

# ENGLISH

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Department Assistant: Rio Santisteban  
Drew Fellow of English and Creative Writing: Sarah Hilligoss

## 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 Objectives for the English Major and the American Literature, Film, Theatre, and Creative Writing Concentrations

Our objectives 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.

### 2022-23 Faculty

#### Chair

Peter Platt (Ann Whitney Olin Professor of English)

#### Associate Chair

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

#### Professors

James Basker (Richard Gilder Professor of Literary History)  
Christopher Baswell (Ann Whitney Olin Professor of English at Barnard College and Columbia University)  
Yvette Christiansë (Director, Africana Studies Department; Ann Whitney Olin Professor of English and Africana Studies)  
Lisa Gordis (Ann Whitney Olin Professor of English)  
Achsah Guibbory  
Kim Hall (Lucyle Hook Professor of English and Africana Studies)  
Ross Hamilton (Director, Film Studies Program)  
Saskia Hamilton (Vice Provost; Director, Women Poets at Barnard)  
Jennie Kassinoff (Professor of English; Adolph S. and Effie Ochs Professor of American Studies and History)  
Monica Miller (Dean, Faculty Diversity and Development; Ann Whitney Olin Professor of English and Africana Studies)  
William Sharpe

#### Associate Professor

Rachel Eisendrath (Tow Associate Professor of English; 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)  
 Margaret Vandenburg

#### Lecturers

Meredith Benjamin (Lecturer in First-Year Writing)  
 Benjamin Breyer (Lecturer in First-Year Writing)  
 Vrinda Condillac (Lecturer in First-Year Writing; Interim Associate Director, First-Year Writing 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)  
 Duygu Ula (Lecturer in First-Year Writing)  
 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  
 Kristin Sánchez Carter  
 Kristi Cassaro  
 Nathan Gorelick  
 Eugene Petracca

#### Term Lecturer

Monica Cohen (Term Lecturer in Comparative Literature, English, and First-Year Seminar)  
 Michael Shelichach (Term Lecturer in First-Year Writing)  
 Elizabeth Weybright (Term Lecturer in First-Year Writing)

#### Term Associates

Quincy Jones (Term Associate in First-Year Writing)  
 Francesca Ochoa (Term Associate in First-Year Writing)

#### Post-Doctoral Fellows

Andrew Ragni (Post-Doctoral Fellow in First-Year Writing)  
 Penelope Meyers Usher (Post-Doctoral Fellow in First-Year Writing and First-Year Writing Workshop)

#### Adjunct Associate Professors

Jonathan Beller  
 Catherine Barnett (Visiting Writer)  
 Nellie Hermann (Visiting Writer)  
 Alexandra Horowitz  
 Patricia Spears Jones (Visiting Writer)  
 Ellen McLaughlin (Visiting Writer)  
 Kathleen Tolan (Visiting Writer)

#### Adjunct Assistant Professors

Zaina Arafat (Visiting Writer)  
 Liana Finck (Visiting Writer)  
 Brionne Janae (Visiting Writer)  
 Anna Solomon (Visiting Writer)  
 Weike Wang (Visiting Writer)

#### Adjunct Lecturers

Mary Cregan  
 Maxine Krenzel  
 Linn Cary Mehta  
 John Pagano  
 Jennifer Rosenthal  
 Sarah Schwartz

#### Adjunct Associates

Sasha Bonét  
 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. <sup>1</sup>	8
Two courses in literature	written before 1900. <sup>2</sup>	6-8
Three electives chosen from the entire English Department offering, excluding The English Conference. One of these courses must be a literature class. <sup>3</sup>		9-12
Two senior seminars given by the Barnard English Department. <sup>4</sup>		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. Lisa Gordis](#).

ENGL BC3193	Critical Writing (Best taken in the sophomore year.)	4
ENGL BC3159 and ENGL BC3160	The English Colloquium. <sup>1</sup>	8
Two courses in literature written before 1900. One of these courses must be either <sup>2</sup>		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. <sup>3</sup>		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 spring 2022 will be 11:59 pm ET on Friday, April 22, 2022.**

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 [Sarah Hilligoss \(shilligo@barnard.edu\)](#).

ENGL BC3193	Critical Writing (Best taken in the sophomore year.)	4
ENGL BC3159 and ENGL BC3160	The English Colloquium. <sup>1</sup>	8
Two courses in literature before 1900. <sup>2</sup>		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 Non-Fiction: 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. <sup>3</sup>		6-8
One senior seminar given by the Barnard English Department. <sup>4</sup>		4
A Senior Project <sup>5</sup>		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. 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. <sup>1</sup>	8
Two courses in literature before 1900. <sup>2</sup>		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	Introduction to Film and 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. <sup>3</sup> 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. <sup>1</sup>	8
Two courses in literature before 1900. <sup>2</sup>		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	Western Theatre Traditions:Classic to Romantic	
THTR UN3151	WESTRN THTR TRAD: MODERN	
One dramatic literature seminar		
Option B:		
One theatre history course		
Two dramatic literature seminars		
One senior seminar given by the Barnard English Department. <sup>3</sup>		4
A Senior Project <sup>4</sup>		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 ; 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	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. <sup>1</sup>

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	Canterbury Tales
ENGL BC3162	DONNE, THE METAPHYSICALS, AND HIS LEGACY <sup>1</sup>
ENGL BC3165	The Elizabethan Renaissance: The Complete Nondramatic Poetry of Marlowe and Shakespeare
ENGL BC3166	17TH-CENTURY PROSE # POETRY <sup>1</sup>
ENGL BC3167	MILTON <sup>1</sup>
ENGL BC3169	Renaissance Drama
ENGL BC3170	LITERATURE AND SCIENCE 1600-1800 <sup>1</sup>
ENTH BC3190	Diabolical Drama of the Middle Ages
ENGL BC3246	WRITING THE MEDIEVAL SELF
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

## Courses which can serve as an Age of Enlightenment substitution include

ENGL BC3162	DONNE, THE METAPHYSICALS, AND HIS LEGACY <sup>1</sup>
ENGL BC3166	17TH-CENTURY PROSE # POETRY <sup>1</sup>
ENGL BC3167	MILTON <sup>1</sup>
ENGL BC3170	LITERATURE AND SCIENCE 1600-1800 <sup>1</sup>
ENGL BC3173	THE EIGHTEENTH-CENTURY NOVEL

ENGL BC3174	The Age of Johnson
ENGL BC3179	American Literature to 1800

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

ENGL BC3129	Explorations of Black Literature: Early African-American Lit. 1760-1890
ENTH BC3136	Shakespeare in Performance
ENGL BC3141	MAJOR ENGLISH TEXTS I
ENTH BC3145	Early American Drama and Performance: Staging a Nation
ENGL BC3154	Chaucer Before Canterbury
ENGL BC3155	Canterbury Tales
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: The Novel
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 I
ENGL BC3215	VICTORIAN SCIENCE#SCIFI
ENGL BC3246	WRITING THE MEDIEVAL SELF
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 <sup>1</sup>

ENGL BC1901	INTRODUCTION TO COMICS # GRAPHIC NOVELS
ENGL BC1982	American Fiction
AFEN BC3009	Toni Morrison: An Ethical Poetics

ENGL BC3129	Explorations of Black Literature: Early African-American Lit. 1760-1890
ENGL BC3130	The American Cowboy and the Iconography of the West
ENTH BC3139	MODERN AMERICAN DRAMA # PERFORMANCE
ENTH BC3144	Black Theatre
ENTH BC3145	Early American Drama and Performance: Staging a Nation
AFEN BC3148	Literature of the Great Migration: 1916-1970
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 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 BC3248	NEW MILLENNIAL AMERICAN FICTION
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
AFEN BC3815	The Worlds of Ntozake Shange and Digital Storytelling
AFEN BC3816	The Worlds of Ntozake Shange and Digital Storytelling
ENGL BC3906	Sr. Sem: Black Literature Now
ENGL BC3908	Sr. Sem: The American Sublime
ENGL BC3911	Senior Seminar: Write to Vote
ENGL BC3916	Sr. Sem: Gender, Sexuality and the American Stage: Performing the Body Politic
ENGL BC3919	SENIOR SEMINAR: BLACK ECOLITERATURE
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. 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 2022: ENGL BC3101

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3101	001/00450	T Th 2:40pm - 3:55pm 306 Milbank Hall	Pamela Cobrin	4.00	14/18

### ENGL BC3102 ACADEMIC WRITING INTENSIVE. 4.00 points.

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 [mjenjami@barnard.edu](mailto:mjenjami@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 2022: ENGL BC3102

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3102	001/00453	T 2:10pm - 4:00pm LI017 Milstein Center	Meredith Benjamin	4.00	8/8

### ENGL BC3103 THE ART OF THE ESSAY. 3.00 points.

Prerequisites: 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 2022: ENGL BC3103

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3103	001/00454	W 10:10am - 12:00pm LI017 Milstein Center	Wendy Schor-Haim	3.00	12/12
ENGL 3103	002/00455	M 11:00am - 12:50pm Online Only	Margaret Ellsberg	3.00	12/12
ENGL 3103	003/00456	T 12:10pm - 2:00pm 111 Milstein Center	Sasha Bonet	3.00	12/12

### ENGL BC3104 The Art of the Essay. 3 points.

Prerequisites: 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 2022: ENGL BC3104

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3104	001/00213	T 2:10pm - 4:00pm 403 Barnard Hall	Shelly Fredman	3	7/12
ENGL 3104	002/00214	T 12:10pm - 2:00pm 207 Milbank Hall	Vrinda Condillac	3	10/12
ENGL 3104	003/00215	Th 12:10pm - 2:00pm 407 Barnard Hall	Sasha Bonet	3	14/12

## 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 fall 2022 submission deadline *specifically* for ENGL BC3223 New York in Ten Objects is 11:59 pm ET on Sunday, August 1, 2022. This course has a unique application link: <https://forms.gle/Gtb5YWgeq59Mnfh5>

The fall 2022 submission deadline for all creative writing courses, *except* ENGL BC3223 New York in Ten Objects, is 11:59 pm ET on Monday, August 15, 2022. Please see the [Applying to Creative Writing Courses](#) page of the English Department website for directions.

The [Creative Writing Admission Lists](#) page of the English Department website will update with admission lists as the department receives them from the professors. If an admission list is not posted for a course before its first meeting, attend it.

**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 2022: ENGL BC3105

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3105	001/00457	W 4:10pm - 6:00pm 404 Barnard Hall	0. FACULTY	3.00	0/12

### ENGL BC3106 Fiction and Personal Narrative. 3 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.

Spring 2022: ENGL BC3106

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3106	001/00216	T 4:10pm - 6:00pm 404 Barnard Hall	Alexandra Watson	3	12/12

### ENGL BC3107 INTRODUCTION TO FICTION 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>. Practice in writing short stories and other forms of fiction with discussion and close analysis in a workshop setting

Fall 2022: ENGL BC3107

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3107	001/00447	Th 11:00am - 12:50pm 113 Milstein Center	Zaina Arafat	3.00	0/12

### ENGL BC3108 INTRODUCTION TO FICTION 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 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 2022: ENGL BC3108

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3108	001/00217	W 2:10pm - 4:00pm 404 Barnard Hall	Anna Solomon	3.00	8/12

### ENGL BC3110 INTRODUCTION TO POETRY 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>. Section 1: Varied assignments designed to confront the difficulties and explore the resources of language through imitation, allusion, free association, revision, and other techniques. Section 2: By exploring a wide variety of contemporary and historical poets, this class will focus on introducing and expanding your knowledge of the art and craft of poetry and offer exemplars for your creativity. Both in-class and take-home exercises offer new ways to use language (diction, syntax) musicality (meter, rhythms, form and style and other devices) to create your own new works

Spring 2022: ENGL BC3110

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3110	001/00218	T 10:10am - 12:00pm 502 Diana Center	Alexander Dimitrov	3.00	13/12

Fall 2022: ENGL BC3110

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3110	001/00448	Th 2:10pm - 4:00pm 227 Milbank Hall	Brionne Janae	3.00	0/12
ENGL 3110	002/00449	T 11:00am - 12:50pm 113 Milstein Center	Patricia Jones	3.00	1/12

### ENGL BC3113 Playwriting I. 3 points.

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

The class will explore a broad range of approaches to playwriting in a workshop setting. Each week, students will write in response to prompts that are designed to explicate different elements and principles of the form. The work will culminate at the end of the semester with the writing of a one act play. Classes will largely be spent reading and discussing students' work but students will also be choosing from a wide selection of plays to read two each week.

Fall 2022: ENGL BC3113

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3113	001/00458	M 4:10pm - 6:00pm 404 Barnard Hall	Ellen McLaughlin	3	0/12

### ENGL BC3114 Playwriting II. 3 points.

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 2022: ENGL BC3114

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3114	001/00219	W 2:10pm - 4:00pm 119 Milstein Center	Kathleen Tolan	3	13/12



**ENGL BC3115 Story Writing I. 3 points.**

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.

## Fall 2022: ENGL BC3115

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3115	001/00459	Th 11:00am - 12:50pm 403 Barnard Hall	Nellie Hermann	3	0/12

**ENGL BC3116 Story Writing II. 3 points.**

Prerequisites: Some experience in writing of fiction. Conference hours to be arranged.

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 2022: ENGL BC3116

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3116	001/00220	Th 11:00am - 12:50pm 308 Diana Center	Nellie Hermann	3	5/12

**ENGL BC3117 Fiction Writing. 3 points.**

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. Assignments designed to examine form and structure in fiction.

## Spring 2022: ENGL BC3117

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3117	001/00221	T 12:10pm - 2:00pm 119 Milstein Center	Jennifer Boylan	3	11/12

## Fall 2022: ENGL BC3117

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3117	001/00460	W 12:10pm - 2:00pm 406 Barnard Hall	Weike Wang	3	0/12

**ENGL BC3118 Advanced Poetry Writing I. 3 points.**

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. Weekly workshops designed to generate and critique new poetry. Each participant works toward the development of a cohesive collection of poems. Readings in traditional and contemporary poetry will also be included.

## Fall 2022: ENGL BC3118

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3118	001/00461	W 6:10pm - 8:00pm 405 Barnard Hall	Catherine Barnett	3	0/12

**ENGL BC3120 Creative Non-Fiction: Making Facts Sing. 3 points.**

**Not offered during 2022-23 academic year.**

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. This course will challenge students to take on what are considered either difficult topics (e.g. in science and math) or "mundane" topics and create convincing and clear narratives therefrom. We will consider writing from John McPhee, Natalie Angier, Oliver Sacks, Nicholson Baker, and others. Through iterative writing exercises, research, and interviews, students will learn how to breathe life into complex material.

**ENGL BC3122 Creative Non-Fiction: The Gendered Memoir. 3 points.**

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 short autobiographical story with particular attention to the role gender plays in shaping experience. Focus on student writing, along with readings from the work of authors such as Augusten Burroughs; Alice Sebold; Alison Bechdel; Mary Karr, and others.

PLEASE NOTE: This course has been renumbered. It was previously ENGL BC3120, section 3 and has not changed in content.

**ENGL BC3125 ADVANCED POETRY WRITING II. 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>. This workshop seeks to introduce emerging student poets to the forms and currents of contemporary poetic practice and also encourage you to discover your own difference. Each week explores a different conceptual theme (voice, surrealism, diction, etc.), which we will explore through creative in-class writing exercises. We will read many women of color, including potentially selections from Bhanu Kapil, M. NourBeSe Philip, Layli Long Soldier, Etel Adnan, Kim Hyesoon, and LaTasha Diggs

## Spring 2022: ENGL BC3125

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3125	001/00223	Th 11:00am - 12:50pm 113 Milstein Center	Ken Chen	3.00	12/12

**ENGL BC3126 Advanced Projects in Prose Writing. 3 points.**

**Not offered during 2022-23 academic year.**

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>. Independent projects in imaginative writing in prose, including the genres of fiction, nonfiction, memoir, novellas, inter-related stories, and others. Class meetings consist of a few initial lectures on narrative followed by workshops focused on student writing in progress.

**ENGL BC3134 CREATIVE NON-FICTION. 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>. Explores how to write essays based on life, with some comics and cartooning thrown in

Fall 2022: ENGL BC3134

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3134	001/00463	Th 4:10pm - 6:00pm 403 Barnard Hall	Liana Finck	3.00	0/12

**ENGL BC3150 Invention, Revision, and Imagination. 3 points.**

**Not offered during 2022-23 academic year.**

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.

Spring 2022: ENGL BC3150

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3150	001/00224	W 12:10pm - 2:00pm 407 Barnard Hall	Jennifer Boylan	3	11/12

**ENGL BC3152 Creative Nonfiction: The Queer Story. 3 points.**

**Not offered during 2022-23 academic year.**

Writing sample required to apply. Instructions and the application form can be found here: <https://english.barnard.edu/english/creative-writing-courses>. Stories created and edited in this creative nonfiction workshop will focus on the lives and experiences of LGBTQ people. Written work may include essays, memoir, reportage, and other nonfiction. This work will be augmented by lectures, trainings, and reading about media representation of queer lives.

**ENGL BC3208 What's Your Story Anyway?—Trauma Resistance through Creative Writing. 3 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 2022: ENGL BC3208

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3208	001/00525	Th 9:00am - 10:50am 119 Milstein Center	Maria Hinojosa	3	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

Fall 2022: ENGL BC3223

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3223	001/00527	T Th 9:00am - 10:50am 406 Barnard Hall	Alexandra Horowitz	4.00	0/14

**ENGL BC3229 American Lives, American Stories. 3 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 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 2022: ENGL BC3229

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3229	001/00245	Th 9:00am - 10:50am 404 Barnard Hall	Maria Hinojosa	3	6/12

## Speech

Registration in these courses is limited.

**ENGL BC3121 PUBLIC SPEAKING. 3.00 points.**

Prerequisites: Enrollment limited to 14 students. Open only to undergraduates, preference to seniors and juniors. Attend first class for instructor permission. Registering for the course only through myBarnard or SSOL will NOT ensure your enrollment. 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 2022: ENGL BC3121

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3121	001/00222	T Th 1:10pm - 2:25pm 302 Barnard Hall	Daniela Kempf	3.00	14/14

Fall 2022: ENGL BC3121

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3121	001/00444	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. 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 2022: ENGL BC3123

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3123	001/00462	T Th 11:40am - 12:55pm 409 Barnard Hall	Pamela Cobrin, Daniela Kempf	4.00	12/14

## Theatre

For those interested in doing an English major with a concentration in theatre, please see the [course-listed courses section](#) (p. 24) 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 points.**

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.

**ENTH BC3139 MODERN AMERICAN DRAMA # PERFORMANCE. 4.00 points.****Not offered during 2022-23 academic year.**

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 BC3144 Black Theatre. 4 points.****Not offered during 2022-23 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 and Performance: Staging a Nation. 4 points.****Not offered during 2022-23 academic year.**

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 2022-23 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 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 reads 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 zoom interviews with a neurobiologist and a psychologist if it can be arranged

### **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 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

### **ENGL BC1902 GLOBAL QUEER CINEMAS. 3.00 points.**

In this class, we will focus on contemporary queer cinema from around the world to explore how filmmakers create new visual modes of representing queerness, and how these queer cinematic narratives are informed by various local, national, cultural and political contexts. Through a comparative, transnational and intersectional approach that takes into consideration the particularities of each filmmaker's context, we will aim to answer the following questions: How do the particularities of various cultural, national, linguistic, religious contexts affect the way queer identities are defined and depicted visually? How do these filmmakers and artists create a visual aesthetic based on their local contexts that is distinct from westernized visual narratives of queerness? How do images of queerness circulate globally and how might queer visual cultures of the Global South push back against existing paradigms of queerness in the Global North? All films for the course are subject to change, but may include titles such as *Rafiki*, *A Fantastic Woman*, *Happy Together*, *The Wound*, *Portrait of a Lady on Fire*. Additionally, we will read critical and theoretical works that will urge us to consider these films from a range of perspectives, such as queer studies, feminist film studies, disability studies, and transgender studies

### **ENGL BC1903 DEAD MOTHERS AND WICKED STEPMOTHERS: THE MATERNAL IN FOLK AND FAIRY TALES. 3.00 points.**

You know them well: on one side, the scheming, jealous stepmother, obsessed with her fading youth. On the other, her husband's virginal, naive, and beautiful daughter – whose own mother is usually dead. The conflict between them is so familiar that it feels inevitable. Where, though, did these nearly universal figures come from? Why are they so ingrained in the imaginations of people around the world and across the millennia? In this course, we'll explore the roots of the maternal in folk and fairy tales. We'll analyze a variety of stories and films to investigate the "absent mother," "virginal daughter," and "wicked stepmother" from different critical perspectives, paying special attention to analytical psychology and feminist psychoanalytic theories, to try to figure out why these figures are so compelling, so ubiquitous, and so hard to shake

### **ENGL BC1904 POSTCOLONIAL COMICS. 3.00 points.**

Postcolonial studies, broadly speaking, constitutes a systematic examination of the history, socioeconomics, politics, and cultural products of countries that were once colonized. In studying literature from a postcolonial perspective, the work is carried out through careful readings of texts, the nuances of their language, and by paying attention to how the struggle for freedom, both individually and collectively, is represented in literary texts. In this course, you will learn about some of the central concepts of postcolonial studies during lecture, after which we'll turn our focus to the graphic novels to see how these concepts are presented in textual and visual format. We'll also investigate why graphic novels present an appropriate medium for studying postcolonialisms. Finally, we will expand the boundaries of the discipline of postcolonial studies and use its methodologies to read about locations and peoples that weren't formerly (or formally) colonized (for example, New Orleans during Hurricane Katrina, 20th-century Iran, and female Jewish immigrants in New York city circa 1910)

**ENGL BC1982 American Fiction. 3 points.**  
**Not offered during 2022-23 academic year.**

An introduction to race, gender, indigeneity, colonialism and class in American fiction from the 18th to the mid-20th century. Writers include Rowson, Hawthorne, Melville, Stowe, Dunbar, James, Zitkala-Sa, Wharton, Faulkner, and Brooks.

Fall 2022: ENGL BC1982

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 1982	001/00452	T Th 11:40am - 12:55pm 302 Barnard Hall	Jennie Kassanoff	3	39/40

**AFEN BC3009 Toni Morrison: An Ethical Poetics. 4 points.**  
**Not offered during 2022-23 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.'

**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 2022: ENGL BC3098

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3098	001/00446	M W 11:00am - 12:50pm Room TBA	Peter Platt	1.00	23/55

**ENGL BC3129 Explorations of Black Literature: Early African-American Lit. 1760-1890. 3 points.**  
**Not offered during 2022-23 academic year.**

Prerequisites: Enrollment limited to 18 students.

Poetry, prose, fiction, and nonfiction, with special attention to the slave narrative. Includes Wheatley, Douglass, and Jacobs, but emphasis will be on less familiar writers such as Brown, Harper, Walker, Wilson, and Forten. Works by some 18th-century precursors will also be considered.

**ENGL BC3130 The American Cowboy and the Iconography of the West. 3 points.**

We will consider the image and role of the cowboy in fiction, social history, film, music, and art. Readings will include Cormac McCarthy's *The Border Trilogy*.

**AFEN BC3134 Unheard Voices: African Women's Literature. 4 points.**  
**Not offered during 2022-23 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.

**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.

Fall 2022: ENGL BC3141

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3141	001/00464	M W 1:10pm - 2:25pm Online Only	Margaret Ellsberg	3.00	10/14

**ENGL BC3142 Major English Texts II. 3 points.**  
**Not offered during 2022-23 academic year.**

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

**ENGL BC3143 Middle Fictions: Long Stories, Short Novels, Novellas. 3 points.**

**Not offered during 2022-23 academic year.**

Discussion of fictions between 60-150 pages in length. Authors include James, Joyce, Mann, Nabokov, Cather, Welty, West, Porter, Olsen, Trevor.

**ENGL BC3146 Walk This Way. 3 points.**

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.

**ENGL BC3147 Introduction to Narrative Medicine. 4 points.**  
**Not offered during 2022-23 academic year.**

Prerequisites: 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.

**AFEN BC3148 Literature of the Great Migration: 1916-1970. 3 points.**  
**Not offered during 2022-23 academic year.**

Prerequisites: Enrollment limited 18 students.

Explores, through fiction, poetry, essays, and film, the historical context and cultural content of the African American migration from the rural south to the urban cities of the north, with particular emphasis on New York, Chicago, Detroit, and Philadelphia.

**ENGL BC3151 Bad Feelings: The Uses of Literature in Difficult Times. 4 points.**  
**Not offered during 2022-23 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.**

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 Canterbury Tales. 3 points.**  
**Not offered during 2022-23 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 points.**

BC: Fulfillment of General Education Requirement: Reason and Value (REA)., BC: Fulfillment of General Education Requirement: Literature (LIT)., BC: Fulfillment of General Education Requirement: Ethics and Values.

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 2022: ENGL BC3159

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3159	001/00465	Th 12:10pm - 2:00pm 111 Milstein Center	Atefeh Akbari Shahmirzadi	4	12/12
ENGL 3159	002/00467	T 4:10pm - 6:00pm L1018 Milstein Center	Rachel Eisendrath	4	12/12
ENGL 3159	003/00468	W 2:10pm - 4:00pm 111 Milstein Center	Ross Hamilton	4	12/12
ENGL 3159	004/00469	W 10:10am - 12:00pm 111 Milstein Center	Eugene Petracca	4	6/12

**ENGL BC3160 The English Colloquium. 4 points.**

BC: Fulfillment of General Education Requirement: Reason and Value (REA)., BC: Fulfillment of General Education Requirement: Literature (LIT)., BC: Fulfillment of General Education Requirement: Ethics and Values.

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 2022: ENGL BC3160

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3160	001/00226	Th 10:10am - 12:00pm 407 Barnard Hall	Achsah Guibbory	4	14/14
ENGL 3160	002/00227	T 4:10pm - 6:00pm 119 Milstein Center	Jayne Hildebrand	4	15/14
ENGL 3160	003/00228	W 12:10pm - 2:00pm 306 Milbank Hall	James Basker	4	9/14
ENGL 3160	004/00229	W 10:10am - 12:00pm 306 Milbank Hall	Eugene Petracca	4	10/14

**ENGL BC3163 Shakespeare I. 3 points.**

A critical and historical introduction to Shakespeare's 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 2022: ENGL BC3163

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3163	001/00471	M W 8:40am - 9:55am 323 Milbank Hall	Peter Platt	3	39/60

**ENGL BC3164 Shakespeare II. 3 points.**

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 2022: ENGL BC3164

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3164	001/00230	M W 8:40am - 9:55am 323 Milbank Hall	Peter Platt	3	45/60

**ENGL BC3165 The Elizabethan Renaissance: The Complete Nondramatic Poetry of Marlowe and Shakespeare. 3 points.**  
**Not offered during 2022-23 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. 3.00 points.**

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.

**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

Spring 2022: ENGL BC3167

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3167	001/00231	T Th 2:40pm - 3:55pm 302 Barnard Hall	Achsah Guibbory	3.00	22/30

Fall 2022: ENGL BC3167

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3167	001/00472	T Th 2:40pm - 3:55pm 409 Barnard Hall	Achsah Guibbory	3.00	25/25

**ENGL BC3169 Renaissance Drama. 3 points.**

**Not offered during 2022-23 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 The Novel and Psychoanalysis. 3 points.**

**Not offered during 2022-23 academic year.**

The novel in its cultural context, with an accent on psychoanalysis (but no required reading). Austen, Emily Bronte, Dickens, Hardy, D.H. Lawrence, Didion, Duras, and W.G. Sebald.

**ENGL BC3173 THE EIGHTEENTH-CENTURY NOVEL. 3.00 points.**

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

Spring 2022: ENGL BC3173

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3173	001/00232	M W 8:40am - 9:55am 409 Barnard Hall	Kristin Carter	3.00	14/30

Fall 2022: ENGL BC3173

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3173	001/00473	T Th 2:40pm - 3:55pm 203 Diana Center	Monica Cohen	3.00	25/25

**ENGL BC3174 The Age of Johnson. 3 points.**

**Not offered during 2022-23 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 2022-23 academic year.**

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: The Novel. 3 points.**

"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.

**Spring 2022: ENGL BC3177**

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3177	001/00233	T Th 10:10am - 11:25am 409 Barnard Hall	Jayne Hildebrand	3	32/30

**Fall 2022: ENGL BC3177**

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3177	001/00474	M W 1:10pm - 2:25pm 328 Milbank Hall	Mary Cregan	3	30/30

**ENGL BC3178 Victorian Poetry and Criticism. 3 points.**

**Not offered during 2022-23 academic year.**

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 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 2022: ENGL BC3179**

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3179	001/00475	T Th 1:10pm - 2:25pm L1104 Diana Center	Lisa Gordis	3	26/36

**ENGL BC3180 American Literature, 1800-1870. 3 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 2022: ENGL BC3180**

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3180	001/00234	M W 1:10pm - 2:25pm 302 Barnard Hall	Lisa Gordis	3	41/50

**Fall 2022: ENGL BC3180**

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3180	001/00478	M W 11:40am - 12:55pm 302 Barnard Hall	Kristi-Lynn Cassaro	3	25/25

**ENGL BC3181 American Literature, 1871-1945. 3 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 points.**

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 2022: ENGL BC3183**

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3183	001/00482	M W 10:10am - 11:25am 308 Diana Center	Kristin Carter	3	25/25

**ENGL BC3185 Modern British and American Poetry. 3 points.**

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.

**ENGL BC3188 The Modern Novel. 3 points.**

**Not offered during 2022-23 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.

**ENGL BC3189 Postmodernism. 3 points.**

This course considers how Postmodernism's 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 Hejiniian.

**Spring 2022: ENGL BC3189**

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3189	001/00235	T Th 2:40pm - 3:55pm Online Only	Margaret Vandenburg	3	42/55

**ENGL BC3192 Exile and Estrangement in Global Literature. 4 points.**

"...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.

**Spring 2022: ENGL BC3192**

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3192	001/00236	T 2:10pm - 4:00pm 404 Barnard Hall	Hisham Matar	4	9/15

**ENGL BC3193 Critical Writing. 4 points.**

(Formerly called Literary Criticism & Theory.) Provides experience in the reading and analysis of literary texts and some knowledge of conspicuous works of literary criticism. 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 2022: ENGL BC3193**

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3193	001/00238	M 2:10pm - 4:00pm 404 Barnard Hall	Atefeh Akbari Shahmirzadi	4	9/12
ENGL 3193	002/00240	T 9:00am - 10:50am 404 Barnard Hall	William Sharpe	4	11/12
ENGL 3193	003/00241	W 4:10pm - 6:00pm 406 Barnard Hall	Lisa Gordis	4	9/12
ENGL 3193	004/00242	W 11:00am - 12:50pm 308 Diana Center	John Pagano	4	11/12

**Fall 2022: ENGL BC3193**

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3193	001/00489	M 2:10pm - 4:00pm 404 Barnard Hall	Kristi-Lynn Cassaro	4	8/10
ENGL 3193	002/00521	W 2:10pm - 4:00pm 227 Milbank Hall	Kristi-Lynn Cassaro	4	10/10
ENGL 3193	003/00522	M 6:10pm - 8:00pm 405 Barnard Hall	Maura Spiegel	4	9/10
ENGL 3193	004/00523	T 2:10pm - 4:00pm 405 Barnard Hall	Andrew Lynn	4	10/10

**ENGL BC3195 Modernism. 3 points.**

Psychoanalysis, world war, and shifting gender paradigms inspire fragmented narratives, stream-of-consciousness prose, and improbable blends of erudition and the avant-garde. Stylistic innovation notwithstanding, Modernism authorizes a remarkably traditional literary canon. 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 Eliot, Woolf, Barnes, Faulkner, Hemingway, Joyce, Lawrence, Pound, Stein, Toomer, and Yeats.

**ENGL BC3196 HARLEM RENAISSANCE LITERATURE. 4.00 points.**

In the summer of 2021, Home to Harlem will focus on the writing and collaboration of Zora Neale Hurston and Langston Hughes in the 1920s. We will explore the cultural history and aesthetic debates that animated Harlem in the 1920s by reading them through the work (poetry, fiction, essays, plays) of Barnard and Columbia's own, who, for a time juggled student life in Morningside Heights and the joys and challenges of being major players in the Harlem or New Negro Renaissance. Hurston and Hughes navigated the demands of being an artist and representative of "the race" in both similar and different ways. They worked together to shape the Renaissance according to their radical visions and were friends and collaborators until they famously fell out. The goal of this class is to plot the individual and collective artistic growth and experimentation of Hurston and Hughes, as well as create a digital timeline and rendering of their individual and collaborative development. To that end, this class will use either or both of the digital tools Scalar and Timeline.js in creative and collaborative ways. The class will partner with the Digital Humanities Center at Barnard for workshops on these digital tools that will be linked to all of the course assignments and final projects. No prior experience with these tools is necessary

**ENGL BC3204 WORLD LITERATURE REVISITED I. 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.) 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 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 and how the issue of translation differentiates between the disciplines of Comparative Literature and World Literature. This course will be taught over one year. Taking both halves of the course is recommended, but not required. In the first semester, we will deal with ancient texts until around the 14th century, and our focus will be origin stories and epic narratives, lyric poetry, and sacred/religious texts

**Fall 2022: ENGL BC3204**

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3204	001/00524	T Th 4:10pm - 5:25pm 203 Diana Center	Atefeh Akbari Shahmirzadi	3.00	25/25

**ENGL BC3205 World Literature Revisited II. 3 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.

**Spring 2022: ENGL BC3205**

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3205	001/00243	T Th 4:10pm - 5:25pm 409 Barnard Hall	Atefeh Akbari Shahmirzadi	3	19/25

**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 2022: ENGL BC3207

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3207	001/00244	T Th 1:10pm - 2:25pm 307 Milbank Hall	Atefeh Akbari Shahmirzadi	3.00	30/35

**ENGL BC3214 Latinx and the ICE/Prison Industrial Complex—Access and Strategies for News Coverage. 4 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 2022: ENGL BC3214

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3214	001/00526	Th 2:10pm - 4:00pm 308 Diana Center	Maria Hinojosa	4	20/20

**ENGL BC3215 VICTORIAN SCIENCE#SCIFI. 3.00 points.**

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. 3.00 points.**

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 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

Spring 2022: ENGL BC3246

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3246	001/00247	T Th 1:10pm - 2:25pm 409 Barnard Hall	Eugene Petracca	3.00	17/25

**ENGL BC3248 NEW MILLENNIAL AMERICAN FICTION. 3.00 points.**

Remember Y2K, the fear that the internet would implode at the stroke of midnight on January 1, 2000? Conspiracy theories notwithstanding, have 9/11, COVID-19, and virtual reality derailed the American experiment? Apocalyptic dread inspired by the new millennium may be a self-fulfilling prophecy, exacerbating the impact of increasingly virulent culture wars. Have the form and content of American fiction been irrevocably transformed by such cultural cataclysms?

Spring 2022: ENGL BC3248

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3248	001/00248	T Th 4:10pm - 5:25pm Online Only	Margaret Vandenburg	3.00	45/55

**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 BC3252 Contemporary Media Theory. 4 points.**

Prerequisites: Sophomore standing. Enrollment limited to 18 students. Attend first class for instructor permission. Registering for the course only through myBarnard 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 2022: ENGL BC3252

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3252	001/00528	W 12:10pm - 2:00pm 501 Diana Center	Jonathan Beller	4	18/18

**AFEN BC3253 Before Black Lives Matter. 4 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 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 2022: ENGL BC3281

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3281	001/00250	Th 2:10pm - 4:00pm 502 Diana Center	Maria Hinojosa	4	22/20

**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?

Spring 2022: ENGL BC3291

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3291	001/00252	M W 11:40am - 12:55pm 409 Barnard Hall	Kristin Carter	3.00	10/30

**ENGL BC3292 QNYC. 3 points.**

**Not offered during 2022-23 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.

**ENRE BC3810 LITERARY APPROACHES TO BIBLE. 4.00 points.**

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

Fall 2022: ENRE BC3810

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENRE 3810	001/00545	W 11:00am - 12:50pm Online Only	Margaret Ellsberg	4.00	14/14

**AFEN BC3815 The Worlds of Ntozake Shange and Digital Storytelling. 4 points.**

Prerequisites: Enrollment limited to 12 students. Permission of the instructor required. Interested students should complete the application at <http://bit.ly/Ntozake2019>. 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. Students who successfully complete into this course will be eligible to take the second half of the course in Spring 2019. NOTE: There will be three extra sessions scheduled in the Digital Humanities Center.

A poet, performance artist, playwright and novelist, Ntozake 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. This semester will examine Shange's works in the context of political and artistic organizing by women of color in the 1970s and 80s. In addition to our analysis of primary texts, students will be introduced to archival research in Ntozake Shange's personal archive at Barnard College. This in-depth exploration of Shange's work and milieu is complemented with an introduction to digital tools, public research and archival practice. You can find more information and apply for the course at <http://bit.ly/Ntozake2019>. On Twitter @ShangeWorlds.

Spring 2022: AFEN BC3815

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AFEN 3815	001/00514	Th 2:10pm - 4:00pm 404 Barnard Hall	Kim F Hall	4	10/12

**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.

**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

Fall 2022: ENGL GU4010

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 4010	001/00665	M W 10:10am - 11:25am 323 Milbank Hall	Christopher Baswell	3.00	5/31

## Senior Seminars

Enrollment in English senior seminars 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 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 2022: ENGL BC3997

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3997	001/00540	M 2:10pm - 4:00pm 306 Milbank Hall	Rachel Eisendrath	4.00	14/12
ENGL 3997	002/00541	W 12:10pm - 2:00pm Room TBA	Patricia Denison	4.00	13/12
ENGL 3997	003/00542	Th 4:10pm - 6:00pm 119 Milstein Center	Lisa Gordis	4.00	14/12
ENGL 3997	004/00543	W 9:00am - 10:50am 404 Barnard Hall	Ross Hamilton	4.00	12/12
ENGL 3997	005/00544	Th 11:00am - 12:50pm 407 Barnard Hall	Ken Chen	4.00	0/12

**ENGL BC3998 SENIOR SEMINAR IN ENGLISH. 4.00 points.**

Enrollment in section one is limited to Barnard senior English majors concentrating in Film Studies and Barnard senior Film Studies majors. Enrollment in all other sections 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 2022: ENGL BC3998

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3998	001/00012	Th 4:10pm - 6:00pm 404 Barnard Hall	Maura Spiegel	4.00	19/18
ENGL 3998	002/00013	W 10:10am - 12:00pm 403 Barnard Hall	Jennie Kassanoff	4.00	14/13
ENGL 3998	003/00014	T 4:10pm - 6:00pm 318 Milbank Hall	William Sharpe	4.00	14/13
ENGL 3998	004/00015	T 11:00am - 12:50pm Online Only	Margaret Vandenburg	4.00	15/13

## Independent Studies

**ENGL BC3996 Special Project in English. 1 point.**

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.

**ENGL BC3999 Independent Study. 4 points.**

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 2022: ENGL BC3999

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
ENGL 3999	001/00264		Atefeh Akbari Shahmirzadi	4	0/3
ENGL 3999	002/00265		Achshah Guibbory	4	2/3
ENGL 3999	003/00732		Ken Chen	4	1/3
ENGL 3999	004/00735		Wendy Schor-Haim	4	1/3
ENGL 3999	005/00753		Ross Hamilton	4	1/3
ENGL 3999	006/00769		Vrinda Condillac	4	1/3
ENGL 3999	007/00771			4	0/3
ENGL 3999	008/00772			4	0/3
ENGL 3999	009/00788		Timea Szell	4	1/5

## Cross-Listed Courses

### **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

### **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.

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)

Fall 2022: FILM BC3119

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3119	001/00546	W 12:10pm - 3:00pm LI017 Milstein Center	0. FACULTY	3.00	0/12

#### **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.

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 SECOND THROUGH TWELFTH 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. 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 2022: FILM BC3120

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3120	001/00425	Th 10:00am - 1:00pm LI017 Milstein Center	Hal Ackerman	3.00	12/12

#### **FILM BC3201 INTRO FILM # MEDIA STUDIES. 3.00 points.**

Prerequisites: Open to first-year students. Corequisites: Enroll in the required Discussion Section through FILM BC 3204: Discussion Section. 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 2022: FILM BC3201

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3201	001/00548	M 9:30am - 1:15pm 405 Milbank Hall	Breixo Viejo Vinas	3.00	39/68



**THTR UN3150 Western Theatre Traditions:Classic to Romantic. 3 points.**

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

**Fall 2022: THTR UN3150**

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
THTR 3150	001/00148	M W 10:10am - 11:25am 903 Altschul Hall	William Worthen	3	21/50

**THTR UN3151 WESTRN THTR TRAD: MODERN. 3.00 points.**

Dialectical approach to reading and thinking about the history of dramatic theatre in the west, interrogating the ways poetry inflects, and is inflected by, the material dynamics of performance. Course undertakes careful study of the practices of performance, and of the sociocultural, economic, political, and aesthetic conditions animating representative plays of the Western tradition from the late eighteenth century to today; course will also emphasize development of important critical concepts for the analysis of drama, theatre, and performance. Specific attention will be given to the ideology of realism and naturalism, the development of epic theatre, the theatre of cruelty, postcolonial performance, and the continuing invention of dramatic forms (theatre of the absurd, speechplays, postdramatic theatre), as well as to the political and theoretical impact of race, gender, sexuality in modern performance culture. Writing: 2-3 papers; Reading: 1-2 plays, critical and historical reading per week; final examination. Fulfills one (of two) Theatre History requirements for Theatre/Drama and Theatre Arts majors

**Spring 2022: THTR UN3151**

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
THTR 3151	001/00113	M W 10:10am - 11:25am 328 Milbank Hall	Paige Johnson	3.00	26/50