

# FALL 2019 BARNARD ENGLISH DEPARTMENT COURSE OFFERINGS

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## Introductory Courses

### **ENGL BC1204 First-Year Writing (Workshop): Critical Conversations**

(Formerly called "First-Year English: Reinventing Literary History (Workshop).") Close examination of texts and regular writing assignments in composition, designed to help students read critically and write effectively. Sections will focus on Legacy of the Mediterranean or Women and Culture and meet three times a week. For more information on the curriculum, please visit the course website: <http://firstyear.barnard.edu/rlh>

*4 points*

### **ENGL BC1210 First-Year Writing: Critical Conversations: Women and Culture**

*Enrollment restricted to Barnard. May not be taken for P/D/F. Consult the Online Schedule of Classes for section times. See the course website for more information:*

<https://firstyear.barnard.edu/first-year-writing>.

“Re-vision—the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction—is for women more than a chapter in cultural history: it is an act of survival. “Adrienne Rich, “When We Dead Awaken: Writing as Re-Vision.”

This course offers a revisionist response to the constraints of "the canon," wherein women are often portrayed as peripheral characters, their power confined to the islands of classical witches and the attics of Romantic madwomen. The Women and Culture curriculum challenges traditional dichotomies that cast gender as an essential attribute rather than a cultural construction, and interrogates the categories of both "woman" and "culture" themselves. No two syllabi are exactly the same, but works studied in the fall term readings include *Hymn to Demeter*; Ovid, *Metamorphoses*; Sei Shonagon, *The Pillow Book*; Marie de France, *Lais*; *Kebrá Negast*; Shakespeare, sonnets; *Beauty and the Beast*; *West African Bride Myth*; and Sor Juana Inés de la Cruz, selected poetry. Spring term readings include Milton, *Paradise Lost*; Mary Wollstonecraft, *A Vindication of the Rights of Woman*; Luisa Valenzuela, selected stories; Eliza Haywood, *Fantomine*; Lady Hyegyong, *The Memoirs of Lady Hyegyong*; Emily Brontë, *Wuthering Heights*; Emily Dickinson, selected poetry; Virginia Woolf, *Mrs. Dalloway* or *A Room of One's Own*; Alice Walker, *In Search of Our Mother's Gardens*; and Yvette Christiansë, *Castaway*. Critical scholarship sources include Sara Ahmed, Gloria Anzaldúa, Judith Butler, Laura Mulvey, and Michel Foucault.

*3 points*

### **ENGL BC1211 First-Year Writing: Critical Conversations: Legacy of the Mediterranean**

*Enrollment restricted to Barnard. May not be taken for P/D/F. Consult the Online Schedule of Classes for section times. See the course website for more information:*

<https://firstyear.barnard.edu/first-year-writing>.

"Custom and authority are no sure evidence of truth." Isaac Watts, *Logic; or, The Right Use of Reason in the Enquiry After Truth* (1802)

Where do our (often unconscious) assumptions about our world and our place in it come from? This course explores key intellectual moments in the literature of the Mediterranean world,

whose ideas gave rise to the structures governing much of the Western world today -- structures that sustain and perpetuate ideas about power, authority, gender, and morality that influence our lives in ways both visible and invisible. We read these texts, primarily imaginative literature, to see how they reify, comment upon, resist and/or imagine alternatives to existing social and ideological structures; reading in this way allows us to consciously name and examine how ideology both shifts over time and, in vital ways, remains constant, inviting us to question the myth of progress at the heart of canonicity. No two syllabi are exactly the same, but works studied in the fall term include Homer, *The Odyssey*; *The Homeric Hymn to Demeter*; Euripides, *The Bacchae*; Virgil, *Aeneid*; Dante, *Inferno*; Chaucer, *The Canterbury Tales*; Margery Kempe, *The Book of Margery Kempe*; and Shakespeare. Works studied in the spring term include Milton, *Paradise Lost*; Voltaire, *Candide*; William Wordsworth (selected poetry); Mary Shelley, *Frankenstein*; Darwin, Marx, and Freud (selected essays); Joseph Conrad, *Heart of Darkness*; T. S. Eliot, *The Waste Land*; Virginia Woolf, *To the Lighthouse*; Zora Neale Hurston, *Of Mules and Men* and *Their Eyes Were Watching God*; Toni Morrison, *Beloved*; and Nella Larsen, *Passing*. Critical scholarship from a variety of traditions (feminist, queer, post-colonial) and thinkers (bell hooks, Christine Froula, Edward Said, Karen Horney, Toni Morrison) allows us to interrogate these texts and the traditions they support, complicate, challenge, etc.

*3 points*

**ENGL BC1212 First-Year Writing: Critical Conversations: The Americas**

*Enrollment restricted to Barnard. May not be taken for P/D/F. Consult the Online Schedule of Classes for section times. See the course website for more information:*

<https://firstyear.barnard.edu/first-year-writing>.

This course transcends traditional and arbitrary distinctions separating Caribbean, North, South, and Central American literatures. The Americas emerge not as colonial subjects but as active historical and aesthetic agents. Emanating from what might be called the geographical site of modernity, American literature is characterized by unprecedented diversity and innovation. In addition to classic novels, short stories, and poetry, this multicultural curriculum features works ranging in scope from creation accounts to autobiographies, as well as indigenous genres including captivity and slave narratives that belie New World declarations of independence. **No two syllabi are exactly the same**, but works studied in the fall term include the *Popul Vuh*; William Shakespeare, *The Tempest*; Sor Juana Inés de la Cruz, selected poetry; Phillis Wheatley, selected poetry; William Apess, *A Son of the Forest*; Esteban Echeverria, "El Matadero"; Catharine Maria Sedgwick, *Hope Leslie*; Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself*; Herman Melville, *Benito Cereno*. Spring term readings include Mark Twain, *Pudd'nhead Wilson*; Frederick Douglass, *Narrative of the Life of Frederick Douglass*; José Martí, Walt Whitman, Emily Dickinson, Langston Hughes, selected poetry; T. S. Eliot, *The Waste Land*; Pablo Neruda, *The Heights of Macchu Picchu*; Machado de Assis, *Dom Casmurro*; William Faulkner, "The Bear"; Gabriel García Márquez, *One Hundred Years of Solitude*.

*3 points*

## Writing Courses

### **ENGL BC3101 The Writer's Process: A Seminar in the Teaching of Writing**

*Application required: <https://writing.barnard.edu/becomeawritingfellow>. Enrollment restricted to Barnard students.*

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. 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.**

—P. Cobrin, TR 2:40-3:55

*4 points*

### **ENGL BC3102 Academic Writing Intensive**

*Application process and permission of instructor required.*

Academic Writing Intensive is a small, intensive writing course for Barnard students in their second or third year who would benefit from extra writing support. Students attend a weekly seminar, work closely with the instructor on each writing assignment, and meet with an attached Writing Fellow every other week. Readings and assignments focus on transferable writing, revision, and critical thinking skills students can apply to any discipline. Students from across the disciplines are welcome. This course is only offered P/D/F. To be considered for the course, please send a recent writing sample to [clie@barnard.edu](mailto:clie@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).

*4 points*

Section 1	R 2:10-4	C. Lie
Section 2	W 12:10-2	W. Schor-Haim

### **ENGL BC3103 The Art of the Essay**

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

(Formerly called Essay Writing.) 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.

*3 points*

Section 1	W 12:10-2	A. Schneider
Section 2	W 9-10:50	W. Schor-Haim
Section 3	T 2:10-4	P. Ellsberg

## Creative Writing Courses

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 professor will take them off the wait list, but until that time no one is officially registered for the class.

Directions on how to apply to creative writing courses are available on the Forms section of the English Department website: <https://english.barnard.edu/departmental-forms#creativewriting>.

**The submission deadline for the fall 2019 semester is 11:59pm, August 13, 2019.** Admit lists will be posted on the Admit Lists section of the departmental website as the department receives them from the professors. If an admit list is not posted for a class before its first meeting, attend it.

### **ENGL BC3106 Fiction and Personal Narrative, section 1**

*Writing sample required to apply. Instructions and the application form can be found here:*

<https://english.barnard.edu/departmental-forms#creativewriting>.

In this workshop you will read and write across genre works of formally inventive and exciting contemporary prose, developing an innovative vocabulary to discuss writing. We will think of writing as process, from weekly exercises to longer pieces that will be workshopped twice a semester.

—K. Zambreno, M 11-12:50

*3 points.*

### **ENGL BC3106 Fiction and Personal Narrative, section 2**

*This section is only open to Barnard first-year students. Writing sample required to apply.*

*Instructions and the application form can be found here:*

<https://english.barnard.edu/departmental-forms#creativewriting>.

This class centers on the appreciation, analysis, and practice of short literary fiction, including personal narrative. In addition to weekly writing exercises, twice a semester each student will make available to the entire class longer pieces for "workshopping." These pieces will receive written evaluations from instructor and peers both. We will also read and study narrative by published authors -- historical and contemporary. In both student-generated and published work we will consider elements of prose narrative from structure to characterization, plot to voice, etc., in the hopes that such consideration will encourage student writers to expand their writerly repertoire and improve their work in terms of both craft and literary substance.

—M. Watrous, M 2:10-4

*3 points.*

**ENGL BC3107 Introduction to Fiction Writing**

*Writing sample required to apply. Instructions and the application form can be found here:*

<https://english.barnard.edu/departamental-forms#creativewriting>.

Practice in writing short stories and autobiographical narrative with discussion and close analysis in a workshop setting.

—E. Minot, T 12:10-2

*3 points*

**ENGL BC3110 Introduction to Poetry Writing**

*Writing sample required to apply. Instructions and the application form can be found here:*

<https://english.barnard.edu/departamental-forms#creativewriting>.

Varied assignments designed to confront the difficulties and explore the resources of language through imitation, allusion, free association, revision, and other techniques.

— B. Janae, W 2:10-4

*3 points*

**ENGL BC3113 Playwriting I**

*Writing sample required to apply. Instructions and the application form can be found here:*

<https://english.barnard.edu/departamental-forms#creativewriting>.

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.

—E. McLaughlin, M 4:10-6

*3 points*

**ENGL BC3115 Story Writing I**

*Some experience in the 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/departamental-forms#creativewriting>.

A workshop in writing, with emphasis on the short story.

—M. Gordon, W 12:10-2

*3 points*

**ENGL BC3117 Fiction Writing**

*Writing sample required to apply. Instructions and the application form can be found here:*

<https://english.barnard.edu/departamental-forms#creativewriting>.

Assignments designed to examine form and structure in fiction.

—N. Hermann, R 12:10-2

*3 points*

**ENGL BC3118 Advanced Poetry Writing I**

*Writing sample required to apply. Instructions and the application form can be found here:*

<https://english.barnard.edu/departamental-forms#creativewriting>.

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.

—C. Barnett, T 11-12:50

*3 points*

**ENGL BC3134: Creative Non-Fiction Tell It Like It Is**

*Writing sample required to apply. Instructions and the application form can be found here:*

<https://english.barnard.edu/departamental-forms#creativewriting>.

Explores how to write essays based on life, with some comics and cartooning thrown in.

—L. Finck, T 4:10-6

*3 points*

## Speech Courses

### **ENGL BC3121 Public Speaking**

*Open only to undergraduates, preference to seniors and juniors. Enrollment limited to 14 students. 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.

—D. Kempf, TR 1:10-2:25

*3 points*

### **ENGL BC3123 Rhetorical Choices: The Theory and Practice of Public Speaking**

*Application required: <https://speaking.barnard.edu/becomeaspeakingfellow>. Enrollment restricted to Barnard students.*

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.**

—P. Cobrin & D. Kempf, TR 10:10-11:25

## Theatre Courses

### **ENTH BC3136 Shakespeare in Performance**

*Enrollment limited to 16 students.*

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.

—P. Denison, W 2:10-4

*4 points*

## Language and Literature Courses

### **ENGL BC3129 Explorations of Black Literature: Early African-American Lit. 1760-1890**

*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.

—Q. Prettyman, TR 2:40-3:55

*3 points*

### **ENGL BC3141 Major English Texts I**

*Application required: <https://goo.gl/forms/ooLPXWnAYb7xetL72>. 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.

—P. Ellsberg, MW 2:40-3:55

*3 points*

### **ENGL BC3159-BC3160 - THE ENGLISH COLLOQUIUM PREFACE:**

*Enrollment limited to Barnard English majors. Required of all English majors in their junior year.*

All sections of BC3159 (fall semester) are on the Renaissance; all sections of BC3160 (spring semester) are on the Enlightenment.

*4 points*

#### **ENGL BC3159 (fall semester):**

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.

Section 1	R 4:10-6	C. Baswell
Section 2	T 4:10-6	R. Eisendrath
Section 3	R 2:10-4	R. Hamilton
Section 4	W 4:10-6	T. Szell

**ENGL BC3163 Shakespeare I**

*Enrollment limited to 60 students.*

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.

—P. Platt, MW 8:40-9:55

*3 points*

**ENGL BC3174 The Age of Johnson**

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.

—J. Basker, MW 10:10-11:25

*3 points*

**ENGL BC3177 Victorian Age in Literature: The Novel**

*Enrollment limited to 30 students.*

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

—J. Hildebrand, TR 1:10-2:25

*3 points*

**ENGL BC3179 American Literature to 1800**

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.

—L. Gordis, TR 11:40-12:55

*3 points*

### **ENGL BC3192 Exile and Estrangement in Global Literature**

*Enrollment limited to 15 students.*

“...but she had no worldly wisdom; her powers were unadapted to the practical business of life; she would fail to defend her most manifest rights, to consult her most legitimate advantage. An interpreter ought always to have stood between her and the world.”

*Charlotte Brontë on her late sister the novelist Emily Brontë.*

This course examines the development of literary fiction in response to history. Through a diverse selection of books—novels, novellas, and verse—spanning nearly 2400 years, we will investigate the seemingly contradictory condition of the author as both outsider and insider.

We will look at how writers from various backgrounds have addressed social and political alienation, national and personal crisis, through narrative. The uniqueness of the texts lies not just in how implicated they are in history, but in their resistance against generalization and intolerance.

Two areas of critical concern govern the selection: Romanticism brings to focus responses to estrangement and injustice; and Modernism is seen as individual expression to alienation and exile. However, implicit also is the desire to complicate the distinction between those two schools. What unites these concerns, however, is how our writers’ artistic commitment, as both witnesses and participants, creates an opportunity for literature to reveal more than the author intends and, on the other hand, more than what power desires.

—H. Matar, T 11-12:50

*4 points*

### **ENGL BC3193 Critical Writing**

*Open only to Barnard students. Enrollment in each section is limited to 10 students.*

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 majors before the end of the junior year. Sophomores are encouraged to take it in the spring term even before officially declaring their major. Transfer students should plan to take BC3193 in the autumn term.

*4 points*

Section 1	M 2:10-4	M. Cohen
Section 2	T 2:10-4	A. Lynn
Section 3	M 4:10-6	M. Spiegel
Section 4	R 12:10-2	T. Szell
Section 5	W 11-12:50	M. Vandenburg

**ENGL BC3195 Modernism**

*Enrollment limited to 55 students.*

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.

—M. Vandenburg, TR 2:40-3:55

*3 points*

**ENGL BC3223 New York in Ten Objects. 4 points.**

*Applications required by 1 May: <https://goo.gl/forms/7HU2jZNfpxP0zV1k2>. Please note that this seminar is limited to 14 students. After receiving admittance into the course, you MUST come to the first class to secure your seat. You should hear about your admission in time to add the course to your program during the summer.*

"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 will equip students with a new storytelling medium that critically engages the city in which they live. The goal is to render ordinary topics extraordinary.

The starting points for our investigation are ten objects -- some iconic, some ironic, but all characteristic of New York City. Beginning with these quotidian 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 broad 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, staged writing assignments and hands-on experience, students will learn how to collect audio interviews and ambient sound, to record voice-over narration, and to select and use musical and other sound snippets available on sound banks. Every student will storyboard 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 discover the community in which they live in profound and intellectually rigorous new ways by learning how ordinary objects can breathe life into a story, and how audio stories can advance critical analysis.

—A. Horowitz & J. Kassanoff, TR 10:10-12

*4 points*

**ENGL BC3252 Contemporary Media Theory**

*Sophomore, junior, or senior standing required. 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.

—J. Beller, W 4:10-6

*4 points*

**AFEN BC3253 Before Black Lives Matter**

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.

—Y. Christiansë, T 2:10-4

*4 points*

**AFEN BC3815 The Worlds of Ntozake Shange and Digital Storytelling**

*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.

—K. Hall, R 12:10-2

*4 points*

## Independent Studies and Senior Seminars

### **ENGL BC3996 Special Project in Writing, Theatre or Critical Interpretation.**

*Application required:* <https://english.barnard.edu/departamental-forms#specialprojects>.

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.

*1 point*

### **ENGL BC3901-3919 – SENIOR SEMINARS PREFACE:**

*Enrollment in each section limited to 10 students.*

**An FAQ about the senior seminar enrollment process can be found here:**

<https://english.barnard.edu/senior-seminar-information>. Please read through all the questions carefully. If you have a question about the process that's not answered by the FAQ, please email Sarah Pasadino at [spasadin@barnard.edu](mailto:spasadin@barnard.edu).

*4 points*

#### **ENGL BC3918 Senior Seminar: Late Victorian and Modern Drama**

*Enrollment limited to Barnard senior English majors.*

Drama in a period of rapid transition. The interaction of changing social structures and performative traditions. Protest plays, problem plays, and plays pursuing new social and aesthetic possibilities vie for attention and authority. Our seminar will explore fluid relationships between realism and theatricalism, historicism and modernism, convention and invention, adaptation and interpretation. We will read texts, view films and stage adaptations, and attend NYC productions. Playwrights may include Dion Boucicault, Branden Jacobs-Jenkins, Colin Hazelwood/ Mary Bratton, Arthur Wing Pinero, Patrick Marber, Elizabeth Robins, Evelyn Glover, Lillian Hellman, Oscar Wilde, Theresa Rebeck, George Bernard Shaw, Henrik Ibsen, Anton Chekhov, Caryl Churchill, Noel Coward, and Emma Rice.

—P. Denison, W 11-12:50

**ENGL BC3919 Senior Seminar: Virginia Woolf**

*Enrollment limited to Barnard senior English majors.*

We will read all eight novels of Virginia Woolf, as well as *A Room of One's Own* and *Three Guineas* and selections from her diaries and criticism.

—M. Gordon, T 2:10-4

**ENGL BC3920 Senior Seminar: Migration, Immigration, and the Borders of American Literature**

*Enrollment limited to Barnard senior English majors.*

This course will explore representations of voluntary and forced migration as a path toward understanding the formation of literary traditions and histories in the US and the Americas. How do we think about immigrant literature if the immigrant was here before the literature? Where does American literature begin and end if a mobile subject carries her words across borders and genres? In addition to reading fictional and non-fictional narratives of cultural literacy and migration by writers like Frederick Douglass, Julia Alvarez, and Valeria Luiselli, we'll examine the ways in which contemporary discourses of relocation generate surprising returns to what we might recognize as the proto-exceptionalist and/or post-apocalyptic foundations of American literature and culture.

—K. Carter, T 10:10-12

**ENGL BC3926 Senior Seminar: Tradition and Nonconformity: Marlowe, Shakespeare, Woolf, Borges, and Baldwin**

*Enrollment limited to Barnard senior English majors.*

How does a literary lineage develop by challenging its own perceived norms? How can tradition itself be, in other words, unconventional? Focusing on the work of Christopher Marlowe, William Shakespeare, Virginia Woolf, Jorge Luis Borges, and James Baldwin, we will study texts that suggest the complexity of each author's engagement with his or her literary inheritances.

—R. Eisendrath, R 4:10-6

**ENGL BC3927 Senior Seminar: "a d—d mob of scribbling women": Nineteenth-century American Women Writers**

*Enrollment limited to Barnard senior English majors.*

(Formerly ENGL BC3997.06; this course has been renumbered but has not changed in content.) In 1855, Nathaniel Hawthorne complained that American publishing was "wholly given over to a d--d mob of scribbling women," and that he could not hope to compete with women writers for popularity or sales. Yet Hawthorne's texts were canonized as American classics, while texts by nineteenth-century women writers were largely ignored by the academy until late in the twentieth century. This course considers a variety of texts by nineteenth-century American women, including novels, short fiction, poetry, and journalism. We'll consider women's writing and women's reading through a variety of lenses, including domesticity and women's sphere, political action and suffrage, slavery and abolition, the economics of writing and publishing, sentimentality and anger, and canon formation and literary merit. Authors include Elizabeth Stuart Phelps, Harriet Beecher Stowe, Susan Warner, Fanny Fern, Harriet Jacobs, Elizabeth Drew Stoddard, Louisa May Alcott, Emily Dickinson, Sarah Winnemucca Hopkins,

Nellie Bly, Frances Ellen Watkins Harper, and Mary E. Wilkins Freeman.  
—L. Gordis, R 2:10-4

**ENGL BC3936 Senior Seminar: The Novel and Economic Justice**

*Enrollment limited to Barnard senior English majors.*

The industrial revolution inspired novelists to explore the ways in which money, or the lack of it, forms or deforms our characters. It also inspired the writings of Karl Marx, the great theorist of economic justice. In this seminar we will read five of the greatest nineteenth-century novels – Godwin’s *Caleb Williams*, Austen’s *Persuasion*, Flaubert’s *Madame Bovary*, Eliot’s *Middlemarch* and Hardy’s *Jude the Obscure* – alongside Marx’s most influential writings. We will pay special attention to Marxist notions of materialism; alienation and human flourishing; capital and labour; classes; and ideology. Special emphasis will also be given to the Marxist approach in the study of culture, the role of intellectuals (such as ourselves) and the relationship between capitalism and culture – through theorists like Gramsci, the Frankfurt School, and Raymond Williams.

—R. Hamilton, R 11-12:50

**ENGL BC3999 Independent Study**

*Application required:* <https://english.barnard.edu/departamental-forms#specialprojects>.

Senior majors who wish to substitute Independent Study for one of the two required senior seminars should consult the Department 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.

*4 points*

## A List of Fall 2019 Courses Requiring Special Sign-Up

The following is a list of fall 2019 Barnard English courses that require special sign-up. (A list of fall 2019 Barnard Film Studies courses that require special sign-up can be found on the [Film Studies website](#).) The need for special sign-up as well as how to do so is also stated in the prerequisites section of each course's course description in the [Online Catalogue](#).

### Courses with Enrollment Caps and/or Enrollment Restrictions

Course	Enrollment Cap	Enrollment Restrictions
ENGL BC3103: The Art of the Essay	12 students	Enrolled and interested students MUST attend the first day of class.
ENGL BC3129 Explorations of Black Literature: Early African-American Literature 1760-1890	18 students	
ENTH BC3136: Shakespeare in Performance	16 students	
ENGL BC3160: The English Colloquium	10 students	Open only to Barnard English majors or to new Barnard transfer students with department permission.
ENGL BC3163: Shakespeare I	60 students	
ENGL BC3177: Victorian Age in Literature: The Novel	30 students	
ENGL BC3192: Exile and Estrangement in Global Literature	15 students	
ENGL BC3193: Critical Writing	10 students	Open only to Barnard, priority to English majors.
ENGL BC3195: Modernism	55 students	

ENGL BC3918: Senior Seminar: Late-Victorian and Modern Drama	10 students	<a href="#">Open only to Barnard senior English majors.</a>
ENGL BC3919: Senior Seminar: Virginia Woolf	10 students	<a href="#">Open only to Barnard senior English majors.</a>
ENGL BC3920: Senior Seminar: Migration, Immigration, and the Borders of American Literature	10 students	<a href="#">Open only to Barnard senior English majors.</a>
ENGL BC3926: Senior Seminar: Tradition and Nonconformity: Marlowe, Shakespeare, Woolf, Borges, and Baldwin	10 students	<a href="#">Open only to Barnard senior English majors.</a>
ENGL BC3927: Senior Seminar: a d—d mob of scribbling women": Nineteenth-century American Women Writers	10 students	<a href="#">Open only to Barnard senior English majors.</a>
ENGL BC3936: Senior Seminar: The Novel and Economic Justice	10 students	<a href="#">Open only to Barnard senior English majors.</a>

## Courses that Require Instructor Permission

Course	Instructor Permission Notes
ENGL BC3121: Public Speaking	Limited enrollment. Attend the first day of class to receive instructor permission. Permission will NOT be granted in advance.
ENGL BC3252: Contemporary Media Theory	Limited enrollment. Attend the first day of class to receive instructor permission. Permission will NOT be granted in advance.

## Courses that Require a Writing Sample (as an Application) to Apply

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 professor will take them off the wait list, but until that time no one is officially registered for the class.

Directions on how to apply to creative writing courses are available on [the Forms section of this website](#).

The submission deadline for the fall 2019 semester is **11:59pm, August 13, 2019**. Admit lists will be posted on [the Admit Lists section of this website](#) as the department receives them from the professors. If an admit list is not posted for a class before its first meeting, attend it.

Course
ENGL BC3105: Fiction & Personal Narrative
ENGL BC3107: Introduction to Fiction Writing
ENGL BC3110: Introduction to Poetry Writing
ENGL BC3113: Playwriting I
ENGL BC3115: Story Writing I
ENGL BC3117: Fiction Writing
ENGL BC3118: Advanced Poetry Writing I
ENGL BC3134: Creative Non-Fiction: Tell It Like It Is

## Courses Requiring Their Own Application Process

Course	Course Notes
ENGL BC3101: The Writer's Process	<a href="#">Application required</a> ; open only to Barnard students.

Course	Course Notes
ENGL BC3102: Academic Writing Intensive	Open only to Barnard students. To be considered for the course, please send a recent writing sample to <a href="mailto:clie@barnard.edu">clie@barnard.edu</a> , 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).
ENGL BC3123: Rhetorical Choices: the Theory and Practice of Public Speaking	<a href="#">Application required</a> ; open only to Barnard students.
ENGL BC3141: Major English Texts	<a href="#">Application required</a> . Enrollment limited to 25 students.
ENGL BC3223: New York in Ten Objects	<a href="#">Application required</a> . Enrollment limited to 14 students.
ENGL BC3815: The Worlds of Ntozake Shange & Digital Storytelling	<a href="#">Application required</a> . Enrollment limited to 12 students.

Students may also find it helpful to know that a list of fall 2019 Barnard Film Studies courses that have special sign-up procedures can be found on the [Film Studies website](#). **Any questions about English or Film Studies sign-ups that are not answered above may be directed to [english@barnard.edu](mailto:english@barnard.edu).**

## A List of Fall 2019 Courses Open to First-Year Students

Course	Course Notes
ENGL BC3105, section 2: Fiction and Personal Narrative	Open ONLY to Barnard first-year students. Requires a <a href="#">writing sample to apply</a> .
ENGL BC3107: Introduction to Fiction Writing	Requires a <a href="#">writing sample to apply</a> .
ENGL BC3110: Introduction to Poetry Writing	Requires a <a href="#">writing sample to apply</a> .
ENGL BC3115: Story Writing I	Requires a <a href="#">writing sample to apply</a> .
ENGL BC3117: Fiction Writing	Requires a <a href="#">writing sample to apply</a> .
ENGL BC3118: Advanced Poetry Writing I	Requires a <a href="#">writing sample to apply</a> .
ENGL BC3129: Explorations of Black Literature: Early African-American Literature 1760-1890	
ENGL BC3134: Creative Non-Fiction: Tell It Like It Is	Requires a <a href="#">writing sample to apply</a> .
ENGL BC3174: The Age of Johnson	
ENGL BC3177: Victorian Age in Literature: The Novel	
ENGL BC3179: American Literature to 1800	
ENGL BC3195: Modernism	

