405 Barnard Hall	Sarah Wang	3.00	12/12
ENGL 3117	002/00440	W 6:10pm - 8:00pm 407 Barnard Hall	Gina Apostol	3.00	4/12

Fall 2025: ENGL BC3117

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3117	001/00277	W 2:10pm - 4:00pm 227 Milbank Hall	Weike Wang	3.00	0/12
ENGL 3117	002/00278	Th 11:00am - 12:50pm 214 Milbank Hall	Idra Novey	3.00	0/12

ENGL BC3118 ADVANCED POETRY WRITING. 3.00 points.

Prerequisites: Writing sample required to apply: required cover sheet and instructions are available here: <http://english.barnard.edu/forms-procedures/forms>. Students cannot add this course to their schedules until after they are admitted.

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. Muriel Rukeyser remarked that "American poetry has been part of a culture in conflict." Indeed, culture worldwide is in conflict. This course will explore "the necessity of poetry" from a phrase by Adrienne Rich. It is organized to ensure the development of new work and further study of poetic practice for committed student writers. We will examine mostly contemporary poetry using specific poetry collections from poets as varied as John Keene, Rosa Alcalá, Megan Fernandes, Harryette Mullen, Ilya Kaminsky and Emily Lee Luan as well as ancestors: Rich, June Jordan, Gertrude Stein. In the classroom, student poems and ideas about poetics are shared, questioned, and critiqued. These selected readings explore different strands of poetics that will inform the in-class and assigned prompts allowing student writers to expand their interrogation of the genre and its many forms. You will read, listen, write, and make your own voice seen and heard

Spring 2025: ENGL BC3118

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3118	001/00750	W 12:10pm - 2:00pm 214 Milbank Hall	Monica Sok	3.00	12/12

Fall 2025: ENGL BC3118

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3118	001/00274	T 11:10am - 1:00pm 613 Milstein Center	Patricia Jones	3.00	0/12

ENGL BC3125 ADVANCED POETRY WRITING II. 3.00 points.

Prerequisites: Writing sample required to apply: required cover sheet and instructions are available here: <http://english.barnard.edu/forms-procedures/forms>. Students cannot add this course to their schedules until after they are admitted.

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. In this workshop, we will explore poetry writing as the pursuit and expression of a liberatory language— the language of our highest attention and freedom— shared between reader and writer, and consider the metaphysics and motivations for making meaning and making it our own. In addition to workshops, we will alternate between classes centered on formal and thematic explorations with others focusing on contemplative practices and our writing process. Readings will range diversely through eras and modes including works, among others, by Sun Buer, Audre Lorde, Hannah Emerson, Mei-Mei Berssenbrugge, and Mónica de la Torre

Spring 2025: ENGL BC3125

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3125	001/00222	F 12:10pm - 2:00pm 403 Barnard Hall	Farnoosh Fathi	3.00	10/12

ENGL BC3134 CREATIVE NON-FICTION. 3.00 points.

Prerequisites: Enrollment limited to 16 students.

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. In this section of creative nonfiction, we will explore the essay. We will consider the essay in the original and most open-ended sense of the term—coming from French, *essai*, meaning “attempt.” This type of essay is also known as a personal essay. The personal essay is a paradoxical form. It makes rules and then breaks them. It announces itself and then slips out the backdoor. It is a mischief-maker and the successful essayist remembers that, remembers to stay playful. And that’s what our workshop will be about. As we attempt to write and share our stories, let’s ask one another: “what’s the fun of this story?” Let’s urge each other to see how can that fun remain, adhere, and grow through the drafting process. Most of all, let’s use the essay to explore our relationship to writing overall. Phillip Lopate writes that the essay “sets up a relationship with the reader, a dialogue—a friendship.” Seeing the sentence as a set of relationships, one tied to our human relations, we will write and revise with the hope of fostering an enduring relationship with the page. Writers should expect to workshop at least twice, working toward a final portfolio of 15-20 double-spaced pages. We will read as we write including essays by James Baldwin, Jo Ann Beard, Margo Jefferson, Maxine Hong Kingston, and Phillip Lopate

Spring 2025: ENGL BC3134

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3134	001/00174	W 11:00am - 12:50pm 913 Milstein Center	Nina Sharma	3.00	9/12

Fall 2025: ENGL BC3134

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3134	001/00275	T 11:00am - 12:50pm 912 Milstein Center	Nina Sharma	3.00	0/12

ENGL BC3150 INVENTION, REVISION, AND IMAGINATION. 3.00 points.

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. A creative writing workshop in fiction, devoted to the imaginative process, and most specifically, to the arts of invention and revision. In addition to considering the wellspring of creative ideas themselves, students will write stories in a variety of lengths—moderate, long, and as short-shorts. Through this process, apprentice writers will become intimate with the most essential aspect of creating imaginative work: the dedication to seeing one’s ideas morph and grow over time

ENGL BC3208 WHAT’S YOUR STORY ANYWAY? - TRAUMA RESISTANCE THROUGH CREATIVE WRITING. 3.00 points.

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. In this class we will explore the process of healing from trauma through the art of storytelling. We will ground ourselves in the writing of Latina authors whose work demonstrates the resistance from erasure in the United States. The goal of the class is to understand the connection between trauma and healing, through storytelling and creative writing. Moreover, we will develop three pieces of creative non-fiction that will encompass this relationship over the three different lenses of place, person and personal experience

Fall 2025: ENGL BC3208

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3208	001/00276	Th 9:00am - 10:50am 913 Milstein Center	Maria Hinojosa	3.00	0/12

ENGL BC3223 NEW YORK IN TEN OBJECTS. 4.00 points.

“New York in Ten Objects” introduces students to the creative possibilities of the podcast. Drawing on the possibilities of interdisciplinary analysis and creative non-fiction, this course aims to use quotidian objects to critically engage with the city, re-rendering those objects extraordinary and telling untold stories. The starting points for our investigation are ten concrete objects – some iconic, some ironic, but all characteristic of New York City. Beginning with these objects, students will develop projects, in small groups and individually, that connect these objects with a broader societal movement, cultural idea, political cause, or scientific development significant to past or present New York City life. To prepare students to develop their projects in an audio medium, we will first become familiar with a range of current podcasts, and will begin to break down the elements of podcast-storytelling as practiced today. Through workshops with IMATS in a weekly lab session and hands-on experience, students will learn how to collect audio interviews, ambient sound, and to record voice-over narration. Every student will outline their ideas, develop scripts, and produce a podcast by layering and editing their audio files. In the end, this course will investigate how the popular medium of the podcast can serve as a locus of local conversation and public intellectual activity. Students will learn how ordinary objects can breathe life into a story and how audio stories can advance critical analysis. Applications are due by 1 August: <https://forms.gle/Gtb5YWgeq59Mnfhy5>. Please note that this seminar is limited to 14 students. You will be notified of your acceptance or non-acceptance to the course before the first day of classes. After receiving admittance into the course, you MUST come to the first class to secure your seat

ENGL BC3229 AMERICAN LIVES, AMERICAN STORIES. 3.00 points.

Writing sample required to apply: <https://english.barnard.edu/english/creative-writing-courses> In this class we will discuss the narrative of the “American” story, and how stories of immigrants and minority identities redefine and complicate it. The goal of the class is to investigate how writers frame a sense of identity in relation to the “American ideal”. We will explore this theme through three creative non-fiction pieces each focusing on a different perspective of place, person, and personal experience. What are your stories, and what makes them “American”?

Spring 2025: ENGL BC3229

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3229	001/00231	Th 10:10am - 12:00pm 913 Milstein Center	Maria Hinojosa	3.00	12/12

Film Studies

ENFL BC3001 BLACK SPECULATIVE FICTION. 3.00 points.

Black Speculative Fiction encompasses a whole range of Black subgenres from Science Fiction and Fantasy to Horror and Afrofuturism. For the duration of this course, we will attempt to begin the work of extrapolating the function of Blackness within these various genres—interrogating which syntactical elements are required to label a piece of fiction “Black” and how Blackness informs genre. Through formal analysis of texts and the application of various theories presented in class, we’ll begin to understand how Blackness moves through genre to understand its relationship to the world and in some cases, to the artform itself. We will look at various texts: Film, Television, Prose, and Music. By looking across genres, we will be able to honor the inherent intertextuality of Black work and the constant inter-discursive work done across genre, text, and time. Whether a critique of structural anti-Blackness writ large, an expression of the complexity of the positionality of Black persons, or a statement of the function of Blackness, these texts make a case for the theoretical rigor and provocative discourses that lies at the heart of Black Speculative Fiction

Spring 2025: ENFL BC3001

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENFL 3001	001/00187	M 4:10pm - 7:55pm 409 Barnard Hall	Danielle Douge	3.00	23/24

Speech

Registration in these courses is limited.

ENGL BC3121 PUBLIC SPEAKING. 3.00 points.

Open only to undergraduates. This course will introduce you to principles of effective public speaking and debate, and provide practical opportunities to use these principles in structured speaking situations. You will craft and deliver speeches, engage in debates and panel discussions, analyze historical and contemporary speakers, and reflect on your own speeches and those of your classmates. You will explore and practice different rhetorical strategies with an emphasis on information, persuasion and argumentation. For each speaking assignment, you will go through the speech-making process, from audience analysis, purpose and organization, to considerations of style and delivery. The key criteria in this course are content, organization, and adaptation to the audience and purpose. While this is primarily a performance course, you will be expected to participate extensively as a listener and critic, as well as a speaker

Spring 2025: ENGL BC3121

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3121	001/00286	T Th 11:40am - 12:55pm 302 Barnard Hall	Daniela Kempf	3.00	14/14
ENGL 3121	002/00289	T Th 1:10pm - 2:25pm 302 Barnard Hall	Daniela Kempf	3.00	11/14

Fall 2025: ENGL BC3121

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3121	001/00503	T Th 1:10pm - 2:25pm 302 Barnard Hall	Daniela Kempf	3.00	0/14

ENGL BC3123 RHETORICAL CHOICES: PUBLIC SPEAKING. 4.00 points.

Prerequisites: Application process and permission of instructor. Does not count for major credit. Enrollment restricted to Barnard students.

Enrollment restricted to Barnard students. Application process and instructor permission required: <https://speaking.barnard.edu/become-speaking-fellow>. Speaking involves a series of rhetorical choices regarding vocal presentation, argument construction, and physical affect that, whether made consciously or by default, project information about the identity of the speaker. In this course students will relate theory to practice: to learn principles of public speaking and speech criticism for the purpose of applying these principles as peer tutors in the Speaking Fellow Program. Note: This course now counts as an elective for the English major

Fall 2025: ENGL BC3123

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3123	001/00504	T Th 11:40am - 12:55pm 409 Barnard Hall	Daniela Kempf, 4.00 Pamela Cobrin		9/14

Theatre

For those interested in doing an English major with a concentration in theatre, please see the [course-listed courses section](#) (p. 31) below for the Theatre Department’s course descriptions for THTR UN3150 Western Theatre Traditions: Classic to Romantic and THTR UN3151 Western Theatre Traditions: Modern.

ENTH BC3136 SHAKESPEARE IN PERFORMANCE. 4.00 points.

Prerequisites: Enrollment limited to 16 students. Preference given to juniors and seniors. Sign-up with the English Department is required. Registering for the course only through myBarnard or SSOL will NOT ensure your enrollment. The date, time, and location that sign-up sheets go up is listed here: <http://english.barnard.edu/sign-ups> Shakespeare’s plays as theatrical events. Differing performance spaces, acting traditions, directorial frames, theatre practices, performance theories, critical studies, cultural codes, and historical conventions promote differing modes of engagement with drama in performance. We will explore Shakespeare’s plays in the context of actual and possible performance from the Renaissance to the twenty-first century

Spring 2025: ENTH BC3136

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENTH 3136	001/00237	T 12:10pm - 2:00pm 406 Barnard Hall	Patricia Denison	4.00	16/18

ENTH BC3139 MODERN AMERICAN DRAMA # PERFORMANCE. 4.00 points.

Prerequisites: Enrollment limited to 16 students. Sign-up with the English Department is required. Registering for the course only through myBarnard or SSOL will NOT ensure your enrollment. The date, time, and location that sign-up sheets go up is listed here: <http://english.barnard.edu/sign-ups> Modern American Drama and Performance in an era of cultural contestation. What is united about the United States? How are the important claims of cultural difference related to the intercultural claims of shared community? Is there a place for historical continuity in the modernist pursuit of change? How have these issues been addressed in the emergence and development of modern drama and performance in America? Questions such as these will be addressed in the context of theatrical exploration, performance history, and social change. Canonical and experimental playwrights include Rachel Crothers, Susan Glaspell, Georgia Douglas Johnson, Eugene O’Neill, Clifford Odets, Thornton Wilder, Tennessee Williams, Arthur Miller, Lorraine Hansberry, Edward Albee, Suzan-Lori Parks, Sarah Ruhl, and Dominique Morisseau

ENTH BC3141 EARLY 20TH-CENTURY UNITED STATES DRAMA AND PERFORMANCE. 4.00 points.

The beginning of the 20th century in the United States was a time of turbulence: the excitement of a new century mixed with the flurry of voices trying to define “What makes an American, American.” Theatre reflected and inflected discussions, arguments, debates and celebrations of identity and belonging. And, everything was up for debate: morals, religion, sexuality, gender roles, race—all factions clawing towards ideals of citizenship. In this seminar, we will explore early 20th-century American theater as a forum for these debates—plays and performances of all types assert visibility of both issues and bodies, politicizing both in the process. We will begin by looking at the end of the 19th century as the nation engaged with the end of legally enslaving African Americans, the Women’s Suffrage movement gearing up, and the national debates on immigration, morality and religion—and all made their way to the stages of theater and Performance in the United States. Topics in this seminar will include The Harlem Renaissance, The Little Theatre Movement, Comstock/Censorship Laws, Broadway Fare, Popular Entertainment, Female Playwrights, Queer Theatre, Popular Music (to name a few more than “a few”)

Spring 2025: ENTH BC3141

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENTH 3141	001/00238	W 10:10am - 12:00pm 406 Barnard Hall	Pamela Cobrin	4.00	18/18

ENTH BC3144 Black Theatre. 4 points.

Not offered during 2024-2025 academic year.

Prerequisites: Enrollment limited to 16 students.

Exploration of Black Theater, specifically African-American performance traditions, as an intervening agent in racial, cultural, and national identity. African-American theatre artists to be examined include Amiri Baraka, Kia Corthron, W.E.B. Du Bois, Angelina Grimke, Langston Hughes, Georgia Douglas Johnson, Adrienne Kennedy, Suzan-Lori Parks, Adrian Piper, and August Wilson. Fulfills one (of two) required courses in dramatic literature for Theatre/Drama and Theatre Arts major.

ENTH BC3145 EARLY AMERICAN DRAMA # PERFRMNC. 4.00 points.

Not offered during 2024-2025 academic year.

Prerequisites: Enrollment limited to 16 students. Sign-up with the English Department is required. Registering for the course only through myBarnard or SSOL will NOT ensure your enrollment. The date, time, and location that sign-up sheets go up is listed here: <http://english.barnard.edu/sign-ups>

Competing constructions of American identity in the United States date back to the early republic when a newly emerging nation struggled with the questions: What makes an American American? What makes America America? From colonial times forward, the stage has served as a forum to air differing beliefs as well as medium to construct new beliefs about Nation, self and other. The texts we will read, from colonial times through WWI, explore diverse topics such as politics, Native American rights, slavery, labor unrest, gender roles, and a growing immigrant population

ENTH BC3190 Diabolical Drama of the Middle Ages. 3 points.

Not offered during 2024-2025 academic year.

Hell bursts onto the European stage at the end of the Middle Ages. Satan and his attendant devils, although present in earlier forms of Christian drama, become a defining feature of the dramatizations of Christian history and morality in Late Medieval England. The devils of these plays are disruptive, anarchic, seductive and repulsive. They are rhetorically bewitching and morally dangerous. This course will pay close attention to these devils and their devilry. What do they do? How do they speak? What do they know and what choice do they have in being so diabolical? Rather than viewing devils simply as spiritual antagonists, instead we will investigate them as complex creatures doing serious theological work in the difficult and spiritually tumultuous towns of late medieval England. Through close critical inquiry, contextual reading and some of our own imaginative stagings, we will explore the central role of the “diabolic” in late medieval drama and its sometimes troubling vision of Christian life.

Literature

ENGL BC1901 INTRODUCTION TO COMICS # GRAPHIC NOVELS. 3.00 points.

This course provides students with an introduction to the scholarly study of comics and graphic novels. It is designed to teach students how to analyze these texts by paying special attention to narrative forms and page design. As part of this focus, attention will be given to the way that comics and graphic novels are created and the importance of publication format. In addition to studying comics and graphic novels themselves, we will look at the way that scholars have approached this emergent field of academic interest

AFEN BC3009 TONI MORRISON: AN ETHICAL POETICS. 4.00 points.

Not offered during 2024-2025 academic year.

Toni Morrison set herself a challenge: to engage language in complex literary ways in order to reveal the ‘fact’ of race in the lived experiences of Americans—those made to bear the burden of being ‘raced,’ those exercising the prerogative of ‘racing,’ and those who imagine that none of this applies to them. We travel with her artistic path from *The Bluest Eye* to her later novels to learn how her choice to create figurative, logical narratives seek their own understanding of the ethics of what she called the “manageable, doable, modern human activity” of living in ‘the house of race.’

Spring 2025: AFEN BC3009

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AFEN 3009	001/00886	T 12:10pm - 2:00pm 501 Diana Center	Yvette Christianse	4.00	23/30

ENGL BC3098 THE ENGLISH CONFERENCE. 1.00 point.

The English Conference: The Lucyle Hook Guest Lectureship is a two to four-week course each semester on a special topic presented by a visiting scholar. The series was endowed by a gift from Professor Emerita of English Lucyle Hook to bring our students and faculty the perspective of scholars of literature in English working outside the College community. It can only be taken for pass/fail for 1 point. Students must attend all four class sessions and write a final paper in order to receive credit for this course. To see the dates/times that The English Conference will meet this semester, the current course description, and the biography of the visiting scholar, please visit the English Department website: <https://english.barnard.edu/english/english-conference>

Fall 2025: ENGL BC3098

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3098	001/00845	T 12:10pm - 2:00pm Room TBA	Ross Hamilton	1.00	10/60

ENGL BC3130 THE AMERICAN COWBOY AND THE ICONOGRAPHY OF THE WEST. 3.00 points.

Prerequisites: Enrollment limited to 14 students.

This entertaining and edifying lecture-not-unmixed-with conversation course will consider the icon of the American cowboy, with its signature embrace of masculinity, stoicism, elegiac music, and identification with nature. We will read Cormac McCarthy's dazzling Border Trilogy and other works that emerge from this icon, watch a curated series of cowboy movies, and write critical essays

Fall 2025: ENGL BC3130

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3130	002/01002	M W 2:40pm - 3:55pm 207 Milbank Hall	Margaret Ellsberg	3.00	12/40

AFEN BC3134 UNHEARD VOICES: AFRICAN WOMEN. 4.00 points.

Not offered during 2024-2025 academic year.

How does one talk of women in Africa without thinking of Africa as a mythic unity? We will consider the political, racial, social and other contexts in which African women write and are written about in the context of their located lives in Africa and in the African Diaspora

Spring 2025: AFEN BC3134

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AFEN 3134	001/00016	Th 4:10pm - 6:00pm 324 Milbank Hall	Yvette Christianse	4.00	6/25

AFEN BC3135 Zora Neale Hurston: A Writing Life. 4.00 points.

On her "Record of Freshman Interest" form, Zora Neale Hurston, Barnard class of 1928, wrote in response to the question of what vocation or profession she had in mind after graduation, "I have had some small success as a writer and wish above all to succeed at it. Either teaching or social work would be interesting, but consolation prizes." No consolation prize was necessary as Hurston became one of American and African American literature's finest writers, America's first Black anthropologist, and a Black feminist ancestor and icon. A deep dive into Hurston's work and writing life, this course reads Hurston as a narrative stylist and theorist in multiple genres: as poet, essayist, writer of short stories, novelist, playwright, folklorist, and memoirist. The goal of this class is to read Hurston closely and widely and to identify and examine her aesthetic philosophy and stylistic choices as one of the first African American women able to have a writing "career." We will concentrate on her work from the 1920s through the 1930s, when she was at Barnard, and a leading figure in the Harlem/New Negro Renaissance. In her time, Hurston was adamant about writing for and about people like herself; she saw ordinary black people as keepers of a rich culture that should be celebrated and shared. In this spirit, the assignments for this course will lead to final digital projects that can be shared with the Barnard community in anticipation of the centennial of Hurston's matriculation and graduation from Barnard (1925-1928). We will partner with the Digital Humanities Center at Barnard, as well as Barnard Archives; we will engage resources at Barnard, such as Hurston-focused issues of The Scholar and Feminist Online, and other institutions, such as Columbia's Rare Book Collection, the Schomburg Center for Research in Black Culture, and the Library of Congress. No prior experience with digital tools is necessary

Spring 2025: AFEN BC3135

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AFEN 3135	001/00017	W 10:10am - 12:00pm 405 Barnard Hall	Monica Miller	4.00	11/15

ENGL BC3141 MAJOR ENGLISH TEXTS I. 3.00 points.

Prerequisites: Enrollment limited to 25 students.

A chronological view of the variety of English literature through study of selected writers and their works. Autumn: Beowulf through Johnson

ENGL BC3142 MAJOR ENGLISH TEXTS II. 3.00 points.

Prerequisites: Enrollment limited to 25 students.

A chronological view of the variety of English literature through study of selected writers and their works. Spring: Romantic poets through the present

ENGL BC3146 Walk This Way. 3 points.**Not offered during 2024-2025 academic year.**

Prerequisites: Enrollment limited to 40 students.

What's in a walk? This course undertakes an interdisciplinary study of a fundamental human activity, focusing on philosophical and aesthetic treatments of human locomotion. After first examining the history of walking as a social, economic, religious, and political activity, the course will concentrate on urban walking and how it has been represented in text and image from ancient times to the present. Topics will include walking as introspection, escape, recreation, and discovery; walking and gender; the psychogeography of walking, walking in the city, etc. Readings from Austen, Wordsworth, Dickens, Thoreau, Whitman, Joyce, Woolf, O'Hara, De Certeau, and many others. Images from film, painting, and photography to be provided by student research. Ditto for musical strolls.

Spring 2025: ENGL BC3146

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3146	001/00175	T Th 10:10am - 11:25am 302 Barnard Hall	William Sharpe	3	40/40

ENGL BC3147 Introduction to Narrative Medicine. 4 points.**Not offered during 2024-2025 academic year.**

Prerequisites: Enrollment limited to 15 students. Post-bacc students require instructor permission.

Narrative Medicine was designed to give doctors and healthcare professionals a more profound understanding of, and empathy for, the experience of illness. It teaches how to listen and what to listen for. While the skills developed are directly applicable to the practice of medicine, they are also important in any field in which human relationships are central: business, law, architecture, social work, and the creative arts. The multidisciplinary course entails a rigorous integration of didactic and experiential methodology to develop a heightened awareness of self and others and build a practical set of narrative competencies.

ENGL BC3151 Bad Feelings: The Uses of Literature in Difficult Times. 4 points.**Not offered during 2024-2025 academic year.**

This course will explore the purposes of literary study--and, by extension, humanistic education--during periods of turmoil. Working in sustained dialogue with one another, we will explore the treatment of emotions such as despair, anxiety, loss, fury & ecstasy in a wide variety of literary texts, ranging from literature that is ancient (e.g., Sophocles, Euripides) to early modern (William Shakespeare, Margaret Cavendish) to modern (Virginia Woolf, Ralph Ellison, Elena Ferrante). In the process, we will explore various schools of critical theory, such as Aristotle's *Poetics* (including the ancient theory of catharsis), psychoanalysis, and feminism, in a context where the stakes of these intellectual traditions will come to the fore.

ENGL BC3154 Chaucer Before Canterbury. 3 points.**Not offered during 2024-2025 academic year.**

Chaucer's innovations with major medieval forms: lyric, the extraordinary dream visions, and the culmination of medieval romance, *Troilus and Criseyde*. Approaches through close analysis, and feminist and historicist interpretation. Background readings in medieval life and culture.

ENGL BC3155 THE CANTERBURY TALES. 3.00 points.**Not offered during 2024-2025 academic year.**

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

ENGL BC3159 THE ENGLISH COLLOQUIUM. 4.00 points.

Prerequisites: Enrollment limited to Barnard English majors. In the Renaissance colloquium we will examine English and European imaginative and intellectual life from the sixteenth to mid-seventeenth centuries. Defined by humanism, the Protestant Reformation, and revolution, this was a period of ideological struggle on many levels. Long-held ways of ordering the world came under increasing strain--and sometimes ruptured irreparably. Writers discussed and debated the aims of human knowledge, retooled old literary forms for new purposes, scrambled to take account of an expanded awareness of the globe, and probed the tension between belief and doubt. Throughout this process, they experimented with new literary styles to express their rapidly changing worldviews. This is an intensive course in which we will take multiple approaches to a variety of authors that may include Petrarch, Erasmus, Machiavelli, Castiglione, More, Rabelais, Luther, Calvin, Montaigne, Spenser, Bacon, Marlowe, Shakespeare, Milton, and Behn, among others

Fall 2025: ENGL BC3159

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3159	001/00506	T 12:10pm - 2:00pm 111 Milstein Center	Ross Hamilton	4.00	4/10
ENGL 3159	002/00657	M 2:10pm - 4:00pm 222 Milbank Hall	Atefeh Akbari Shahmirzadi	4.00	11/10
ENGL 3159	003/00839	T 11:00am - 12:50pm 223 Milbank Hall	Eugene Petracca	4.00	11/10

ENGL BC3160 THE ENGLISH COLLOQUIUM. 4.00 points.

Prerequisites: Enrollment limited to Barnard English majors. In the Enlightenment colloquium we will look at English and European imaginative and intellectual life during the late seventeenth and eighteenth centuries. During this period, writers tried in new ways to reconcile the tensions between reason and religion. Categories of thought that underlie our world today were taking shape: secularity, progress, the public and the private, individual rights, religious tolerance. Writers articulated principles of equality in an era of slavery. Literary forms like the novel, which emerges into prominence during this period, express in irreducibly complex ways these and other changes. In this intensive course, we will study from multiple angles a variety of authors that may include Hobbes, Dryden, Locke, Spinoza, Lafayette, Defoe, Swift, Pope, Richardson, Voltaire, Fielding, Johnson, Diderot, Sterne, and Wollstonecraft, among others

Spring 2025: ENGL BC3160

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3160	001/00223	Th 9:10am - 10:50am 119 Milstein Center	Ross Hamilton	4.00	8/12
ENGL 3160	002/00224	T 11:00am - 12:50pm 405 Barnard Hall	Achshah Guibbory	4.00	14/12
ENGL 3160	003/00225	W 12:10pm - 2:00pm 405 Barnard Hall	Jayne Hildebrand	4.00	13/12
ENGL 3160	004/00226	M 2:10pm - 4:00pm 101a Barnard Hall	Andrew Lynn	4.00	12/12

ENGL BC3162 DONNE, THE METAPHYSICALS, AND HIS LEGACY. 3.00 points.

John Donne is the most famous “Metaphysical Poet” of the 17th century. The term “metaphysical” to refer to his poetry was first used by Samuel Johnson in the 18th century. It was popularized in the 20th century by T. S. Eliot, who lamented what he called a “dissociation of sensibility” that set in during the 17th century, whereas (Eliot said) “a thought to Donne was an experience,” as if mind was not simply a separate thing from embodied experience. Donne’s poetry has long been admired, indeed loved, embraced by later readers, writers, and artists—not just in England and America but in different parts of the world. He has left a rich legacy, and what Judith Scherer Herz calls his “voiceprint” on diverse later writers. In my experience, students always want to spend more time on Donne. In this course, we will do that, reading his poetry with attention but also his prose Devotions Upon Emergent Occasions, written in 1623 during the plague when he came close to dying. The Devotions found a new life during the AIDs crisis, and then again during our Covid pandemic. The line from the Devotions that begins “No man is an island” has been part of our culture for a century, though many have no idea where it comes from. In this course, we will engage in “attentive,” patient reading of his texts, entering in them, trying to figuring them out, much as Donne sought to figure out lived experience in richly metaphorical writing. Though Donne is at the center of the course, we will also read a selection of poems by other 17th-century Metaphysical poets—George Herbert, Henry Vaughan, Katherine Philips, Andrew Marvell—and Sir Thomas Browne’s prose Hydriotaphia: Or Urn Burial, occasioned by the excavation of ancient burial urns discovered in Norwich. Browne tries to figure out the identity of these urns, then moves to a fascinating survey of the burial practices of different cultures over a long period of time, and then concludes with a profound meditation on memory, legacy, and our desire for immortality, perpetuating our earthly connections. Donne left an impression on so many writers such as Yeats, Dylan Thomas, and Seamus Heaney; Emily Dickinson, Elizabeth Bishop, and Adrienne Rich; Djuna Barnes (her novel Nightwood, a lesbian classic), Robert Lowell and Anthony Hecht, the Bengali Rabinadrath Tagore; Joseph Brodsky, Yehudah Amichai and Leonard Cohen; Linda Gregerson, and Kimberly Johnson. So many possibilities for anyone interested in exploring beyond the limits of syllabus. Donne’s poetry has had (and continues to have) a transhistorical and transcultural currency. This course begins to opening up possibilities, as we think about how and why we read imaginative literature from the past

ENGL BC3163 SHAKESPEARE I. 3.00 points.

Prerequisites: Enrollment limited to 60 students.
A critical and historical introduction to Shakespeares comedies, histories, tragedies, and romances. Please note that you do not need to take ENGL BC3163: Shakespeare I and ENGL BC3164: Shakespeare II in sequence; you may take them in any order

Fall 2025: ENGL BC3163

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3163	001/00022	M W 8:40am - 9:55am 323 Milbank Hall	Peter Platt	3.00	30/60

ENGL BC3164 SHAKESPEARE II. 3.00 points.

Prerequisites: Enrollment limited to 60 students.
Prerequisites: Enrollment limited to 60 students. Critical and historical introduction to selected comedies, histories, tragedies, and romances by Shakespeare. Please note that you do not need to take ENGL BC3163: Shakespeare I and ENGL BC3164: Shakespeare II in sequence; you may take them in any order

Spring 2025: ENGL BC3164

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3164	001/00176	T Th 4:10pm - 5:25pm 323 Milbank Hall	Rachel Eisendrath	3.00	50/60

ENGL BC3165 The Elizabethan Renaissance: The Complete Nondramatic Poetry of Marlowe and Shakespeare. 3 points.

Not offered during 2024-2025 academic year.

In this course, we will read the complete nondramatic poetry of Christopher Marlowe and William Shakespeare, working closely through sonnets, epyllia (mini epics), and translations. How do Marlowe and Shakespeare put into play inherited and new ideas about history, gender, sexuality, politics, law, God, race, matter, print, and literary form (especially the sonnet)?

ENGL BC3166 17TH-CENTURY PROSE # POETRY. 3 points.
Not offered during 2024-2025 academic year.

The seventeenth century was a century of revolution, giving birth to modern ways of thinking, and calling into question many of the old ways. In the early years, many were affected by melancholy, some believing the world was approaching the endtimes. England experienced plagues, particularly in London, and other catastrophes. So we might find some affinity with our own current situation, facing new challenges, our world turned upside down, which is what many people felt during that time. Out of all of this turmoil, however, came great literature including lyric poems by John Donne and others exploring love and desire, doubt and faith, sex and God. Donne also wrote a series of Devotions grappling with mortality over a course of 23 days when he was suffering from typhus or relapsing fever and almost died. Others turned to find solace in the natural world and friendship (Amelia Lanyer, Katherine Philips, Henry Vaughan). Robert Burton wrote a book on melancholy, which he kept adding to. Francis Bacon thought a revolution in science could redeem the world. Thomas Browne, a physician as well as writer, tackled the problem of intolerance and religious conflict. Thomas Hobbes thought only a firm (authoritarian?) government could reestablish peace and security, while Gerard Winstanley (a "Leveller") thought that owning land (and money) was the source of all war and misery. Transgressive women had their own ideas. The Quaker leader Margaret Fell defended women's right to preach. We will read selections from these and other writers, understanding them in their historical context and with a sense of their current resonance. The seventeenth century was a century of revolution, giving birth to modern ways of thinking, and calling into question many of the old ways. In the early years, many were affected by melancholy, some believing the world was approaching the endtimes. England experienced plagues, particularly in London, and other catastrophes. So we might find some affinity with our own current situation, facing new challenges, our world turned upside down, which is what many people felt during that time. Out of all of this turmoil, however, came great literature including lyric poems by John Donne and others exploring love and desire, doubt and faith, sex and God. Donne also wrote a series of Devotions grappling with mortality over a course of 23 days when he was suffering from typhus or relapsing fever and almost died. Others turned to find solace in the natural world and friendship (Amelia Lanyer, Katherine Philips, Henry Vaughan). Robert Burton wrote a book on melancholy, which he kept adding to. Francis Bacon thought a revolution in science could redeem the world. Thomas Browne, a physician as well as writer, tackled the problem of intolerance and religious conflict. Thomas Hobbes thought only a firm (authoritarian?) government could reestablish peace and security, while Gerard Winstanley (a "Leveller") thought that owning land (and money) was the source of all war and misery. Transgressive women had their own ideas. The Quaker leader Margaret Fell defended women's right to preach. We will read selections from these and other writers, understanding them in their historical context and with a sense of their current resonance.

Spring 2025: ENGL BC3166

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3166	001/00177	T Th 2:40pm - 3:55pm 203 Diana Center	Achsah Guibbory	3	30/30

ENGL BC3167 MILTON. 3.00 points.

How and why might we read Milton now? And how do his writings and thinking intersect with issues in our present moment? We will read his influential epic *Paradise Lost* after reading selections of Milton's earlier poetry and prose (attack against censorship, defenses of divorce, individual conscience, toleration, complicated issues of political and religious liberty). He wrote about these matters as he was involved in the English Civil war, an advocate of liberty (we will consider what kind, for whom?) and revolution, which Americans would embrace as inspiration and to justify the American Revolution. We will critically read Milton's literary and political texts within the contexts of religious, political, and cultural history of early modern England and Europe but also colonial and revolutionary America—asking difficult questions, and with a sense of how Milton's writing connects to present issues of our time

Fall 2025: ENGL BC3167

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3167	001/00507	M W 2:40pm - 3:55pm 409 Barnard Hall	Achsah Guibbory	3.00	19/34

ENGL BC3169 Renaissance Drama. 3 points.
Not offered during 2024-2025 academic year.

Prerequisites: Enrollment limited to 25 students.

This class will examine English drama at the moment when it arose as a major art form. In Renaissance London, astonishingly complex plays emerged that reflected the diverse urban life of the city, as well as the layered and often contradictory inner life of the individual. This poetically rich theater was less concerned with presenting answers, and more with staging questions—about gender, race, religion, literary tradition, love, sex, authority, and class. In this course, we will try to tap into this theater's cosmopolitan, enlivened poetics by studying not only Shakespeare, but also the various other major authors who constituted this literary world: Christopher Marlowe, Ben Jonson, Thomas Dekker, Thomas Middleton, John Webster, and the female playwright Aphra Behn.

ENGL BC3170 LITERATURE AND SCIENCE 1600-1800. 3.00 points.

The "Scientific Revolution" began in England in the early seventeenth century, with the experiments of John Dee and the reforming projects of Francis Bacon, to culminate in Isaac Newton's discovery of the natural laws of motion. This was also a period of great literary innovation, from Shakespeare's plays and the metaphysical poetry of Marvell and Donne, to the new genre of the novel. This course will explore both the scientific and literary "revolutions" – indeed we will attempt to put them in a kind of conversation with one another, as poets and scientists puzzled over the nature of spirit, body, and the world

ENGL BC3171 LITERATURE AND PSYCHOANALYSIS. 3.00 points.
Not offered during 2024-2025 academic year.

Love him or hate him—or both, as is more often and more fittingly the case—you must admit that Freud turned the world upside-down. Against the supposed supremacy of rational consciousness, he found the power of the unconscious. At the heart of civilized order, he uncovered ever more sophisticated mechanisms of repression. Where the world saw the march of progress, he saw the death drive. And he discovered all of this through a new invention, a science of narrative, called psychoanalysis. According to this science, we are the stories we tell. And this means that we, our lives, our joys and anxieties, our past and our future, are like any story: always open to interpretation. In this course, we turn this lens back upon psychoanalysis, opening its clinical history and fundamental concepts to critical, literary interpretation. Beginning with Freud but moving beyond him, we will read foundational psychoanalytic texts alongside plays, poetry, novels, short stories, and films that corroborate, complicate, and contest the Freudian framework. We will consider the intrinsically literary qualities of psychoanalysis and, inversely, we will ask what literature, literary criticism, and literary theory gain or lose in this critical relation to psychoanalysis

Spring 2025: ENGL BC3171

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3171	001/00178	T Th 2:40pm - 3:55pm 207 Milbank Hall	Nathan Gorelick	3.00	21/30

ENGL BC3173 THE EIGHTEENTH-CENTURY NOVEL. 3.00 points.

Prerequisites: Enrollment limited to 100 students.

In the seventeenth century, a new genre appears across Europe: the novel. Why does it appear? What accounts for its increasing popularity across the eighteenth century? What role does it play, in personal psychology as well as society? To puzzle these questions, we will place the development of the novel within the history of art, philosophy and science, as well as psychology and literary theory. Readings may include novels by Mme. de La Fayette, Aphra Behn, Daniel Defoe, Henry Fielding, John Cleland, the Marquis de Sade, William Godwin, and Jane Austen, as well as essays by Benjamin, Adorno, Foucault, Elias, Moretti, and others

Fall 2025: ENGL BC3173

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3173	001/00847	T Th 2:40pm - 3:55pm 302 Barnard Hall	Monica Cohen	3.00	28/40

ENGL BC3174 The Age of Johnson. 3 points.
Not offered during 2024-2025 academic year.

The works of Johnson, Boswell, and their contemporaries in historic context; rise of the novel (Richardson, Fielding, and Sterne); poets from Pope to Blake and Wordsworth; women writers from Carter to Collier to Wollstonecraft; working class writers; topics include slavery and abolition in literature, the democratization of culture, and the transition to romanticism.

ENGL BC3176 The Romantic Era. 3 points.
Not offered during 2024-2025 academic year.

Prerequisites: Enrollment limited to 100 students.
Romantic writers in their intellectual, historical, and political context, with reference to contemporary movements in philosophy, music, and the plastic arts. Authors include Blake, Wordsworth, Coleridge, Byron, P.B. Shelley, and Keats. An emphasis on close reading of the poetry.

ENGL BC3177 VICTORIAN AGE IN LITERATURE. 3.00 points.
Prerequisites: Enrollment limited to 50 students.

“We have become a novel-reading people,” wrote Anthony Trollope in 1870. “Novels are in the hands of us all; from the Prime Minister down to the last-appointed scullery maid.” This course will consider why the novel was so important to Victorian culture and society. What made the Victorian novel such a fertile form for grappling with the unprecedented cultural changes of the nineteenth century? To address this question, we will explore how Victorian novels both responded to, and participated in, major social and cultural shifts of the period, including industrialism and urbanization; colonialism and empire; the changing status of women, sexuality, and marriage; the emergence of Darwinism; class conflict and social reform; and the expansion of education and literacy. This course will also consider more broadly what novels are for, and what the Victorians thought they were for. Do novels represent the world as it really is, or do they imagine it as it ought to be? What kinds of solutions to social and political problems can novels offer? Can novels ethically improve (or corrupt) their readers? We will consider these issues in the context of realism, Victorian literature’s trademark genre, but we’ll also explore an array of other genres, such as the industrial novel, the Bildungsroman, the sensation novel, detective fiction, and gothic fiction. Authors include Jane Austen, Charles Dickens, Charlotte Brontë, George Eliot, Wilkie Collins, and others

Fall 2025: ENGL BC3177

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3177	001/00508	T Th 8:40am - 9:55am 302 Barnard Hall	Jayne Hildebrand	3.00	38/40

ENGL BC3178 Victorian Poetry and Criticism. 3 points.
Not offered during 2024-2025 academic year.

Prerequisites: Enrollment limited 35 students.
Poetry, art, and aesthetics in an industrial society, with emphasis on the role of women as artists and objects. Poems by Tennyson, Arnold, Christina and D.G. Rossetti, Swinburne, and Elizabeth and Robert Browning; criticism by Ruskin, Arnold, and Wilde; paintings by the Pre-Raphaelites and Whistler; photographs by J.M. Cameron.

ENGL BC3179 AMERICAN LITERATURE TO 1800. 3.00 points.

This course surveys American literature written before 1800. While we will devote some attention to the literary traditions that preceded British colonization, most of our readings will be of texts written in English between 1620 and 1800. These texts—histories, autobiographies, poems, plays, and novels—illuminate the complexity of this period of American culture. They tell stories of pilgrimage, colonization, and genocide; private piety and public life; manuscript and print publication; the growth of national identity (political, cultural, and literary); Puritanism, Quakerism, and Deism; race and gender; slavery and the beginnings of a movement towards its abolition. We will consider, as we read, the ways that these stories overlap and interconnect, and the ways that they shape texts of different periods and genres

Fall 2025: ENGL BC3179

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3179	001/00510	M W 11:40am - 12:55pm 203 Diana Center	Lisa Gordis	3.00	17/29

ENGL BC3180 AMERICAN LITERATURE 1800-1870. 3.00 points.

Texts from the late Republican period through the Civil War explore a range of intersecting literary, political, philosophical, and theological issues, including the literary implications of American independence, the status of Native Americans, the nature of the self, slavery and abolition, gender and woman's sphere, and the Civil War. Writers include Washington Irving, Ralph Waldo Emerson, Walt Whitman, Henry David Thoreau, Frederick Douglass, Margaret Fuller, Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Harriet Beecher Stowe, Harriet Jacobs, and Emily Dickinson

Spring 2025: ENGL BC3180

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3180	001/00180	M W 11:40am - 12:55pm 409 Barnard Hall	Lisa Gordis	3.00	23/30

ENGL BC3181 AMERICAN LITERATURE 1871-1945. 3.00 points.

This interdisciplinary course situates late nineteenth- and early twentieth-century American literature within the context of historical and cultural change. Students read works by Whitman, Twain, James, Griggs, Wharton, Faulkner, and Hurston alongside political and cultural materials including Supreme Court decisions, geometric treatises, composite photography and taxidermy

ENGL BC3183 AMERICAN LITERATURE SINCE 1945. 3.00 points.

Prerequisites: Enrollment limited to 56 students.

In the wake of World War II, the so-called American Century rises out of the ashes of fascism, haunted by the specter of bombs blurring the boundary between victory and defeat. An ideological civil war ensues, punctuated by literary resistance to grand narratives and their discontents. Authors include Ellison, O'Connor, Ginsberg, Bishop, Pynchon, Robinson, Merrill, Morrison, Didion, and Wallace

Fall 2025: ENGL BC3183

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3183	001/00511	M W 1:10pm - 2:25pm 409 Barnard Hall	Maura Spiegel	3.00	23/24

ENGL BC3185 Modern British and American Poetry. 3 points.

Not offered during 2024-2025 academic year.

Prerequisites: Enrollment limited to 45 students.

Poetry written in English during the past century, discussed in the context of modernism, postmodernism, literary theory, and changing social and technological developments. Students will participate in shaping the syllabus and leading class discussion. Authors may include Yeats, Williams, Eliot, Moore, Bishop, Rich, Ginsberg, Stevens, O' Hara, Plath, Brooks, Jordan, Walcott, Alexie, and many others.

Spring 2025: ENGL BC3185

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3185	001/00181	T Th 8:40am - 9:55am 409 Barnard Hall	William Sharpe	3	22/30

Fall 2025: ENGL BC3185

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3185	001/00849	M W 11:40am - 12:55pm 302 Milbank Hall	O. FACULTY	3	15/40

ENGL BC3188 The Modern Novel. 3 points.

Not offered during 2024-2025 academic year.

Examines formal changes in the novel from nineteenth-century realism to stream of consciousness, montage, and other modernist innovations. Social and historical contexts include World War I, urbanization, sexuality and the family, empire and colonialism. Works of Henry James, E. M. Forster, Ford Madox Ford, Joseph Conrad, Virginia Woolf, James Joyce.

Fall 2025: ENGL BC3188

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3188	001/00996	M W 1:10pm - 2:25pm 223 Milbank Hall	Mary Cregan	3	9/35

ENGL BC3189 POSTMODERNISM. 3.00 points.

Not offered during 2024-2025 academic year.

This course considers how Postmodernisms profound distrust of language and narrative transforms the form and function of literature. Writers include Stoppard, Pynchon, Didion, Morrison, Robinson, Coetzee, Ishiguro, Wallace, Ashbery, and Hejninian

Spring 2025: ENGL BC3189

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3189	001/00182	T Th 11:40am - 12:55pm 409 Barnard Hall	Kristi-Lynn Cassaro	3.00	23/30

ENGL BC3192 ESTRANGEMNT/EXILE GLOB NOVELS. 4.00 points.

Not offered during 2024-2025 academic year.

Prerequisites: Enrollment limited to 22 students.

"...but she had no worldly wisdom; her powers were unadapted to the practical business of life; she would fail to defend her most manifest rights, to consult her most legitimate advantage. An interpreter ought always to have stood between her and the world." Charlotte Brontë on her late sister the novelist Emily Brontë. This course examines the development of literary fiction in response to history. Through a diverse selection of books—novels, novellas, and verse—spanning nearly 2400 years, we will investigate the seemingly contradictory condition of the author as both outsider and insider. We will look at how writers from various backgrounds have addressed social and political alienation, national and personal crisis, through narrative. The uniqueness of the texts lies not just in how implicated they are in history, but in their resistance against generalization and intolerance. Two areas of critical concern govern the selection: Romanticism brings to focus responses to estrangement and injustice; and Modernism is seen as individual expression to alienation and exile. However, implicit also is the desire to complicate the distinction between those two schools. What unites these concerns, however, is how our writers' artistic commitment, as both witnesses and participants, creates an opportunity for literature to reveal more than the author intends and, on the other hand, more than what power desires

ENGL BC3193 CRITICAL WRITING. 4.00 points.

Prerequisites: Enrollment restricted to Barnard students.

Open to all students. This course teaches clear writing and provides exposure to a range of interpretative strategies. Frequent short papers. Required of all English majors before the end of the junior year. Sophomores are encouraged to take it in the spring semester even before officially declaring their major. Transfer students should plan to take it in the fall semester

Spring 2025: ENGL BC3193

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3193	001/00227	T Th 4:10pm - 5:25pm 318 Milbank Hall	Atefeh Akbari Shahmirzadi	4.00	11/10
ENGL 3193	002/00228	T Th 2:40pm - 3:55pm 101a Barnard Hall	Kristi-Lynn Cassaro	4.00	5/10
ENGL 3193	003/00229	M W 10:10am - 11:25am 101a Barnard Hall	Andrew Lynn	4.00	11/10
ENGL 3193	004/00230	T Th 5:40pm - 6:55pm 404 Barnard Hall	Eugene Petracca	4.00	0/5

Fall 2025: ENGL BC3193

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3193	001/00512	T Th 1:10pm - 2:25pm 101a Barnard Hall	Kristi-Lynn Cassaro	4.00	8/8
ENGL 3193	002/00513	M W 11:40am - 12:55pm 613 Milstein Center	Andrew Lynn	4.00	7/8
ENGL 3193	003/00840	T Th 2:40pm - 3:55pm 101a Barnard Hall	Eugene Petracca	4.00	8/8

ENGL BC3194 LITERARY THEORY. 4.00 points.

In this course, we will trace the complex category of imitation from its ancient roots to some of its modern theoretical and literary manifestations. Interpreted differently by different thinkers, imitation can refer to the problem of art's imitation of things in the world (e.g., your portrait looks like you), art's imitation of other artistic works (e.g., your portrait looks like a Rembrandt), people's imitation or even mimicry of one another (who does she think she is?). The latter form of imitation raises the most overtly socio-political questions, whether by replicating social power structures in order to "pass" in a potentially hostile environment or by subverting these same structures through mimicking, outwitting, critiquing, or mocking them. At its core, the category of imitation focuses our attention on what is so central to artmaking that it almost eludes our notice: the question of resemblance. Put in its simplest form: What are we doing (philosophically, artistically, socially) when we make one thing resemble another?

ENGL BC3195 MODERNISM. 3.00 points.

Not offered during 2024-2025 academic year.

Prerequisites: Enrollment limited to 56.

A deeply ambivalent, transatlantic movement, Modernism grapples with revolutionary forces that defy traditional structures: the 19th-century Darwinian inversion to the old idea of order, the advent of psychoanalysis, the crisis of world war, and the anxiety and exuberance of shifting gender paradigms. The ensuing cultural upheaval dis-orders not only the content but also the literary forms of Modernism, giving rise to abstraction, fragmented narrative structures, stream-of-consciousness prose and the extreme erudition T.S. Eliot "shored against [the] ruins" of so-called civilization in "The Waste Land." Special attention will be devoted to how seminal manifestos, most notably "Tradition and the Individual Talent" and A Room of One's Own, frame the movement's embattled aesthetics. Works by Djuna Barnes, T.S. Eliot, William Faulkner, Ernest Hemingway, James Joyce, D.H. Lawrence, Muriel Rukeyser, Jean Toomer, Gertrude Stein, Wallace Stevens, William Carlos Williams, Virginia Woolf, and W.B. Yeats

Fall 2025: ENGL BC3195

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3195	001/00841	T Th 10:10am - 11:25am 203 Diana Center	Kristi-Lynn Cassaro	3.00	18/40

AFEN BC3196 HARLEM RENAISSANCE LITERATURE. 4.00 points.

Home to Harlem focuses on the relationship between art, activism and social justice during the Harlem/ New Negro Renaissance. Exploring the cultural contexts and aesthetic debates that animated Harlem in 1920s to 1930s, the course discusses the politics of literary and theatrical production, while exploring the fashioning and performance of New Negro identity through fiction, poetry, essays, and artwork. Topics considered include: role of Africa/slavery/the south in New Negro expression, patronage, passing, primitivism/popular culture, black dialect as literary language, and the problematics of creating a "racial" art in/ for a community comprised of differences in gender, class, sexuality, and geographical origin

Spring 2025: AFEN BC3196

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AFEN 3196	001/00570	W 4:10pm - 6:00pm 406 Barnard Hall	Maleda Belilgne	4.00	14/16

ENGL BC3204 WORLD LITERATURE REVISITED. 3.00 points.

As a discipline, World Literature dates back to the early 19th century and Goethe's concept of weltliteratur. Yet, despite the fact that Goethe was well-versed in the literature of the "Orient" and emphasized their centrality in weltliteratur, the languages that he spoke of and underlined within the formation of this literature were mostly German and Romance languages. Institutionally speaking, not much has changed over the past couple of centuries. More often than not, studying the literature of locations such as the Middle East, Africa, and East and Southeast Asia takes place in Area Studies departments, and offerings of these areas' literatures even in Comparative Literature departments are few and far in between. This course looks at a sample of texts that might be studied within the rubric of World Literature in an English department. We will examine foundational genres in English literary studies, such as epic and lyric poetry and free verse, dramatic literature, and the novel, and study variations of these genres in other literary traditions. Given that we're reading many of the texts in translation, the issue of translating literary texts into English is a central component of our discussion. Specifically, we will think about the role that translation plays in the production and politics of World Literature and how the issue of translation differentiates between the disciplines of Comparative Literature and World Literature. We will also study adaptations of and artistic responses to canonical works. Some questions we will tackle include: What/where/whom constitutes the world in World Literature? Traditionally, why have some types of writing and inscription been privileged over others when determining the category of literature? How do we read similarities and differences in the texts while placing them in their particular contexts and histories?

ENGL BC3205 WORLD LITERATURE REVISITED II. 3.00 points.

(Please note that you do not need to take ENGL BC3204 World Literature Revisited I and ENGL BC3205 World Literature Revisited II in sequence; you may take them in any order.) As a discipline, World Literature dates back to the early 19th century and Goethe's concept of weltliteratur. Yet, despite the fact that Goethe was well-versed in the literature of the "Orient" and he emphasized their centrality in weltliteratur, the languages that he spoke of and underlined within the formation of this literature were mostly German and Romance languages. Institutionally speaking, not much has changed over the past couple of centuries. More often than not, studying the literature of locations such as the Middle East, Africa, or East Asia takes place in Area Studies departments, and offerings of these areas' literatures in Comparative Literature departments are few and far in between. In World Literature Revisited I, we imagined what a survey of World Literature in a literary studies department could look like, as we dealt with ancient texts until around the 14th century, with a focus on origin stories and epic narratives, lyric poetry, historical narratives, and sacred/religious texts. In World Literature Revisited II, we will continue to investigate and challenge the categories of "Eastern" and "Western" literature and think through the categories of "world" and "literature" in the course title. In this part of the course, we will work on (classical, early modern, and modern) drama, modern poetry, and the novel, with a particular focus on reading in comparison adaptations, appropriations, and literary responses. What/where/whom constitutes the world in World Literature? How can we read and trace literary influence across these literatures without reducing them to a mere repetition of the same themes and ideas? Finally, we will think about the role that translation plays in the production and politics of World Literature, particularly when it comes to adaptations and appropriations, and how the issue of translation differentiates between the disciplines of Comparative Literature and World Literature

ENGL BC3207 THE 'GLOBAL' NOVEL. 3.00 points.

"Yes, globalization can produce homogeneity, but globalization is also a threat to homogeneity." --Kwame Anthony Appiah, "The Case for Contamination," New York Times Magazine, 2006 Thinking through the arguments both in favor of and against globalization, particularly in the realm of cultural productions, in this course we will discuss the "global" novel. To that end, we will read essays from *The Global Novel: Writing the World in the 21st Century* about works such as *Americanah*, *Snow*, and *The Reluctant Fundamentalist* (along with the novels themselves) to investigate what is meant by "global" and what the criteria for including novels in this categorization are. We will also consider whether there is an erasure of cultural difference and nuance in reading novels using a globalizing perspective in order to render them more approachable for a (primarily) US audience. In order to think through and challenge this category of the global, we will also read novels that can be roughly categorized as postcolonial. We will thus consider how struggles for independence and the desire to locate one's identity either within freshly liberated nation-states or in the process of immigrating to former metropolises could give rise to cultural and psychological anxieties. We will also consider the manner in which late-stage capitalism could indeed push toward homogenized senses of self that manifest in a category such as the "global novel" and whether arguments could be made in favor of such homogenization. Ultimately, we will think about the politics of globalization and the desire to include in or exclude from the "global" certain locations, cultural products, or peoples

Spring 2025: ENGL BC3207

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3207	001/00183	T Th 1:10pm - 2:25pm 409 Barnard Hall	Atefeh Akbari Shahmirzadi	3.00	20/30

ENGL BC3214 LATINX AND THE ICE/PRISON INDUSTRIAL COMPLEX - ACCESS AND STRATEGIES FOR NEWS COVERAGE. 4.00 points.

This course encompasses themes of race, ethnicity, mass incarceration, and immigration in the modern United States, with special attention to the stories of Latinx people. We will consider the roles of journalistic writing, documentaries, and personal narratives in shaping public policy and attitudes towards lives behind bars. Guest speakers will also provide personal experiences to help reframe our own narratives and perspectives on these issues. The course's primary goal is to challenge the process of how stories of race, immigration, and mass incarceration are written, by developing scholarly pieces

Fall 2025: ENGL BC3214

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3214	001/00837	Th 12:10pm - 2:00pm 119 Milstein Center	Maria Hinojosa	4.00	20/20

ENGL BC3215 VICTORIAN SCIENCE#SCIFI. 3.00 points.
Not offered during 2024-2025 academic year.

Although Victorian fiction is best known today for its realist commitment to representing the world “as it really is,” especially in genres such as the courtship novel and the Bildungsroman, Victorian novelists also wrote during an age of enthusiastic scientific inquiry that questioned and revised the very fabric of the reality that realist genres purported to represent. This course will accordingly explore the more adventurous and speculative fiction of the Victorian period that was most closely attuned to these new ways of representing and thinking about reality. How did new scientific developments such as evolutionary theory in biology, and the atomic theory in physics, reshape how writers viewed the relationships between human and animal, self and other, space and time, body and mind? How did departing from traditional realist modes enable Victorian science fiction writers to explore the ethical, social, and political implications of scientific theories in ways that scientific prose may not have envisioned? In this course we will read major works of Victorian fiction, by such authors as Mary Shelley, H.G. Wells, H. Rider Haggard, Robert Louis Stevenson, and others, alongside selections of scientific prose in such fields of Victorian science as biology, physics, mathematics, anthropology, and psychology. Throughout the course, we will understand “science” to include both major developments in the history of science, such as the emergence of evolutionary thought, as well as more eccentric Victorian areas of inquiry, such as phrenology, mesmerism, telepathy, and degeneration. The first three units into which the course is divided each explore a major field of Victorian science alongside a major conceptual category that it challenged and altered: biology and the nature of the human; psychology and the constitution of the self; the physical sciences and the nature of space and time. In each unit, we will investigate how writers’ engagements with these conceptual questions led them to experiment with literary categories such as character, narration, and plot. The course will close with a unit on texts that more broadly address Victorian conceptions of progress, technology, and development. In addition to these specific thematic and formal questions, we will think broadly about how the Victorians understood the value of science and technology in relation to the arts and to literature, and ask what their answers to these questions can offer us as we navigate similar questions today. What does scientific thinking offer to literature, and what kinds of questions can literature answer that scientific prose cannot? Do technological and scientific progress open up utopian vistas for humanity’s future, or are they more likely to lead to dystopian nightmares? Throughout the course, we will explore the resources that the literary imagination offers for thinking through the social consequences of scientific theories.

ENGL BC3218 THE 'ETHNIC' IN THE LITERARY MARKETPLACE. 3 points.
Not offered during 2024-2025 academic year.

This course proposes to examine the implications of what Trinh T. Minh-Ha has called “specialness,” or the distinctiveness of “ethnic” or “third world” experience, as it is represented and consumed in the literary marketplace (including classes like this one). That consumption has a discourse of its own, centered on often conflicting demands for authenticity. The test of authenticity for one reading community might be a book’s perceived difference from that community’s own experience; for another community (usually the one the author is perceived as coming from), the same book must represent a familiar experience to pass the test. Some questions we will address: How might “ethnic” writing and production both expose itself to and insulate itself from critique via claims to authenticity? How does an author negotiate others’ demands for a certain kind of authenticity, and his or her own deeply felt (authentic?) need to consolidate identity by returning to ethnic “origins”? What in a set of publisher’s or reader’s demands for the “real” form or shape what we determine to be “fake”? We will study the primary texts in the context of mainstream literary reviews and other theoretical/ polemical statements concerning the “meaning” of ethnic experience. Authors studied may include: Richard Wright, Zora Neale Hurston, Leslie Silko, Louise Erdrich, Sandra Cisneros, Richard Rodriguez, Ishmael Reed, Gloria Anzaldúa, Maxine Hong Kingston, Frank Chin, Jeanine Cummins, and Trinh Minh-Ha.

ENGL BC3242 LITERATURE OF LIBERATION BEFORE 1900. 3.00 points.
“We are all bound up together in one great bundle of humanity,” wrote the abolitionist writer Frances Ellen Watkins Harper a few years after the Civil War. This course explores the creative productions, critiques, and political projects of colonized people themselves, specifically focusing on writers in the indigenous, African American, and global anti-imperialist traditions. How did these heterogeneous communities differently diagnose the context of colonialism? What positive horizons of freedom, equality, and democracy did they aspire towards? What do their works tell us about gender, land, and labor? We explore themes of sovereignty against settler colonialism in the work of indigenous writers like Kandaronk, William Apess, E. Pauline Johnson, Sarah Winnemucca, Zitkala Sa, and Liliuokalani, Queen of Hawaii. Next, we read the African American abolitionist tradition, beginning with Phillis Wheatley and slave narratives (Frederick Douglass, Mary Prince, Harriet Jacobs) followed by works by Harriet Wilson, Ida B. Wells, and Machado de Assis. The final third of the class will focus on works by those encountering imperialism in Egypt, South Asia, Latin America, the Philippines, and China: Al-Jabarti, Dinabandhu Mitra, José Martí, Jose Rizal, Huang Zunxian, and Qiu Jin

Fall 2025: ENGL BC3242

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3242	001/00024	M W 11:40am - 12:55pm 328 Milbank Hall	Ken Chen	3.00	35/60

ENGL BC3243 ABSENT MOTHERS, WICKED STEPMOTHERS. 4.00 points.

Why are stepmothers and stepdaughters inevitable enemies in folk and fairy tales? Why are fathers blameless and biological mothers absent (and usually dead)? And how do these narratives, so deeply woven into our own media and language, affect our sense of our own lived reality? In this course, we'll untangle the complicated web of relationships between mothers, daughters, and stepmothers in folk and fairy tales, from ancient Rome to current cinema. We'll read analytic psychology, feminist literary theory, cultural history, and other critical perspectives to help us analyze the absent mother, virginal daughter, hapless father, and evil stepmother tropes across time and space, so we can defamiliarize these familiar figures and develop a deeper understanding of how and why they dominate the popular imagination. This is an upper-level course, with priority for juniors and seniors

Fall 2025: ENGL BC3243

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3243	001/00636	W 2:10pm - 4:00pm 406 Barnard Hall	Wendy Schor-Haim	4.00	18/16

ENGL BC3244 PROUST: SWANN'S WAY. 4.00 points.

This class is organized around one book, Swann's Way, volume one of Marcel Proust's magnum opus, In Search of Lost Time, a work that is central to the history of the novel. Due to the length and complexity of the six volumes that make up In Search of Lost Time, it is not a novel that benefits from a schematic reading. It calls, instead, on our attention to be paid in an unusually close manner. It is a novel that is committed to the details, to close observation and the expansive and meditative nature of the life of the mind. Therefore, as well as being about Proust's work, the class is also concerned with questions of attention. As Adorno argued, In Search of Lost Time is a book that is "against the brutal untruth of a subsuming form forced on from above..." Students will get a chance to read Swann's Way—a book that is just under 500 pages long—in great depth over the course of the semester. And because the adjective "Proustian", it could be argued, has come to refer to works that have both succeeded as well as preceded Proust himself, students will be introduced to works by authors who might have influenced Proust — such as: Baudelaire, Balzac, George Eliot, Thomas Hardy, John Ruskin and Ralph Waldo Emerson — as well as examples of writers who had been inspired by Proust's work — such as: Virginia Woolf, Vladimir Nabokov, Javier Marias, Thomas Bernhard and W.G. Sebald. Creative and analytic close reading will be the primary tool of analysis

ENGL BC3246 WRITING THE MEDIEVAL SELF. 3.00 points.

The late Middle Ages and early Renaissance saw an explosion in the use of the first-person singular "I" by European writers of narrative texts. Although these narratives — among them dream visions, philosophical allegories, spiritual autobiographies, and straight-up novels — do not always correspond to modern ideas about autobiography, they nonetheless demonstrate a growing interest in such "autobiographical" topics as personal identity, sexual difference, mental illness, and disability, even as they experiment with a variety of literary forms and raise fundamental questions about the relationship between truth and writing. Writers will include Augustine, Dante, Boccaccio, Chaucer, Christine de Pisan, Thomas Hoccleve, Julian of Norwich and Teresa de Cartagena, among others. No foreign language experience is required for this course, but knowledge of Latin or Romance languages may be useful

ENGL BC3249 THE MARRIAGE PLOT. 4.00 points.

This upper-level research-oriented seminar will engage with literary expressions of the universally interesting topic of marriage. Tony Tanner in his famous *Adultery in the Novel* characterizes marriage as "the structure which supports all structure." Contemporary critics have seen marriage as essential to maintaining the "family values" of the bourgeoisie; feminists and Marxists have challenged the economic assumptions of patriarchally-defined marriage. Folklorists have treated marriage as the endpoint of the search for a safe domestic space. Starting in ancient times with classic fairy tales and the Hebrew Bible, moving on to a famous medieval poem, a medieval memoir, and three nineteenth-century novels, we will encounter cultural expressions which address intimate partnerships with an emphasis on marriage as a defining condition

Fall 2025: ENGL BC3249

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3249	001/00637	W 12:10pm - 2:00pm 406 Barnard Hall	Margaret Ellsberg	4.00	10/18

ENGL BC3250 INTRODUCTION TO US LATINX LITERATURE. 3.00 points.

This course introduces students to a growing body of work by Latina and Latino writers in the United States, and engages with the critical tools necessary for analyzing a field of inquiry and practice that continues to reframe itself, right down to the label "Latinx." What does that name include, and what does it exclude, in cultural productions born of conflicts of origin, language, race, gender, sexuality, and nationality? For some understanding of context, we will turn to the history and pressures of transnational migration, exile, assimilation, bilingualism and queerness as these variously affect the means and modes of the literary productions with which we're concerned. At the same time, the course will emphasize the invented and hybrid nature of Latinx literary and cultural traditions, and it will investigate the place of those inventions in the larger framework of American intellectual and literary traditions. Readings will be drawn from work written primarily in English, but we will also consider graphic novels, Latinx performance, and works in translation

ENGL BC3251 NINETEENTH-CENTURY THRILLERS. 4.00 points.

This class will investigate the ways in which the nineteenth-century novel is shaped by the forces of horror, sensation, suspense and the supernatural. We will ask how the melodramatic imagination, the rhetoric of monstrosity, and the procedures of detection mark high narrative realism with the signs of cultural anxieties building up around nineteenth-century revolution, industrialization, capitalism, bigamy, Catholicism and immigration. Looking at representative samples of the Romantic neo-gothic novel, mid-century ghost stories, the highly popular and controversial sensation novels of the 1860's along with their spectacular iterations on the Victorian stage, we will come away with a deeper and more nuanced understanding of the intersection between the novel and popular entertainment. Readings will probably include Austen's *Northanger Abbey*, Brontë's *Villette*, Braddon's *Lady Audley's Secret*, Collins's *The Woman in White*, Dickens's *Bleak House*, Stoker's *Dracula*, plays by Boucicault, Hazelwood, Lewis, and Wood, and ghost stories by Edwards, Gaskell, Hood, and Mulock

Spring 2025: ENGL BC3251

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3251	001/00184	W 2:10pm - 4:00pm 214 Milbank Hall	Monica Cohen	4.00	23/21

ENGL BC3252 CONTEMPORARY MEDIA THEORY. 4.00 points.

Sophomore standing required. Attend first class for instructor permission. Registering for the course only through Student Planning or SSOL will NOT ensure your enrollment. Explores the transformation of sociality, consciousness and geo-politics by and as media technologies during the long 20th century. Students will read influential works of media analysis written during the past century, analyze audio-visual analog and digital media, and explore political theory and media theory written since the rise of the internet. Final projects on contemporary media forms

Fall 2025: ENGL BC3252

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3252	001/00638	Th 11:00am - 12:50pm 318 Milbank Hall	Jonathan Beller	4.00	18/18

AFEN BC3253 BEFORE 'BLACK LIVES MATTER': READING INSU. 4.00 points.

Black Lives Matter is an American phenomenon. This course situates BLM in relation to other and earlier movements in the Global South and elsewhere. Through textual analysis and critical reading, we take up the discursive, rhetorical, and poetical strategies of opposition to marginalization, criminalization, and racial othering

ENGL BC3281 ILLEGAL IS NOT A NOUN: DISRUPTING NARRATIVES OF THE IMMIGRANT EXPERIENCE. 4.00 points.

This course engages with narratives about detention and deportation in the modern United States, with special attention to the stories of Latinx people. We will analyze how journalistic writing, documentaries, and personal narratives shape public policy and American attitudes about the "the immigrant experience." What are these narratives, how are they told, and what are their implications? How do writers disrupt these narratives? We will develop four scholarly essays over the course of the semester to investigate these questions

Spring 2025: ENGL BC3281

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3281	001/00232	Th 2:10pm - 4:00pm 225 Milbank Hall	Maria Hinojosa	4.00	23/26

ENGL BC3288 ROMANCE. 3.00 points.

The literary mode we call "romance" has been enormously popular and influential from its origins in Hellenistic antiquity to current science fiction, and at all levels of textual ambition from popular culture to canonical literature. Within this mass of material, one constant element is romance's encounter with boundaries. This course will explore such boundary moments in texts from the 5th to the 20th centuries: boundaries and transgressions of desire (romances of marriage and adultery), of time (the reimagining of antiquity), of national foundation, of geography (settings in a fantasy east), of gender, and of class, indeed the boundary of the human and the monstrous

ENGL BC3291 FICTIONS OF LAW AND CUSTOM: WHITENESS IN AMERICAN LITERATURE. 3.00 points.

This course examines "white" American identity as a cultural location and set of discourses and traditions with a history—in Mark Twain's terms, "a fiction of law and custom." What are the origins of "Anglo-Saxon" American identity? What are the borders, visible and invisible, against which this identity has leveraged position and power? How have these borders shifted over time, and in social and cultural space? How has whiteness located itself at the center of political, historical, social and literary discourse, and how has it been displaced? How does whiteness mark itself, or mask itself, in literature and in larger cultural practices? What does whiteness look like, sound like, and feel like from the perspective of the racial "other"? And in what ways do considerations of gender and class complicate these other questions?

ENGL BC3292 QNYC. 3 points.

Not offered during 2024-2025 academic year.

The cultural history of New York City is inextricable from the history of LGBTQI+ life. American poetry, theatre, ballet, opera, and visual art would be unrecognizable if New York had not been a hub for LGBTQI+ people. In this sprawling city, life could be characterized equally by its anonymity as by the sometimes exacting bonds of its many tight-knit sub-communities. This course will provide a survey of LGBTQI+ literature and some related arts based in the city, starting in the colonial era and extending to the present day.

ENGL BC3294 EXOPHONIC WOMEN. 3.00 points.

Language is the writer's instrument; what happens when there is more than one language to choose from, or when a dominant or initial language is replaced by another? What inspires, or necessitates, a writer to practice exophony: to migrate into "foreign" linguistic territory? And in the case of bilingual or plurilingual writers, what factors determine the language(s) chosen for creative expression, and what might cause that choice to shift over time? To what degree do exophonic writers create a third, hybrid language? And how might their works underscore the mutability and instability of language itself? This seminar will focus on a series of women who, either for political or personal reasons, have reshaped and revised their linguistic points of reference, radically questioning—and perhaps willfully subverting—notions of nationality, identity, linguistic normativity, and a "mother tongue". Special attention will be paid to the reception of exophonic writers, to feminist narratives of separation and self-fashioning, to mother-daughter dyads, to cases of self-translation, to colonialist and post-colonialist frameworks, and to how the phenomenon of exophony further complicates, but also enriches, the translator's task. Readings will combine literary texts with essays, interviews, and theoretical writings by and about exophonic writers. In addition to analytical papers, students will have the opportunity to experiment writing in another language and translating themselves into English. All readings will be in English; advanced reading knowledge of a foreign language is recommended but not required

ENGL BC3296 AGAINST COLONIALISM, AGAINST FASCISM. 4.00 points.

The Caribbean poet Aimé Césaire argued that the terrors of World War II simply reflected colonial practices returned home to their origin, Western Europe. This course investigates the relationship between fascism and colonialism, during moment when we are experiencing a global rise in right-wing authoritarian governments premised on anti-migrant politics. What is the relationship between fascism and colonialism, and democracy, equality, and internationalism? What are the class alliances behind fascism? What are institutions that facilitate it? In a spirit of internationalism, this class brings together classic anti-colonial and anti-fascists works under one umbrella. We will start by reading theoretical texts by Umberto Eco, Toni Morrison, Susan Sontag, G.M. Tamás, W.E.B. Du Bois, Gandhi, Tagore, Nancy Cunard, and George Padmore. Texts include: *The Underdogs*, Azuela's novel of the Mexican Revolution; Chestnutt's *The Marrow of Tradition*; *Family Lexicon*, Natalia Ginzburg's memoir of Italian fascism; *The Seventh Cross*, a thrilling novel about escaping a German concentration camp by Anne Seghers, who herself escaped through France; Arab writers Etel Adnan, Emile Habibi, and Ghassan Kanafani; *My Tender Matador* by Chilean queer/trans author Pedro Lemebel; *Philadelphia Fire* by John Edgar Wideman; *Ministry of Utmost Happiness* by Roy; and Kureishi and Frears's queer countercultural film, *Sammie and Rosie Get Laid*

ENGL BC3297 UNSILENT VOICES: THE MEDIEVAL LYRIC IN EUROPE. 3.00 points.

From the fall of the Western Empire to the Protestant Reformation, a period of over 1000 years, poets in Europe produced an extraordinarily rich and varied body of lyric poetry that continues to exert a major influence on world literature today. While some of this poetry is religious in nature, a great deal also addresses such diverse themes as desire, selfhood, politics, gender, and humanity's relation to the non-human world. In this class we will examine medieval lyrics originally composed in a number of languages including but not limited to Old and Middle English, Latin, Occitan, Hebrew, Arabic, Italian, French, German and Portuguese. Aspiring polyglots welcome, but all readings will be provided in English translation. This course presumes no previous knowledge of medieval history or literature

ENGL BC3299 THE AUTOBIOGRAPHICAL EFFECT: EARLY MODERN TO MODERN. 4.00 points.

American poetry after 1960 famously took on a new intimacy and freshness of tone. Often called "confessional," this poetry often does not actually express the kind of guilty self-revelation such a term implies. As the critic David Kalstone put it, "American poetry of this period became increasingly available to autobiographical energies of all sorts, not simply to writing which was desperate and on the edge." This course examines some of that poetry, and its non-confessional use of an autobiographical "I." We will explore how this poetry, far from representing a rejection of tradition, drew on early modern work to imbue seemingly modern autobiographical effects with new quickness and life

ENGL BC3417 PERSIAN POETICS IN WORLD LITERATURE. 4.00 points.

Through a transcontinental network of poets and poetics from Iran and Russia to Germany and the United States, in this course we will: 1) learn about classical Persian poetry that was translated widely and contributed to the development of World Literature (the cornerstone of which was Johann Wolfgang Goethe's *weltliteratur*) and to study different translations and adaptations of this poetry; 2) study world poetry that Iranian poets had translated into Persian and analyze how these translations may have affected modern Persian poetics; 3) read in comparison modern Persian poetry and African diasporic poetry, discuss the intersections of the power structures of gender, class, race and ethnicity, and analyze how these power structures manifested themselves in pre-revolutionary Iran (and ultimately, what can be learned from including this historical context in contemporary Caribbean and African American studies). On a broader scale, this course aims to place Persian poetry and poetics within a world literature discourse, both in terms of its historical contributions to this discourse as well as the discourse's contributions to Persian poetics. It is meant to encourage you to investigate the role that translation plays in world literary studies; at the same time, it acknowledges the limits of global markets of literature and their politics of translation. Weeks eight through thirteen of the course in which Iranian poetry is put into conversation with African diasporic poetry, therefore, demonstrate the possibilities that open up in world literary studies when scholars expand their focus beyond proven literary connections and underscore cultural provenance as a basis for comparison

Spring 2025: ENGL BC3417

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3417	001/00185	W 2:10pm - 4:00pm 101a Barnard Hall	Atefeh Akbari Shahmirzadi	4.00	12/15

ENGL BC3418 DESIRE AND METAMORPHOSIS. 3.00 points.

Change is fundamental to our experience as human beings, and the experience of change lies at the heart of most great stories. Sometimes this is a transition that the heroine has desired; other times, alteration and transformation arise from sources mysterious and unknown, or as a result of the journey the story has brought them. This course examines the element of change in a wide range of literature, from Ovid to Maggie Nelson, from Shakespeare to Roxane Gay—but it also provides an opportunity for students to consider the ways in which they, too have been changed—by joy, by trauma, by time. In addition to writing critically about the works we will read together, students will also write a personal essay about their experience of metamorphosis; this essay will be examined in a modified workshop format. At semester's end, students will re-write and change that same essay, in hopes of seeing how revision on the page might provide a model for understanding the metamorphoses we experience as human beings on this earth. Authors will likely include Ovid, Kafka, Robert Louis Stevenson, Borges, Shaun Tan, Roxane Gay, George Saunders, Arthur C. Clarke, Shakespeare, and Maggie Nelson. There will be a final exam and a critical paper, as well as the personal essay, in two drafts

ENRE BC3810 LITERARY APPROACHES TO BIBLE. 4.00 points.

Prerequisites: Enrollment limited to 14 students. Interpretive strategies for reading the Bible as a work with literary dimensions. Considerations of poetic and rhetorical structures, narrative techniques, and feminist exegesis will be included. Topics for investigation include the influence of the Bible on literature

Spring 2025: ENRE BC3810

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENRE 3810	001/00186	M 2:10pm - 4:00pm 405 Barnard Hall	Margaret Ellsberg	4.00	11/12

AFEN BC3815 SHANGE # DIGITAL STORYTELLING. 4.00 points.

Prerequisites: Enrollment limited to 12 students. Permission of the instructor required. Interested students should complete the application at: <http://bit.ly/ShangeWorlds>. Students should have taken a course beyond the intro level from ONE of the following areas: American Literature (through the English Department), Africana Studies, American Studies, Theatre or Women's Studies. Please note that this is a yearlong course; students who are accepted into this course will need to take its second half, AFEN BC3816, in the spring semester. Prerequisites: Enrollment limited to 12 students. Permission of the instructor required. Interested students should complete the application at: <https://bit.ly/AFEN3815>. A poet, performance artist, playwright and novelist, Shange's stylistic innovations in drama, poetry and fiction and attention to the untold lives of black women have made her an influential figure throughout American arts and in feminist history. We will examine Shange's works through the dual lenses of "embodied knowledge" and historical context. In conjunction with our multidisciplinary analysis of primary texts, students will be introduced to archival research in Ntozake Shange's personal archive at Barnard College. Thus the seminar provides an in-depth exploration of Shange's work and milieu as well as an introduction to digital tools, public research and archival practice. Students should have taken a course beyond the intro level from ONE of the following areas: American Literature (through the English Department), Africana Studies, American Studies, Theatre or Women's Studies. You can find more information and apply for the course at <https://bit.ly/AFEN3815>

Fall 2025: AFEN BC3815

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AFEN 3815	001/00112	W 4:10pm - 6:00pm Online Only	Kim F Hall	4.00	0/12

AFEN BC3816 The Worlds of Ntozake Shange and Digital Storytelling. 4 points.

Prerequisites: AFEN BC3815 or equivalent. This course has a prerequisite and an application: <http://bit.ly/AFEN3816>. This hands-on, project based course introduces students to the use of digital tools and sources to organize and manage their archival research, creatively interpret their findings, and communicate their results to the public. This semester, the course is somewhat different from the usual research course in that, rather than simply going more deeply into the course focus, you will be asked to apply your knowledge to make new things. Working with the Barnard Digital Humanities Center, you will develop projects that teach some aspect of Shange's work and or feminist movements. But while making these new things, we will have ongoing discussions about the nature of digital life and evolving protocols for digital work. You will make plans to visit the archive appropriate to your project (in most cases this will be the Barnard Archives, but they might include sites such as The Billy Rose Theatre Division at the NYPL, or the Amiri Baraka collection at Columbia University) as well as doing background reading for your project. By the end of the semester, you'll have sharpened your research skills while also acquiring digital, teamwork, and project management skills that will be useful in other classes and beyond.

AFEN BC3817 Black Shakespeare. 4.00 points.

This course examines Shakespeare's role in shaping Western ideas about Blackness, in processes of racial formation, and in Black freedom struggle. As one of the most enduring representations of a Black man in Western art Shakespeare's Othello will be a focal point. However, this course will examine other "race" plays as well as works perceived as "race-neutral" in tandem with Black "respeakings" of Shakespeare's works. This class is antiracist in intent and is shaped by several interlocking questions: What is Black Shakespeare? Can creators and scholars separate Shakespeare from the apparatus of white supremacy that has been built around his works? What are the challenges for BIPOC actors performing Shakespeare on the dominant stage? What are the challenges and obstacles for BIPOC scholars working on Shakespeare in academia? Can performing Shakespeare be an activist endeavor

Spring 2025: AFEN BC3817

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AFEN 3817	001/00025	T 4:10pm - 6:00pm 214 Milbank Hall	Kim F Hall	4.00	7/12

ENGL GU4010 THE CANTERBURY TALES. 3.00 points.

This course has several parallel purposes. First and foremost, we explore an enormously ambitious and brilliant work of literature, both in its local variety (the individual tales, their prologues and epilogues, their self-conscious placement within late medieval cultural conventions), and in its overarching structures. This of course involves learning about the language in which Chaucer wrote, Middle English. Second, we think about Chaucer's position in late medieval literary culture, especially in England, and in the social world of his own day: at once a minor royal functionary and increasingly recognized as an important writer; an innovator in his immediate literary context but an historical situation of our own readership, for which Chaucer has become "Chaucer" (as he started to be in his own day), even many kinds of "Chaucer," which continue to evolve as our reading culture does

Senior Seminars and Senior Project in Creative Writing

Enrollment in English senior seminars and the senior project in creative writing is restricted to Barnard senior English majors. Enrollment in

the English/Film senior seminar is limited to Barnard senior English majors with a Film Studies concentration and Barnard senior Film Studies majors. For senior seminar course descriptions and the exact expected graduation dates for which the registration system considers students to be seniors this academic year, visit this page of English Department website: <https://english.barnard.edu/english/senior-seminars>

ENGL BC3992 SENIOR PROJECT IN CREATIVE WRITING. 4.00 points.

Enrollment limited to Barnard senior English majors with a concentration in creative writing. This creative writing workshop represents an opportunity for creative writing concentrators to focus on one large project that will serve as a capstone senior project. As in a typical writing workshop, much of the focus will be on sharing and critiquing student work. Unlike other workshops, in this class students will focus on building out a longer project—such as a more ambitious full-length story for fiction and creative nonfiction writers and a chapbook for poets. This means students will discuss work by writers who may not share their own genre. We will focus on generating new work, developing your writing process, and creating new possibilities and momentum for your piece, as well as trying to create a sense of community among the concentrators. We will also conduct in-class writing exercises in response to short reading assignments and class lectures. Students should be aware of two important notes: (1) This class is limited to senior English majors who have already been approved to be creative writing concentrators; and (2) this course fulfills the requirement for concentrators to finish a senior project, but not the academic senior seminar requirement. This class is about your own writing and that of your classmates. This class will be what you make of it!

Spring 2025: ENGL BC3992

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3992	001/00429	W 2:10pm - 4:00pm 225 Milbank Hall	Hisham Matar	4.00	10/12

Fall 2025: ENGL BC3992

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3992	001/00640	W 2:10pm - 4:00pm 405 Barnard Hall	Ken Chen	4.00	15/15

ENGL BC3993 SENIOR SEMINAR IN FILM AND LITERATURE. 4.00 points.

Enrollment limited to Barnard senior English majors with a Film Studies concentration and Barnard senior Film Studies majors. To see the current course description, visit the English Department website: <https://english.barnard.edu/english/senior-seminars>

ENGL BC3997 SENIOR SEMINAR IN ENGLISH. 4.00 points.

Enrollment limited to Barnard senior English majors. To see the current course description for each section, visit the English Department website: <https://english.barnard.edu/english/senior-seminars>

Fall 2025: ENGL BC3997

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3997	001/00641	M 11:00am - 12:50pm 405 Barnard Hall	Achshah Guibbory	4.00	15/14
ENGL 3997	002/00642	W 12:10pm - 2:00pm 405 Barnard Hall	Patricia Denison	4.00	14/12
ENGL 3997	003/00643	Th 11:00am - 12:50pm 913 Milstein Center	James Basker	4.00	5/12
ENGL 3997	004/00644	M 2:10pm - 4:00pm 406 Barnard Hall	Lisa Gordis	4.00	14/12

ENGL BC3998 SENIOR SEMINAR IN ENGLISH. 4.00 points.

Enrollment is limited to Barnard senior English majors. To see the current course description for each section, visit the English Department website: <https://english.barnard.edu/english/senior-seminars>

Spring 2025: ENGL BC3998

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3998	001/00233	W 2:10pm - 4:00pm 613 Milstein Center	Rachel Eisendrath	4.00	13/12
ENGL 3998	002/00234	Th 11:00am - 12:50pm 308 Diana Center	Jennie Kassanoff	4.00	10/12
ENGL 3998	003/00235	Th 4:10pm - 6:00pm 406 Barnard Hall	Maura Spiegel	4.00	12/18
ENGL 3998	004/00236	T 2:10pm - 4:00pm 406 Barnard Hall	Jayne Hildebrand	4.00	7/12

Independent Studies

ENGL BC3996 SPECIAL PROJECT IN ENGLISH. 1.00 point.

Prerequisites: Permission of the instructor and Chair required. In rare cases, the English Department Chair may permit an English major not concentrating in theatre or writing to take ENGL BC3996 in combination with another course.

Application required: <https://english.barnard.edu/english/independent-studies>. Senior English majors who are concentrating in writing and who have completed two creative writing courses will normally take this Special Project in combination with an additional creative writing course. Senior English majors who are concentrating in theatre and who have completed three courses in theatre history/dramatic literature will normally take this Special Project in combination with an additional dramatic literature course. For both writing and theatre concentrators, this combined special project counts in place of one senior seminar. In certain cases, ENGL BC3999 may be substituted for the Special Project. In rare cases, the English Department Chair may permit an English major not concentrating in writing or theatre to take ENGL BC3996 in combination with another course

Spring 2025: ENGL BC3996

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3996	001/00958		Nellie Hermann	1.00	1/1
ENGL 3996	002/00959		Monica Sok	1.00	1/1

Fall 2025: ENGL BC3996

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3996	001/00999		Peter Platt	1.00	0/1

ENGL BC3999 INDEPENDENT STUDY. 1.00-4.00 points.

Prerequisites: Permission of the instructor and Department Chair.
 Application required: <https://english.barnard.edu/english/independent-studies>. Senior majors who wish to substitute Independent Study for one of the two required senior seminars should consult the chair. Permission is given rarely and only to students who present a clear and well-defined topic of study, who have a department sponsor, and who submit their proposals well in advance of the semester in which they will register. There is no independent study for screenwriting or film production

Spring 2025: ENGL BC3999

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3999	001/00892		Atefeh Akbari Shahrizadi	1.00-4.00	1/1
ENGL 3999	002/00902		Patricia Denison	1.00-4.00	1/1
ENGL 3999	003/00929		Timothy Donnelly	1.00-4.00	1/1
ENGL 3999	004/00940		Ross Hamilton	1.00-4.00	1/1
ENGL 3999	005/00941		Meredith Benjamin	1.00-4.00	1/1
ENGL 3999	006/00956		Ross Hamilton	1.00-4.00	1/1
ENGL 3999	007/00957		Monica Sok	1.00-4.00	0/1

Fall 2025: ENGL BC3999

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3999	001/00997		Pamela Cobrin	1.00-4.00	1/1
ENGL 3999	002/01074		Andrew Lynn	1.00-4.00	0/1

Summer Courses

ENGL BC1021 FEMINIST LIFE WRITING. 3.00 points.

Feminists have famously claimed that "the personal is political." Accordingly, life writing—in various genres—has been an important form for feminists across generations. In this class, we will explore the different ways in which feminists have used these modes to create visions of the self, to challenge the roles and self-images given to them, and to imagine new narratives. In particular, we'll explore questions of genre: so many of these writers have developed hybrid genres or challenged the boundaries of genre in order to write their lives. Looking at examples of life writing including letters, diaries and journals, graphic memoirs, and "traditional" autobiographies, we will examine these forms through the lens of gender, race, sexuality, class, and disability. Readings are subject to change, but may include: Audre Lorde, *Zami*; Alison Bechdel, *Fun Home*; Cherrie Moraga, *Loving in the War Years*; Maggie Nelson, *The Argonauts*; Maxine Hong Kingston, *Woman Warrior*; poems by Adrienne Rich; Carmen Maria Machado, *In the Dream House*; *This Bridge Called My Back: Writings by Radical Women of Color*; Janet Mock, *Redefining Realness*, and selected shorter pieces. Additionally, we will read critical and theoretical works that will urge us to consider our primary texts from various critical approaches: including sexuality studies, critical race studies, disability studies, and transgender studies

ENGL BC1022 BAD LOVE. 3.00 points.

This seminar will read stories of love gone bad, of romances that end catastrophically, that damage lovers or leave victims along the way. We will illuminate the consuming fantasy of the romance genre in its quest for "true love," as well as a range of emotions – rage and revenge, narcissism and self-protection, obsession and oblivion – that surface in its wake. We will also look at shifting interpretations of "bad love," from Plato, to the Galenic theory of the humors, to the sociology of court-culture, to Freudian and finally contemporary neurobiological explanations of feelings. Students are welcome to propose texts of their own interests to open this course to the widest range of interests. In addition to seminar discussion, there will be weekly individual tutorials with Professor Hamilton as well as interviews with a neurobiologist and a psychologist

ENGL BC1023 FEMINISM, SCIENCE, & REPRODUCTIVE TECH. 3.00 points.

Reproduction is both a biological and social process—one that is often the target of deep-seated ideas about identity, culture, science, and technology. How have contraceptives, pharmaceuticals, and other technologies shaped reproductive experiences? What does the use and distribution of these scientific innovations reveal about existing power structures and social stratification? What liberatory possibilities do these technologies enable, and what are their limitations? Course material will center work by reproductive justice scholar-activists and feminist science and technology studies scholarship, including work by Dorothy Roberts, Alexandra Stern, Emily Martin, Alondra Nelson, and others

ENGL BC3304 THE ART OF THE ESSAY. 3.00 points.

What makes the essay of personal experience an essay rather than a journal entry? How can one's specific experience transcend the limits of narrative and transmit a deeper meaning to any reader? How can a writer transmit the wisdom gained from personal experience without lecturing her reader? In *The Art of the Essay*, we explore the answers to these questions by reading personal essays in a variety of different forms. We begin with Michel de Montaigne, the 16th-century philosopher who popularized the personal essay as we know it and famously asked, "What do I know?" and follow the development of the form as a locus of rigorous self-examination, doubt, persuasion, and provocation. Through close reading of a range of essays from writers including Annie Dillard, George Orwell, Jamaica Kincaid, and June Jordan, we analyze how voice, form, and evidence work together to create a world of meaning around an author's experience, one that invites readers into conversations that are at once deeply personal and universal in their consequences and implications

ENGL BC3307 THE 'GLOBAL' NOVEL. 3.00 points.

"Yes, globalization can produce homogeneity, but globalization is also a threat to homogeneity," — Kwame Anthony Appiah, "The Case for Contamination," New York Times Magazine, 2006. Thinking through the arguments both in favor of and against globalization, particularly in the realm of cultural productions, in this course we will discuss the "global" novel. To that end, using the introductory essay from The Global Novel: Writing the World in the 21st Century as a starting point to discuss five novels from across the globe, we'll investigate what is meant by "global" and what the criteria for including novels in this categorization are. We will also consider whether there is an erasure of cultural difference and nuance in reading novels using a globalizing perspective in order to render them more approachable for a (primarily) US audience. In order to think through and challenge this category of the global, we will also read novels that can be roughly categorized as postcolonial. We will thus consider how struggles for independence and the desire to locate one's identity either within freshly liberated nation-states or in the process of immigrating to former metropolises could give rise to cultural and psychological anxieties. We will also consider the manner in which late-stage capitalism could indeed push toward homogenized senses of self that manifest in a category such as the "global novel" and whether arguments could be made in favor of such homogenization. Ultimately, we will think about the politics of globalization and the desire to include in or exclude from the "global" certain locations, cultural products, or peoples

ENGL BC3308 QUEER GENRES. 3.00 points.

In this class, we will focus on queer narratives of the self to explore how authors represent queerness across centuries and genres, and how these queer narratives are informed by various historical, national, cultural and political contexts. Through a comparative, transnational and intersectional approach that takes into account the particularities of each author's context, we will aim to answer the following questions: How do various cultural, national, linguistic, religious or political contexts affect the way queer identities are defined and represented in literature? How do these authors represent the intersections of queerness with race, class, ethnicity, disability and citizenship? How have queer narratives developed over time and across cultures in conversation with local and global modes of conceptualizing gender and sexuality? How do queer authors utilize the particularities of each genre to create new forms of self-expression? Texts will span various genres such as short stories, poems, memoirs, graphic novels, novels and personal essays by authors such as James Baldwin, Audre Lorde, Sappho, Carmen Maria Machado, Alison Bechdel, Adrienne Rich, Casey Plett and Imogen Binnie. Additionally, we will read critical and theoretical works that will urge us to consider these works from a range of perspectives, such as queer studies, feminist studies, disability studies, and transgender studies

ENGL BC3309 RENAISSANCE DRAMA. 3.00 points.

This class offers a general introduction to English drama at the moment when it became a major art form. Renaissance London gave birth to a booming theatrical world, with plays that reflected the diverse urban life of the city, as well as the layered and often contradictory inner life of the individual. This poetically rich theater was less concerned with presenting answers, and more with staging questions—about gender, religion, power, love, sex, authority, class, violence, and more. We will encounter these questions in works by Shakespeare and other major authors who populated this literary scene: Ben Jonson, Thomas Dekker, Thomas Middleton, John Webster, the ever-popular "Anonymous," and others. Putting them in dialogue with their social world, and situating them within a culture of performance, we will engage with the plays via detailed close reading and literary analysis

Cross-Listed Courses

CPLT BC3204 Literary Worldmaking: Two Case Studies. 4.00 points.

This seminar engages students in the immersive and intensive reading of two masterworks of modern prose fiction: Middlemarch, published by George Eliot (the pseudonym of Mary Ann Evans) in 1871-2 in England, and The Story of the Stone, or the Dream of the Red Chamber, composed by Cao Xueqin (and continued by Gao E) in the late 18th-century moment of Qing-dynasty China. While using devices and conventions from different narrative traditions, these novels operate in the mode of realism and do so at a monumental and panoramic scale, creating literary worlds that reflect the realia of historical lifeworlds. Beyond representing aspects of empirically recognizable worlds, these novels also incorporate philosophical reflection on their own means of representation, on their very status as fiction, on the power and limits of imaginative worldmaking. By studying these novels as cases of literary worldmaking, we will take the opportunity also to reflect critically in this class on the world that emerges—and the process of worldmaking that gets activated—in our very experience of studying these texts together. We will consider how cosmopolitanism, as a guiding ideal of the Enlightenment and post-Enlightenment university, may be renewed by literary study to help us inhabit a world of common humanity that is richer and more complex than is evident in particularist localisms or a satellite-view, techno-economic globalism. Middlemarch we will read in its entirety. For the sake of time, we will read, in David Hawkes' translation, the 80-chapter version of The Story of the Stone, or the Dream of the Red Chamber, attributed to Cao Xueqin, instead of the 120-chapter version, with the last 40 chapters attributed to Gao E. If you can and wish to read the text in Chinese, please speak to Professor Sun about the option of scheduling extra discussion sessions

DNCE BC3000 From Page to Stage: Interactions of Literature and Choreography. 3 points.

A survey of how dance and embodied performance adapt textual sources and even generate text. How do moving bodies enhance or subvert words in order to tell a story, and whose story do they tell? Includes the study of plays, poems, and political speech; and of ballet, experimental dance, dance-theater, silent film, physical theater, and puppetry

Spring 2025: DNCE BC3000					
Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
DNCE 3000	001/00333	T Th 2:40pm - 3:55pm 409 Barnard Hall	Seth Williams	3	10/30

ENGL UN3033 THE EARLY CHAUCER. 3.00 points.**FILM BC3119 SCREENWRITING FUNDAMENTALS. 3.00 points.**

Prerequisites: FILM BC3201 or equivalent. Enrollment limited to 12 students. Priority is given to Film Studies majors/concentrations in order of class seniority. Sign-up with the English Department is required. Registering for the course only through myBarnard or SSOL will NOT ensure your enrollment. The date, time, and location that Film sign-up sheets go up is listed here: <http://film.barnard.edu/sign-ups>

Corequisites: (Since this is a Film course, it does not count as a writing course for English majors with a Writing Concentration.)

Prerequisites: FILM BC3201 or equivalent. Enrollment limited to 12 students. Priority is given to Film Studies majors/concentrations in order of class seniority. Corequisites: (Since this is a Film course, it does not count as a writing course for English majors with a Writing Concentration.) This course is ideal for writers of their FIRST, SECOND AND THIRD screenplays. The first several weeks will focus on STORY: What it is, what it isn't, how to recognize the difference. How to find your own individual stories that nobody else in the universe can tell. From there we will make the transition to the highly individualized techniques, the strengths and limitations, the dynamics of telling a SCREEN STORY; what to leave in, what to leave out. As Michelangelo puts it—starting with a block of marble and chipping away everything that isn't David. Through studies of existing screenplays and films in coordination with and hands-on writing exercises which we will share in class, we will develop our skills in all aspects of screenwriting; building fascinating characters, dialogue, story construction (The BIG PICTURE) and scene construction (The Small Picture) Perfection is not the goal; but rather it is to be able to say truly at the end of each day's writing, "I did the best I could with what I had at the time. (Phillip Roth quoting heavyweight champion Joe Louis)

Spring 2025: FILM BC3119

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3119	001/00188	W 12:10pm - 3:00pm 407 Barnard Hall	Peter Nickowitz	3.00	12/12

Fall 2025: FILM BC3119

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3119	001/00649	W 4:10pm - 7:00pm 502 Diana Center	Peter Nickowitz	3.00	5/14

FILM BC3120 ADVANCED SCREENWRITING. 3.00 points.

Prerequisites: FILM BC3201 or equivalent. Enrollment limited to 12 students. Priority is given to Film Studies majors/concentrations in order of class seniority. Sign-up with the English Department is required. Registering for the course only through myBarnard or SSOL will NOT ensure your enrollment. The date, time, and location that Film sign-up sheets go up is listed here: <http://film.barnard.edu/sign-ups>

Corequisites: (Since this is a Film course, it does not count as a writing course for English majors with a Writing Concentration.)

Prerequisite: FILM BC3201 or equivalent. First priority enrollment is given to senior Film Studies majors/concentrations. For more information on this semester's visiting instructor from the Artemis Rising Foundation Filmmaker Fellowship Program, visit: <https://athenacenter.barnard.edu/arff> This screenwriting seminar provides students an in-depth understanding of the short form which will help them turn their ideas into a short film script (up to 10 pages in length). With a focus on studying contemporary international short films students will learn to write their own short screenplay, as well as learn to give and receive feedback and receive tips on revising their scripts. Homework assignments will include watching films, reading short stories, writing exercises and reading screenplays

Spring 2025: FILM BC3120

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3120	001/00189	W 4:10pm - 7:00pm 308 Diana Center	Danielle Douge	3.00	12/12

FILM BC3201 INTRO FILM # MEDIA STUDIES. 3.00 points.

Prerequisites: Open to first-year students. We derive much of our information about the world from visual media. Social networks, television, cinema: all shape our aesthetic sensibilities and our political visions. Yet we often lack a basic understanding of what could be called "visual literacy." This introductory course gives students the critical tools to analyze how film and other visual media really work – in order to appreciate their artistic and social achievements, as well as to guard against their insidious manipulative devices. In the first part of the semester, we focus on film analysis through a detailed study of the different production phases of filmmaking – from screenwriting and mise-en-scène to editing and film scoring. We pay special attention to the way in which certain stylistic and narrative choices have particular ideological effects. The second part of the course looks at film history through a comprehensive, chronological overview of its main movements and periods, including the coming of sound in Hollywood cinema, post-war Italian Neorealism, the emergence of world auteurs, New Waves of the 1960s and 1970s, etc. Students will use the hermeneutical tools learnt in film analysis to intellectually engage with some masterworks of film history. In the third and final part of the semester, we study the major debates of film theory from perspectives such as auteurism, formalism, psychoanalysis, Marxism, feminism, postcolonial and queer studies, etc. Required screenings include Nanook of the North (Flaherty, 1922), Sunrise (Murnau, 1927), Man with a Movie Camera (Vertov, 1929), Casablanca (Curtiz, 1942), Bicycle Thieves (De Sica, 1948), Rashomon (Kurosawa, 1950), Breathless (Godard, 1960), Belle de Jour (Buñuel, 1967), The Hour of the Furnaces (Solanas, 1968), Seven Beauties (Wertmüller, 1974), Blue Velvet (Lynch, 1986), Paris Is Burning (Livingstone, 1990), and Children of Men (Cuarón, 2006)

Fall 2025: FILM BC3201

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3201	001/00025	F 2:10pm - 5:30pm LI002 Milstein Center	Jason LaRiviere	3.00	25/65

THTR UN3150 CRITICAL HISTORIES OF DRAMA, THEATRE, AND PERFORMANCE I. 4.00 points.

This course undertakes a dialectical approach to reading and thinking about the history of dramatic theatre, interrogating the ways writing inflects, and is inflected by, the material dynamics of performance. Course undertakes careful study of the practices of performance, and of the sociocultural, economic, political, and aesthetic conditions animating representative performance in “classical” theatres globally; course will also emphasize development of important critical concepts for the analysis of drama, theatre, and performance. Topics include the sociology of theatre, the impact of print on conceptions of performance, representing gender and race, the politics of intercultural performance, and the dynamics of court performance. Writing: 2-3 papers; Reading: 1-2 plays, critical and historical reading per week; final examination. Fulfills one (of two) lecture requirements for Theatre/Drama and Theatre Arts majors

Fall 2025: THTR UN3150

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
THTR 3150	001/00143	M W 10:10am - 11:25am 203 Diana Center	William Worthen	4.00	25/33

THTR UN3151 CRITICAL HISTORIES OF DRAMA, THEATRE, AND PERFORMANCE 2. 4.00 points.

This course undertakes a dialectical approach to reading and thinking about the history of dramatic theatre, interrogating the ways writing inflects, and is inflected by, the material dynamics of performance in the modern era. Course undertakes careful study of the practices of performance, and of the sociocultural, economic, political, and aesthetic conditions animating representative performances in theatres globally; course will also emphasize development of important critical concepts for the analysis of drama, theatre, and performance. Topics include the sociology of theatre, the impact of print on conceptions of performance, representing gender and race, the politics of intercultural performance, and the dynamics of emerging forms and critical practices of performance analysis. Writing: 2-3 papers; Reading: 1-2 plays, critical and historical reading per week; final examination. Fulfills one (of two) lecture requirements for Theatre/Drama and Theatre Arts majors

Spring 2025: THTR UN3151

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
THTR 3151	001/00411	M W 10:10am - 11:25am 203 Diana Center	Yizhou Huang	4.00	34/40