Undergraduates who major or minor in English explore literature as readers and writers in small classes that focus on the individual student. With exposure to our wide array of course topics and intellectual approaches, alumni of the English department have succeeded in top-notch graduate programs in English and creative writing, as well as in law, business and medicine. Preparation for the English major begins at the freshman level. In both the fall and spring semesters, freshman seminars of 15 students or fewer are led by distinguished faculty on subjects such as detective fiction, literature and justice, the invention of romantic love, and the cultural history of the American university. Other freshman seminars train skills in creative writing through close reading of celebrated literary texts. Our department’s commitment to cross-fertilizing creative and critical literacy is genuine and longstanding. Home to one of the leading MFA programs in the United States, the department offers an undergraduate minor in writing as well as a major with a concentration in creative writing. English students frequently enroll in creative writing workshops or classes in advanced rhetoric, and three such courses may count toward the regular English major.

Phone: 314/935-5190
E-mail: english@artsci.wustl.edu
Departmental website: http://artsci.wustl.edu/~english/

**Chair**

Wolfram Schmidgen  
PhD, University of Chicago

**Endowed Professors**

Gerald L. Early  
Merle Kling Professor of Modern Letters  
PhD, Cornell University

Wayne Fields  
Lynne Cooper Harvey Distinguished Professor of English  
PhD, University of Chicago

Vincent Sherry  
Howard Nemerov Professor in the Humanities  
PhD, University of Chicago

Steven Zwicker  
Stanley Elkin Professor in the Humanities  
PhD, Brown University

**Professors**

Mary Jo Bang  
MFA, Columbia University

David Lawton  
FAAH, PhD, University of York

Joseph Loewenstein  
PhD, Yale University

Robert Milder  
PhD, Harvard University

Anca Parvulescu  
PhD, University of Minnesota

Carl Phillips  
MA, Boston University

Vivian Pollak  
PhD, Brandeis University

Richard Ruland  
PhD, University of Michigan

Wolfram Schmidgen  
PhD, University of Chicago

Rafia Zafar  
PhD, Harvard University

**Associate Professors**

Miriam Bailin  
PhD, University of California–Berkeley

Guinn Batten  
PhD, Duke University

J. Dillon Brown  
PhD, University of Pennsylvania

William Maxwell  
PhD, Duke University

William McKelvy  
PhD, University of Virginia

Steven Meyer  
PhD, Yale University

Jessica Rosenfeld  
PhD, University of Pennsylvania

Julia Walker  
PhD, Duke University

**Assistant Professors**

Danielle Dutton  
PhD, University of Denver

Musa Gurnis  
PhD, Columbia University

Edward McPherson  
MFA, University of Minnesota–Twin Cities

Melanie Micir  
PhD, University of Pennsylvania

Abram Van Engen  
PhD, Northwestern University
Faculty Associate

Dillon Johnston  
PhD, University of Virginia

Senior Lecturers

Joan Brockman  
PhD, St. Louis University

Bethany Daniels  
MA, University of Missouri–St. Louis

Kathleen Drury  
MA, Washington University

Amy Pawl  
PhD, University of California–Berkeley

Paul Rosenzweig  
PhD, University of Michigan

Writers-in-Residence

Kathryn Davis  
BA, Goddard University

Kathleen Finneran  
BA, Washington University

Marshall Klimasewiski  
MFA, Bowling Green State University

Paul Legault  
MFA, University of Virginia

Director of Creative Writing Program

David Schuman  
MFA, Washington University

Professors Emeriti

Richard Hazelton  
PhD, Rutgers University

Naomi Lebowitz  
PhD, Washington University

Carter C. Revard  
PhD, Yale University

Daniel Shea  
PhD, Stanford University

The Major in English Literature

Units required: 30

Prerequisites:

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<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>E Lit 2151</td>
<td>Literature in English: Early Texts and Contexts</td>
<td>3</td>
</tr>
<tr>
<td>E Lit 2152</td>
<td>Literature in English: Modern Texts and Contexts</td>
<td>3</td>
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</tbody>
</table>

Required credits: 24 units of upper-division (300- and 400-level) work (at least 6 units must be 400-level). Must include, at a minimum:

Four required courses:

Three Historical (3 out of 5 historical periods, any of which may be filled by American, British or Anglophone, with at least one course from each of these two Groups):

- Group 1
  - Medieval
  - Early Modern

- Group 2
  - The 18th Century
  - The 19th Century
  - The 20th Century and later

One Literary Theory

Four electives

Eight courses in all (including two 400-level courses)

- All courses must be taken for letter grades.
- Must receive a grade of C or better.
- Only one cross-listed course not home-based in English may be counted toward the 24 units required. The two required 400-level courses must be home-based in English.
- Maximum of 6 units from University College and/or Summer School courses may count toward the major. These selections need English department approval.
- Study Abroad students must complete the 200-level prerequisite courses and at least two upper-level courses in English literature before going abroad.
- 3 units of 300- or 400-level courses in the literature of a language other than English may be counted toward the English major.
- Before the end of junior year, majors are encouraged to consult with advisers regarding the fulfillment of major requirements.

Portfolio Capstone

All majors are required to complete a portfolio capstone project, for which the student provides a 200-level paper, a 400-level paper, and a brief (3-4 pages) essay that reflects on the student’s overall learning experience in the major. It is due on the Friday before spring break in the student’s senior year (or, for those graduating in December, the Friday before Thanksgiving week).

Concentration in Creative Writing

There is the option of completing an English major with a creative writing concentration. To do this, students must take five creative writing courses, including at least three upper-division courses. Students will specialize in one particular genre — poetry, fiction, or creative nonfiction — ultimately taking a 3-
course sequence in that genre (200-, 300-, and 400-level) while taking at least one course outside this genre. The concentration will not change the current requirement structure in the English major and thus requires 6 additional credit hours to complete compared to a regular English major.

**Additional Information**

**Senior Honors:** Students must have achieved a 3.6 grade point average in English and a 3.65 grade point average overall in order to apply for honors in English in spring of junior year. Students must successfully complete the required courses for the English major. Students must take E Lit 5001 Honors Thesis Tutorial in both fall and spring of senior year and E Lit 3991 Senior Research Seminar I and E Lit 3992 Senior Research Seminar II in fall and spring, respectively, of senior year.

**Study Abroad:** Four affiliate programs in England are open for well-prepared students: University College, London (UCL); University of Sussex; Oxford Program for Undergraduate Studies (OPUS); and Keble College at Oxford. Students interested in Study Abroad must apply and participate before senior year.

**Transfer Units:** Students must provide transcript(s) of previous work to receive approval from the director of Undergraduate Studies.

**The Minor in English**

**Units required:** 15

**Required courses:**

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>E Lit 2151</td>
<td>Literature in English: Early Texts and Contexts</td>
<td>3</td>
</tr>
<tr>
<td>E Lit 2152</td>
<td>Literature in English: Modern Texts and Contexts</td>
<td>3</td>
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</tbody>
</table>

**Elective courses:** Three upper-division (300- or 400-level) electives. These courses should be home-based in the Department of English.

**Additional Information**

Students are expected to take courses for letter grades and to receive a grade of C or better in each.

**The Minor in Writing**

Students who wish to take a writing minor in addition to an English major are advised to take English and American literature courses (designated E Lit) exclusively for the major, and Writing courses exclusively for the minor.

The writing minor consists of 15 units composed of any of the following courses but no more than 6 units at the 200-level:

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>Writing 220</td>
<td>Creative Nonfiction Writing 1</td>
<td>3</td>
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<tr>
<td>Writing 221</td>
<td>Fiction Writing 1</td>
<td>3</td>
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<tr>
<td>Writing 222</td>
<td>Poetry Writing 1</td>
<td>3</td>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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<tr>
<td>Writing 224</td>
<td>Playwriting</td>
<td>3</td>
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<tr>
<td>Writing 311</td>
<td>Exposition</td>
<td>3</td>
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<tr>
<td>Writing 312</td>
<td>Argumentation</td>
<td>3</td>
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<tr>
<td>Writing 314</td>
<td>Topics in Composition</td>
<td>3</td>
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<tr>
<td>Writing 321</td>
<td>Fiction Writing 2</td>
<td>3</td>
</tr>
<tr>
<td>Writing 322</td>
<td>Poetry Writing 2</td>
<td>3</td>
</tr>
<tr>
<td>Writing 352</td>
<td>Introduction to Screenwriting</td>
<td>3</td>
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<tr>
<td>Writing 421</td>
<td>Advanced Fiction Writing</td>
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<tr>
<td>Writing 422</td>
<td>Advanced Poetry Writing</td>
<td>3</td>
</tr>
<tr>
<td>Writing 4731</td>
<td>Advanced Playwriting</td>
<td>3</td>
</tr>
<tr>
<td>Writing 4801</td>
<td>Screenwriting</td>
<td>3</td>
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<tr>
<td>Writing 500</td>
<td>Independent Study (limit 3 units)</td>
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</table>

At least one of the five courses elected must be Writing 311 Exposition or Writing 312 Argumentation. With department approval, up to 6 units of journalism courses in writing or editing offered in University College or an off-campus internship (Writing 298 Journalism: Communications Internship) oriented toward writing may be counted toward the minor. These two options may not be combined; i.e. regardless of level, at least three courses (9 units) must be chosen from the English department offerings listed above.

**English Composition**

For courses in English Composition, please visit the Writing page.

**English Language and Literature**

**L14 E Lit 150 Literature Seminar for Freshman: How to Read a University**

More than 70 percent of American adults now study at college for some time. But almost none study college as a formative individual experience and critical public institution while there. This course aims to fill this gap, encouraging students to reflect on the ground under their feet, the contemporary American university, and the myths, debates and histories that shape it. What is the purpose of higher education: to protect and defend islands of humanistic contemplation and disinterested scientific inquiry; to equip young citizens for informed democratic action; to train meritocratic elites for high office and high salaries? And how has this purpose shifted with the growth of leading American universities from clerical enclaves to worldly research corporations? This course addresses such questions with help from three bodies of texts: canonical modern fictions of campus life by such authors as F. Scott Fitzgerald and Willa Cather, Mary McCarthy and Ralph Ellison, Philip Roth and Don DeLillo; some influential theories of the university and its intellectuals from Thomas Jefferson to Michel Foucault; and a trio of iconic college films: the Marx Brothers’ *Horsefeathers*, National Lampoon’s *Animal House* and Spike Lee’s *School Daze*.

Credit 3 units. A&S: TH A&S: IQ, HUM BU: ETH EN: H
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Prerequisites</th>
<th>Credits</th>
<th>Corequisites</th>
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<tbody>
<tr>
<td>L14 E Lit 151 Literature Seminar for Freshmen</td>
<td>Reading courses, each limited to 15 students. Topics: selected writers, varieties of approaches to literature, e.g., Southern fiction, the modern American short story, the mystery; consult Course Listings. Prerequisite: first-year standing.</td>
<td>Credit 3 units. A&amp;S: TH A&amp;S: IQ, HUM BU: HUM FA: Lit</td>
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<tr>
<td>L14 E Lit 152 Literature Seminar for Freshmen</td>
<td>Credit 3 units. A&amp;S: TH A&amp;S: IQ, HUM</td>
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<tr>
<td>L14 E Lit 153 Literature Seminar for Freshman</td>
<td>Reading courses, each limited to 15 students. Topics: selected writers, varieties of approaches to literature, e.g., Southern fiction, the modern American short story, the mystery; consult Course Listings. Prerequisite: first-year standing.</td>
<td>Credit 3 units. A&amp;S: TH A&amp;S: IQ, HUM BU: HUM BU: BA</td>
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<tr>
<td>L14 E Lit 155 Literature Seminar for Freshmen</td>
<td>Reading courses, each limited to 15 students. Topics: selected writers, varieties of approaches to literature, e.g., Southern fiction, the modern American short story, the mystery; consult Course Listings. Prerequisite: first-year standing.</td>
<td>Credit 3 units. A&amp;S: TH A&amp;S: IQ, HUM BU: HUM BU: HUM</td>
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<tr>
<td>L14 E Lit 156 Literature Seminar for Freshmen</td>
<td>Reading courses, each limited to 15 students. Topics: selected writers, varieties of approaches to literature, e.g., Southern fiction, the modern American short story, the mystery; consult Course Listings. Prerequisite: first-year standing.</td>
<td>Credit 3 units. A&amp;S: TH A&amp;S: IQ, HUM BU: HUM BU: HUM EN: H</td>
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<tr>
<td>L14 E Lit 160 Literature Seminar for Freshmen</td>
<td>The Monstrous Imagination. Reading course, limited to 15 students. Prerequisite: first-year standing.</td>
<td>Credit 3 units. A&amp;S: TH A&amp;S: IQ, HUM BU: HUM</td>
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<tr>
<td>L14 E Lit 170 Literature Seminar for Freshmen</td>
<td>Reading courses, each limited to 15 students. Topics: selected writers, varieties of approaches to literature, e.g., Southern fiction, the modern American short story, the mystery; consult Course Listings. Prerequisite: first-year standing.</td>
<td>Credit 3 units. A&amp;S: TH A&amp;S: IQ, HUM BU: HUM EN: H</td>
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<tr>
<td>L14 E Lit 171 Literature Seminar for Freshmen</td>
<td>Reading courses, each limited to 15 students. Topics: selected writers, varieties of approaches to literature, e.g., Southern fiction, the modern American short story, the mystery; consult Course Listings. Prerequisite: first-year standing.</td>
<td>Credit 3 units. A&amp;S: TH A&amp;S: IQ, HUM BU: HUM EN: H</td>
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<tr>
<td>L14 E Lit 172 Literature Seminar for Freshmen</td>
<td>Reading courses, each limited to 15 students. Topics: selected writers, varieties of approaches to literature, e.g., Southern fiction, the modern American short story, the mystery; consult Course Listings. Prerequisite: first-year standing.</td>
<td>Credit 3 units. A&amp;S: TH A&amp;S: IQ, HUM BU: HUM EN: H</td>
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<td>L14 E Lit 178 Literature Seminar for Freshmen</td>
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<td>Credit 3 units. A&amp;S: TH A&amp;S: IQ, HUM BU: HUM BU: HUM</td>
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<td>L14 E Lit 201C Text and Tradition</td>
<td>As we study some of the most influential of ancient works we address the basic questions of liberal education. Why ought the classics be read in the first place? How is it that Western culture has come to value certain fundamental questions, even to the point of encouraging opposition? Texts include selections from the Old Testament, Homer, Aeschylus, Sophocles, Virgil, Ovid, Petrarch, Montaigne and Shakespeare. Preference given to Text and Tradition and IPH students. Same as IPH 201C</td>
<td>Credit 3 units. A&amp;S: TH A&amp;S: IQ, HUM BU: HUM FA: Lit</td>
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<tr>
<td>L14 E Lit 205C Literary Modernities: Text and Tradition</td>
<td>Through a wide sampling of Western literary works, the course explores themes and tones characteristic of the rise of modern consciousness from the Renaissance forward: we trace debates on aesthetics, the transformation of autobiography, writers’ persistent distrust of books, and their relentless assaults on perversions of cultural idealism. Books by such authors as Cervantes, Diderot, Rousseau, Goethe, Balzac, Dostoevsky, Twain, Freud, Kafka and Beckett. Preference given to Text and Tradition and IPH students. Same as IPH 205C</td>
<td>Credit 3 units. A&amp;S: TH A&amp;S: IQ, HUM BU: HUM FA: Lit</td>
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<td>L14 E Lit 209 World Literature</td>
<td>This course teaches ways of reading literature across eastern and western cultures, introducing students to works of great imaginative power from many different regions of the world. The course focuses on a given historical period, such as the modern period or antiquity (the latter including Near Eastern as well as European texts). Organizing themes may include cultural translation, cross-cultural encounter (e.g., orientalism), hybridity, and displacement. Same as Comp Lit 211</td>
<td>Credit 3 units. A&amp;S: TH A&amp;S: IQ, HUM BU: HUM EN: H FA: Lit</td>
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<tr>
<td>L14 E Lit 214C Introduction to Women’s Texts</td>
<td>Discussion of canonical and non-traditional texts, most by women. Emphasis on how these texts represent gender, how literature contributes to identity formation, and how women have</td>
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used the written word to change their social and imaginative conditions.
Same as WGSS 214C
Credit 3 units. A&S: TH, SD A&S: IQ, HUM, SD BU: HUM FA: Lit

L14 E Lit 2151 Literature in English: Early Texts and Contexts
This course provides beginning students of English with a chronological outline of early literature in English from the middle ages to the late 18th century. It introduces them to the central themes, genres and forces that have shaped the early history of literature as well as the tools, vocabularies and critical practices of literary studies. We organize our semester around four themes: inventing a nation; the sacred and the secular; centers and margins; private and public. We study, among others, four of the following key texts and authors: Sir Gawain and the Green Knight, Chaucer, Shakespeare, Milton and one of Defoe’s novels.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 2152 Literature in English: Modern Texts and Contexts
This course provides beginning students of English with a chronological outline of modern literature in English from Romanticism to the present. It introduces them to the central themes, genres and forces that have shaped the modern history of literature as well as the tools, vocabularies and critical practices of literary studies. We organize our semester around five themes: literary revolutions; questions of genre; subjectivity and authorship; gender, sexuality and identity; modernism. We study texts from Britain/Ireland, the United States and at least one example of global literature in English.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 228 Theater Culture Studies I
Required of the drama major. An examination of ancient, medieval, and Renaissance theater and performance. Close reading of dramatic texts written by such authors as Aeschylus, Sophocles, Euripides, Aristophanes, Plautus, Marlowe, Shakespeare and Jonson, with attention also given to the collaborative theaters of the medieval period (the Corpus Christi play) and the Italian Renaissance. In tandem with the close study of dramatic literature, we study theater history (playing spaces, costumes, actors, etc.) and performance (ritual, performances of everyday life, etc.) from antiquity to the Renaissance.
Same as Drama 228C
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM

L14 E Lit 229C Theater Culture Studies II
The second course in an interdisciplinary, three-semester sequence that examines Western and non-Western dramatic literature and theater history from its known origins to the present. This course proceeds historically, from the Baroque period to the 19th century, but is also organized according to four themes: (1) “Theater of the World” (the idea that human existence is intrinsically theatrical). In this section we read Shakespeare’s The Tempest, Calderón’s Life is a Dream, Corneille’s The Comic Illusion and an extract of one Chinese play from the Ming period. (2) Comedy. In this part of the course, we study the European comic tradition from the commedia dell’arte to Molière to Goldoni to Beaumarchais. (3) Tragedy. Here, we contrast Racine’s neo-classical tragedy to the new bourgeois tragedy emerging in the 18th century, and then examine German Romantic tragedy (Schiller, Hegel). (4) The Public Sphere. This section includes play texts such as John Gay’s The Beggar’s Opera but concentrates somewhat more on the establishment of theater in the 18th century as a central institution in the European “public sphere.” The fourth unit (and the course) ends with a delightful and probing Russian comedy: Gogol’s The Inspector General, studied in the context of the emerging Russian stage and its relationship to public life. In addition to reading, discussion and writing, the course includes some simple theater exercises and staging, drawing from the practical interests of those taking the course (acting, directing, design-tech, research).
Same as Drama 229C
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L14 E Lit 2361 Cultural History of the American Teenager
Same as AMCS 236
Credit 3 units. A&S: TH A&S: IQ, HUM

L14 E Lit 241E Masterpieces of European Literature I
Masterpieces of Western literature in English translation: Homer through Dante.
Credit 3 units. BU: HUM

L14 E Lit 245 Topics in Literature
Topics varies by semester.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 257 The Art of Poetry
An introduction to the critical vocabulary necessary for the study and evaluation of poetry; provides a basic understanding of prosody, poetic forms and figurative language, and the historical periods in which poetry has been written.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H

L14 E Lit 258 Art of the Novel
In this course we read novels drawn from several literary traditions and a number of distinctive narrative modes. Among the questions we consider are those addressing the nature of narrative form, and the literary and stylistic choices made in
order to express such things as character and consciousness, society and history, and the relation between the fictive and the real. There are two papers and several short writing assignments.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 302W Writing Modern War
The 20th century, as Graham Greene observed, was a century “in which there would never be a peace.” This writing-intensive course examines the ways in which modern writers have tried to describe warfare and its impact on both combatants and those on the homefront.
Credit 3 units. A&S: TH, WI

L14 E Lit 303W Strangers and Savages, Aliens and Outcasts
This writing-intensive course focuses on a literary tradition united by its representation of passionate hatred and intolerance.
Credit 3 units. A&S: TH, WI

L14 E Lit 304W Craft of Fiction: Historical Fiction
This writing-intensive course is a literature/creative writing hybrid course in which a number of contemporary historical fictions (meaning, fictions set in periods prior to the authors’ births, and sometimes incorporating real historical events or figures) are covered.
Credit 3 units. A&S: TH, WI

L14 E Lit 3050 Literary Modernities: Text and Tradition
Same as IPH 3050
Credit 3 units.

L14 E Lit 305W Fabricating Lives
The premise of this writing-intensive course is that autobiography is not a straightforward narrative of the past but a conscious shaping of life into a meaningful design.
Credit 3 units. A&S: TH, WI

L14 E Lit 306 Old English Literature: Beowulf
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H

L14 E Lit 307 The Writing of the Indian Subcontinent
The Indian subcontinent has in recent years yielded a number of writers, expatriate or otherwise, whose works articulate the postcolonial experience in the “foreign” English tongue. This course is designed as an introductory survey of such writing, drawing on select subcontinental writers. Covering both fiction and nonfiction by several authors, including R.K. Narayan, Salman Rushdie, Anita Desai, Amitav Ghosh, Sara Suleri, Micheal Ondaatjie and Romesh Gunesekera, we discuss such issues as the nature of the colonial legacy, the status of the English language, problems of translation (linguistic and cultural), the politics of religion, the expatriate identity and the constraints of gender roles.
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD BU: HUM FA: Lit

L14 E Lit 3071 Caribbean Literature in English
Rum! Fun! Beaches! Sun! This is the image of the Caribbean in America today. This course surveys literature and culture from these islands, looking both at and beyond this tourists’ paradise. It aims to introduce students to the region’s unmistakably vibrant tradition of multicultural mixture, while keeping an eye on the long history of slavery and rebellion out of which the islands’ contemporary situation formed. Along the way we encounter a wide variety of texts, from the earliest writing focused on life in urban slums, to the first novel ever to have a Rastafarian as its hero, to more contemporary considerations of the region’s uncertain place in a U.S.-dominated world. Toward the end of the course, we also look at important films such as The Harder They Come as well as discuss the most globally famous cultural product of the contemporary Caribbean: reggae music. The course involves readings from multiple genres and covers authors such as C.L.R. James, Derek Walcott, Jean Rhys, V.S. Naipaul, Jamaica Kincaid and Caryl Phillips.
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD EN: H

L14 E Lit 308 Topics in Asian-American Literature: Identity and Self-image
Topics in Asian-American literature that vary from semester to semester.
Credit 3 units. A&S: TH, SD A&S: IQ, HUM, SD BU: HUM FA: Lit

L14 E Lit 3081 City on a Hill: The Concept and Culture of American Exceptionalism
Same as AMCS 3081
Credit 3 units. A&S: TH A&S: IQ, HUM

L14 E Lit 311 Topics in English and American Literature
Topics: themes, formal problems, literary genres, special subjects (e.g., the American West, science and literature, the modern short story). Consult Course Listings for offerings in any given semester.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 311E Electronic Poetry
An inquiry into new forms of screen art beginning with traditional printed poetry to varieties of virtual poetry emergent on the computer screen; the stream of programming code as a level of writerly activity.
Credit 3 units. A&S: LA
L14 E Lit 311W Electronic Poetry
The primary focus in this writing-intensive course is to look at every possible kind of electronic poetry we can come up with in order to evaluate it as poetry.
Credit 3 units. A&S: LA

L14 E Lit 312 Topics in English and American Literature
Topics: themes, formal problems, literary genres, special subjects (e.g., English and American Romanticism, science and literature, the modern short story). Consult Course Listings for offerings in any given semester.
Credit 3 units. A&S: TH, WI A&S: IQ, HUM, WI BU: HUM FA: Lit

L14 E Lit 3121 The Medieval Romance
The romance grows out of the epic: how we get from the fall of Troy to the fall of Troilus. Readings from Vergil’s *Aeneid* to *Sir Gawain and the Green Knight*.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L14 E Lit 3122 Topics in Literature: Heroes and Lovers
We read *Beowulf*, *Sir Gawain and the Green Knight*, Chaucer’s *Troilus and Criseyde*, The *Mabinogion*, The *Tain*, Margery Kempe and Malory’s *Morte d’Arthur*.
Credit 3 units. A&S: TH BU: HUM FA: Lit

L14 E Lit 312W Topics in English and American Literature: Literature of Consolation
This course explores the theme of consolation in medieval poetry. We read narratives that represent the consolation of a variety of melancholy figures — philosophers in exile, lovers in mourning, citizens in plague-ridden cities, and women disturbed by misogynous writing. We examine the connection between representations of consolation and the act of reading, and think about literature itself (along with other art forms) as a contested site of entertainment, moral guidance, self-fashioning and redemption. Authors may include Boccaccio, Boethius, Chaucer, Christine de Pizan, Abelard and Heloise, and the Pearl-poet. As a writing-intensive class, we spend time writing and talking about writing in the classroom. We read our literary texts as “arguments” about literature in addition to other topics, and we read secondary articles as examples of scholarly writing that we may or may not want to adopt as models.
Credit 3 units. A&S: TH, WI A&S: IQ, HUM, WI EN: H

L14 E Lit 313 Topics in English and American Literature
Called the “Age of Revolution,” the Romantic Age of British literature, 1770–1830, witnessed the birth of new lyric forms, the effacement of traditional strictures on style and taste, and produced through poetic voice (and its quaverings and multiplications) what might be called, oversimply, the modern subject. Within a developing discourse of human rights and personal freedom, this growing assertion through poetry of individual expressivity allowed William Blake to construct in a single work a visual and verbal *Jerusalem*. It encouraged William Wordsworth to write a pathbreaking investigation of the sources of his own creativity that challenged conventional restraints on what topics can, and cannot, be confessed in poetry. Beginning with these two poets, we consider the historical contexts, and the sometimes competing histories of ideas, that shaped the six major British Romantic poets: Blake, Wordsworth, Samuel Taylor Coleridge, Lord Byron and John Keats. We follow an anthology for much of the poetry, including the poems and prose of influential contemporaries (female as well as male) who included the political philosopher Edmund Burke and Mary Wollstonecraft. Texts assigned also include Mary Shelley’s *Frankenstein* and Byron’s *Don Juan*.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L14 E Lit 314 Topics in English and American Literature
Credit 3 units. A&S: TH A&S: IQ, HUM BU: IS FA: Lit

L14 E Lit 315 Topics in American Literature
Topics: themes, formal problems, literary genres, special subjects (e.g., the American West, American autobiographical writing). Consult Course Listings for offerings in any given semester.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L14 E Lit 315W The Literature of the American Revolution
While not a historical survey, the course presents several case studies raising questions about later myth and contemporary reportage.
Credit 3 units. A&S: TH, WI BU: HUM

L14 E Lit 316 Topics in American Literature
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L14 E Lit 316W Topics in American Literature
Topic varies. Writing-intensive.
Credit 3 units. A&S: TH, WI A&S: IQ, HUM, WI EN: H

L14 E Lit 317 Topics in American Literature
Credit 3 units. A&S: TH A&S: IQ, HUM, WI BU: HUM EN: H

L14 E Lit 317W Topics in English and American Literature
Selected topics vary from semester to semester. Writing-intensive.
Credit 3 units. A&S: TH, WI A&S: IQ, HUM, WI BU: HUM EN: H

L14 E Lit 318 Topics in American Literature
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
<th>Credit Units</th>
<th>Requirements</th>
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<tbody>
<tr>
<td>L14 E Lit 3191</td>
<td>Contemporary American Women Poets</td>
<td>An introduction to the work of contemporary American poets who are women; extensive reading of both poetry and prose. Readings include the work of poets such as Bishop, Rich, Plath, Sexton, Clampitt, Gluck, Moss, Graham, Howe, Dove, Oliver, Forche, Lauterbach.</td>
<td>3</td>
<td>A&amp;S: TH A&amp;S: IQ, HUM BU: HUM FA: Lit</td>
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<td>L14 E Lit 319A Topics in English &amp; American Literature</td>
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<td>A&amp;S: TH A&amp;S: IQ, HUM</td>
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<tr>
<td>L14 E Lit 321</td>
<td>American Literature to 1865</td>
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<td>3</td>
<td>A&amp;S: TH A&amp;S: IQ, HUM BU: HUM FA: Lit</td>
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<tr>
<td>L14 E Lit 3211</td>
<td>Topics in 19th-Century American Writing</td>
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<td>3</td>
<td>A&amp;S: TH A&amp;S: IQ, HUM BU: HUM FA: Lit</td>
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<tr>
<td>L14 E Lit 322 American Literature 1865 to Mid-20th Century</td>
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<td>3</td>
<td>A&amp;S: TH A&amp;S: IQ, HUM FA: Lit</td>
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<tr>
<td>L14 E Lit 322A American Literature II</td>
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<td>3</td>
<td>A&amp;S: TH A&amp;S: IQ, HUM</td>
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<tr>
<td>L14 E Lit 322B</td>
<td>Major American Writers II</td>
<td>Representative works of American writing from 1880 to the present, with particular attention to fiction and poetry; authors include James, Stein, Hemingway, Faulkner, Ellison. Prerequisite: 6 units of sophomore literature, junior standing or permission of instructor.</td>
<td>3</td>
<td>A&amp;S: TH A&amp;S: IQ, HUM BU: HUM FA: Lit</td>
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<tr>
<td>L14 E Lit 322E</td>
<td>Major American Writers II</td>
<td>Representative works of American writing from 1880 to the present, with particular attention to fiction and poetry; authors include James, Stein, Hemingway, Faulkner, Ellison. Prerequisites: 6 units of sophomore literature, junior standing or permission of instructor.</td>
<td>3</td>
<td>A&amp;S: TH A&amp;S: IQ, HUM BU: HUM FA: Lit</td>
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**L14 E Lit 322W Major American Writers II**
This writing-intensive course is intended as an in-depth introduction to arguably the two most significant American fiction writers of the first half of the 20th century.
Credit 3 units. BU: HUM

**L14 E Lit 323 Selected American Writers**
Intensive study of one or more American writers. Consult Course Listings for offerings in any given semester.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H FA: Lit

**L14 E Lit 323A American Literature III**
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

**L14 E Lit 326 Selected American Writers**
Credit 3 units. A&S: TH FA: Lit

**L14 E Lit 327 Selected American Writers**
Credit 3 units. A&S: TH FA: Lit

**L14 E Lit 328W Selected English and American Writers**
Credit 3 units. A&S: TH, WI A&S: IQ, HUM, WI BU: HUM EN: H

**L14 E Lit 329 Selected English and American Writers**
Credit 3 units. A&S: TH FA: Lit

**L14 E Lit 3301 Rogues to Riches: Reading Vice and Virtue in American Life Writing**
Since England used its Western colonies both as a means to wealth and a place to unload its convicts, stories of success in America have uncomfortably took up space beside tales of crime and roguery. This class examine texts that take up the roles of virtue and hard work, as well those of deceit and shiftlessness in the formation of a certain kind of American personality. Reading novels, autobiographies, slave narratives and rogue biographies in the context of sermons, advice manuals and financial advice books, we investigate how judgments of morality and immorality can quickly become messy. Beginning with Defoe’s *Moll Flanders*, the story of an irredeemable female convict who makes it big in America, the class proceeds to read works that ostensibly seek to extol either a life of wickedness or a life of virtue, while invariably presenting a hodgepodge of both. Other readings might include Equiano’s *Interesting Narrative*, Franklin’s *Autobiography*, *The Memoirs of Stephen Burroughs* (an account of 18th-century America’s most famous forger), *The Narrative of Frederick Douglass*, *The Life and Times of P.T. Barnum*, Twain’s *Huckleberry Finn*, Alger’s *Ragged Dick* and *A Cool Million*, Nathanel West’s savage and obscene parody of the archetypal American success story.
Same as AMCS 330

L14 E Lit 3311 Interdisciplinary Studies in the Humanities
Same as IPH 3311
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: Lit

L14 E Lit 331C Tragedy
Credit 3 units. A&S: TH BU: HUM FA: Lit

L14 E Lit 3322 Reading in the Renaissance: Texts and Practices
This course aims, first, to acquaint students with English Renaissance literature, from Shakespeare to Dryden; then to investigate the ways in which that literature might have been read by its original audience; and finally to consider how such knowledge might, or should influence, our own understanding and experience of Renaissance texts.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H

L14 E Lit 334 A History of the Golden Age of Children’s Literature
A comprehensive survey of the major works for children written during this period.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L14 E Lit 3341 The History of Children’s Literature from the End of the Golden Age to the Age of Multiculturalism
A continuation of E Lit 334, this is a comprehensive survey looking at the major works of children’s and adolescent literature in both Britain and America.
Credit 3 units. BU: HUM

L14 E Lit 335 Modern Drama 1850–1920
The emergence of modern drama: emphasis on Ibsen, Strindberg, Chekhov, Shaw.
Credit 3 units. A&S: TH BU: HUM FA: Lit

L14 E Lit 3351 Modern Drama 1880–1945
Major figures of modern drama: Ibsen, Strindberg, Shaw, Chekhov, Lorca, Synge, Pirandello, Brecht and O’Neill. Close literary study and consideration of these plays as examples of the art of the stage. Reference also is made to contemporary experiments in the other arts and to major literary movements in the time period under consideration.
Credit 3 units. A&S: TH BU: HUM FA: Lit

L14 E Lit 3361 Modern Drama, 1945 to the Present
Course concentrates on the development of modern drama from 1945 to the present. Focus is on both literary and theatrical techniques as well as the examination of trends in the contemporary theater from Samuel Beckett through Sam Shepard. Perspective is comparative and international in scope, with particular attention given to women and minority playwrights.
Credit 3 units. A&S: TH BU: HUM FA: Lit

L14 E Lit 3370 Contemporary Stages: An Anglo-American History of Performance after 1950
Credit 3 units.

L14 E Lit 3371 The Theater of the Absurd
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 339 Topics in 19th-Century American Writing
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 3391 Topics in 19th- and 20th-Century American Writing: American Short Fiction
This course is directed toward a broad range of majors and nonmajors with a serious but not scholarly interest in American Short Fiction.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H

L14 E Lit 340 Topics in 20th-Century American Writing
An introduction to major American works and writers from the later 19th century through the mid-20th century. Writers studied include Twain, James, Crane, Fitzgerald, Hemingway, Faulkner, Frost, Eliot and Stevens. The course assumes no previous acquaintance with the material and is directed toward a broad range of majors and nonmajors with a serious but not scholarly interest in the subject. Students with little or no background in literature might be advised to take E Lit 213C Chief American Writers, while English majors looking to do advanced work should consider the 400-level American literature sequence.
Students who have taken E Lit 213C should not enroll in this course.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L14 E Lit 340C Introduction to Digital Humanities: Cultural Analysis in the Information Age
It is a truism that computers have changed our lives and the way we think and interact. But in fact systematic efforts to apply current technologies to the study of history and culture have been rare. This course enables students to consider how these technologies might transform the humanities. We explore the various ways in which ideas and data in the humanities can be represented, analyzed and communicated. We also reflect on how the expansion of information technology has transformed and is continuing to transform the humanities, both with regard to their role in the university and in society at large. Readings and
classwork are supplemented by small assigned digital projects culminating in a project chosen by the students themselves.
Same as IPH 340
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: Lit, SSP

L14 E Lit 340W The American Novel: Split and Hybrid American Identities
Examination of the struggle to form an enabling identity for author, characters and text against the divisive pressures of family and society.
Credit 3 units. A&S: TH, WI A&S: IQ, HUM, WI BU: BA, HUM EN: H

L14 E Lit 342W The Romance: Medieval to Modern
Credit 3 units.

L14 E Lit 343 Two Cultures: Literature and Science
The relation between biology and literature as it has been examined and expressed in poetry, fiction and nonfiction of the past two centuries.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H

L14 E Lit 344W Writing About Performance
In this writing-intensive course, students develop critical strategies for writing about theater and other performance events, in the present and in a range of historical periods.
Credit 3 units. A&S: TH, WI BU: HUM

L14 E Lit 3451 Topics in American Literature: Sexual Politics in Film Noir and Hardboiled Literature
Emerging in American films most forcefully during the 1940s, film noir is a cycle of films associated with a distinctive visual style and a cynical worldview. In this course, we explore the sexual politics of film noir as a distinctive vision of American sexual relations every bit as identifiable as the form’s stylized lighting and circuitous storytelling. We explore how and why sexual paranoia and perversion seem to animate this genre and why these movies continue to influence “neo-noir” filmmaking into the 21st century, even as film noir’s representation of gender and sexuality is inseparable from its literary antecedents, most notably, the so-called “hard-boiled” school of writing. We read examples from this literature by Dashiell Hammett, James Cain, Raymond Chandler and Cornell Woolrich, and discuss these novels and short stories in the context of other artistic and cultural influences on gendered power relations and film noir. We also explore the relationship of these films to censorship and to changing post-World War II cultural values. Films screened in complete prints or in excerpts include many of the following: The Maltese Falcon, Double Indemnity, Murder My Sweet, Phantom Lady, Strangers on a Train, The Big Sleep, The Killers, Mildred Pierce, The High Wall, Sudden Fear, The Big Combo, Laura, The Glass Key, The Big Heat, Kiss Me Deadly, The Crimson Kimono, Touch of Evil, Alphaville, Chinatown, Taxi Driver, Devil in a Blue Dress, The Bad Lieutenant and Memento. Required screenings.
Same as Film 345
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 346 British Enlightenment Culture
To capture the range and vibrancy of British enlightenment culture, this class invites students to read broadly and imaginatively in the most influential literary, economic and philosophical texts of the time.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: IS EN: H

L14 E Lit 347 Masterpieces of Literature I
Masterpieces of Western literature in English translation: Homer through Dante.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H

L14 E Lit 348 Masterpieces of Literature II
Masterpieces of Western literature in English translation: the 17th century through the 20th century.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H

L14 E Lit 3520 Introduction to Postcolonial Literature and Theory
At its zenith, the British Empire encompassed almost a quarter of the globe, allowing the diminutive island nation unprecedented economic, military and political influence upon the rest of the world. This course introduces some of the foundational responses to this dominance, both literary and theoretical, by the colonized and their descendants. We examine important critiques of colonialism by theorists such as Frantz Fanon, Aimé Césaire, Edward Said, Homi Bhabha and Gayatri Spivak, as well as literary works that reflect a postcolonial critique by authors such as V.S. Naipaul, George Lamming, Doris Lessing and N’gugi wa Thiong’o. The course interrogates how literature could be said to help consolidate Empire as well as ways in which it might function as rebellion against imperial power, with a view toward teasing out the problematics of race, gender, language, nationalism and identity that postcolonial texts so urgently confront.
Credit 3 units. A&S: TH, CD, SD A&S: IQ, HUM, LCD EN: H

L14 E Lit 3522 Topics in Literature
Topics vary by semester.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: IS FA: Lit

L14 E Lit 3524 Topics in Literature
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H
L14 E Lit 3525 Topics in English Literature
Credit 3 units. A&S: TH A&S: IQ, HUM BU: IS EN: H

L14 E Lit 3530 Topics in American Culture Studies
Same as AMCS 3520
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H; BU: IS FA: SSP

L14 E Lit 3531 Selected English and American Writers
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L14 E Lit 355 Topics in Literary Criticism and Theory
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L14 E Lit 3551 Topics: Literary Criticism and Theory: Ways of Approaching a Literary Text
Credit 3 units. A&S: LA

L14 E Lit 3552 Introduction to Literary Theory
This course introduces students to some of the most influential theoretical approaches to interpretation in Western culture, to the conceptual and historical debates about theory, and to the keywords used in these debates. Students learn how to write and speak about theoretical texts and how to recognize the theoretical assumptions that underlie acts of interpretation. Theoretical approaches featured may include: formalism; Marxism; psychoanalysis; gender and sexuality studies; structuralism and post-structuralism; postcolonial studies; critical race studies; new historicism and cultural materialism; cultural studies. This course fulfills the literary theory requirement for the major; no substitutions are permitted. In order to preserve necessary seats for English majors, the course is enrolled through the wait list.
Credit 3 units. A&S: TH A&S: IQ, BU: HUM EN: H

L14 E Lit 356 The Art of the Novel
This course takes as its starting point traditional models of the novel and then examines a variety of novels from different traditions — American, British, continental — which, in differing ways, play against this type, bending, challenging or ignoring “the rules.” We are interested in attempting to understand the logic of such idiosyncratic forms, both why each writer is attempting to defy or undo our understanding of a normative “reality” and of the usual novelistic proprieties and how each novel provides its own manner of coherence.
Credit 3 units. A&S: TH A&S: IQ, BU: HUM FA: Lit

L14 E Lit 3571 20th-Century Poetry
Credit 3 units. A&S: TH A&S: IQ, BU: HUM EN: H

L14 E Lit 3572 Introduction to Literary Theory
This course introduces students to some of the most influential theoretical approaches to interpretation in Western culture, to the conceptual and historical debates about theory, and to the keywords used in these debates. Students learn how to write and speak about theoretical texts and how to recognize the theoretical assumptions that underlie acts of interpretation. Theoretical approaches featured may include: formalism; Marxism; psychoanalysis; gender and sexuality studies; structuralism and post-structuralism; postcolonial studies; critical race studies; new historicism and cultural materialism; cultural studies. This course fulfills the literary theory requirement for the major; no substitutions are permitted. In order to preserve necessary seats for English majors, the course is enrolled through the wait list.
Credit 3 units. A&S: TH A&S: IQ, BU: HUM EN: H

L14 E Lit 358 Studies in Short Fiction
Study of the work of four novelists who also were fascinated by shorter forms throughout their careers: D.H. Lawrence, Joseph Conrad, Henry James and William Faulkner. The course is concerned with the variety of forms their work takes as it is shaped by the very individual visions of each.
Credit 3 units. A&S: TH BU: HUM FA: Lit

L14 E Lit 3581 Historical and Comparative Linguistics
Historical linguistics focuses on how languages change over time. Comparative linguistics focuses on their similarities and differences. In this course we trace some of the differences and changes in sound (phonetics and phonology), word formation (morphology), sentence structure (syntax), and meaning (semantics). Topics include linguistic universals, the structural and genetic classification of languages, the techniques of reconstructing proto-languages, and the causes of language change. Examples from Indo-European languages (for example, Greek, English, and Spanish) and from Native American languages (for example, Quechua and Mayan) are emphasized. Prerequisite: Ling 170D.
Same as Ling 320
Credit 3 units. A&S: LA A&S: IQ, SSC EN: S FA: Lit

L14 E Lit 3582 Black Literature: Race, Class and Writing in the United States and the Caribbean, 1900–1950
Study of the differences in literary tradition arising from the divergent social, racial and educational milieux of the United States and the West Indies.
Credit 3 units. A&S: TH, SD BU: BA, HUM

L14 E Lit 359 19th-Century American Women Writers
In 1855, Nathaniel Hawthorne wrote to his publisher, William Ticknor, that “America is now wholly given over to a damned mob of scribbling women and I should have no chance of success while the public taste is occupied with their trash.” In this class, we examine works of those scribbling women of the 19th century. We read one of the best-selling novels of the century, one that created a scandal and ruined the author’s literary reputation, along with others that have garnered more attention in our time than their own. In addition to focusing on these women writers, we also explore questions about the canon and American literature: What makes literature “good”? What constitutes American literature? How does an author get in the canon and stay there? Finally, in this writing intensive course, there are frequent writing assignments and a strong emphasis on the essential writing process of drafting and revising.
Same as WGSS 358
Credit 3 units. A&S: TH WI A&S: IQ, HUM, WI BU: HUM EN: H FA: Lit
L14 E Lit 360 The Writings of Philip Roth
Fiction by Philip Roth in chronological order from his earliest to his last major effort.
Credit 3 units. A&S: TH

L14 E Lit 3601 The Traffic in Women and Contemporary European Cinema
What binds society together? One of the most influential answers to this question was offered by French anthropologist Claude Lévi-Strauss. He argued that the fabric of a society is formed by a network of exchanges among kinship groups, which circulate three kinds of objects: economic goods, linguistic signs and women. In this course, we inquire into the place of women in this argument. We trace rudiments of the traditional marriage system (a father figure still “gives away” the bride in the marriage ceremony), its range of displacements in a global economy (transnational wives, nannies and domestic servants), the role of new media in the formation of new systems of trafficking (internet brides), and the place of the debate on gay marriage within the larger conversation. We read texts by Friedrich Engels, Sigmund Freud, Marcel Mauss, Claude Lévi-Strauss, Gayle Rubin, Luce Irigaray, Judith Butler, Barbara Ehrenreich and Arlie Russell Hochschild; and we watch a number of films that dramatize the traffic in women in the context of contemporary Europe: Coline Serreau’s Chaos, Lukas Moodysson’s Lila 4- ever, Cristian Mungiu’s Occident, Nilita Vachani’s When Mother Comes Home for Christmas, Fatih Akin’s Head-on, Jean-Pierre and Luc Dardenne’s The Silence of Lorna.
Same as IPH 360
Credit 3 units. A&S: TH, CD, SD A&S: IQ, HUM, LCD EN: H FA: Lit, SSP

L14 E Lit 362 The 18th Century: A Study of Major Texts
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H

L14 E Lit 363C Theater Culture Studies III
The third of three historical survey courses in theater and performance studies, this course traces the origins of the modern theater. Beginning with Romanticism’s self-conscious break with the past, we study the rise of bourgeois melodrama with its intensely emotional rendering of character and spectacular visual effects. We consider how those effects were made possible by advances in industrial stage technology which reproduced the everyday world with unprecedented realism, and how playwrights responded to those technologies by calling for the theater to become either a “total work of art” that plunged its spectators into a mythical realm, or a petri dish that analytically presented the struggles of the modern individual within his or her modern milieu. Exploring a range of aesthetic modes (including melodrama, Realism, Naturalism, Aestheticism, Symbolism, Expressionism, the Epic theater, and the Theater of the Absurd), we read classic plays by modern playwrights such as Ibsen, Chekhov, Shaw, Pirandello, Brecht and Beckett to consider how the modern theater helped its audiences understand as well as adapt to the rapidly changing conditions of modernity.
Same as Drama 365C
Credit 3 units. A&S: TH A&S: IQ, HUM BU: ETH FA: Lit, SSP

L14 E Lit 365 The Bible as Literature
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 365F The Bible as Literature
Extensive reading in English translations of the Old Testament and the New Testament, with emphasis on literary forms and ideas.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: ETH FA: Lit

L14 E Lit 367 Religious Themes in Contemporary Literature
The use by selected 20th-century writers of religious themes and symbols. Close analysis of the literary techniques by which religious concepts and images are developed and differing insights of writers representing a broad spectrum of contemporary attitudes toward religious issues.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: ETH FA: Lit

L14 E Lit 3676 Rhetoric: Ancient and Modern
Rhetoric, or the art of persuasion, has played a prominent and controversial role in political and educational theory and practice. We survey rhetorical texts, ranging from Plato and Aristotle through Augustine and Edmund Burke, to Kenneth Burke and Jürgen Habermas.
Same as Classics 3676
Credit 3 units. A&S: TH A&S: IQ, HUM BU: ETH FA: Lit

L14 E Lit 3678 The Development of American Romantic Thought: Enlightenment Confidence to Postmodern Questioning
We examine the revolutionary shift in human sensibility commonly known as “Romanticism” by tracing its development in America from the “Fireside Poets” (Bryant, Longfellow) and Transcendentalism (Emerson, Whitman) to anticipations of Modernism and Postmodernism (Henry Adams, Louis Sullivan, Charles Ives). Fulfills the 19th century and American literature requirements for the English major.
Credit 3 units.

L14 E Lit 369 Reading Sex in Premodern England
This course introduces students to the literary representation of gender and sexuality in England from the medieval period to the 18th century. To understand a tradition that addressed the intractable problem of human sexuality in terms very different from ours, we ask: how does premodern culture imagine gendered identities, sexual difference, and erotic desire? How do various contexts — medical, religious, social, private, public —
inform the literary representation of gender and sexuality? What are the anatomies and economies of the body, the circuits of physical pleasure, and the disciplines of the self that characterize human sexuality? Students have the opportunity to study romances, saints’ lives, mystical writings, diaries, plays, sex guides, novels and scientific treatises. By learning how to “read sex” in premodern literature, students acquire a broad cultural and historical understanding of English sexualities before the descent of modern sensibilities.

Credit 3 units. A&S: TH, SD A&S: IQ, HUM, SD EN: H

L14 E Lit 370 The Age of Victoria
Works of fiction, poetry, journalism, children’s literature, political cartoons, book illustrations, genre paintings and photographs. The course aims to give a sense of the age in all its diversity and peculiarity, as well as to concentrate on a few central issues and developments in 19th-century British society: e.g., industrialism, materialism, feminism, liberalism, the rise of the social sciences. Readings include works by Tennyson, Matthew Arnold, Lewis Carroll, Dickens, George Eliot, John Stuart Mill, Trollope, Oscar Wilde and Edmund Gosse.

Credit 3 units. A&S: TH BU: HUM FA: Lit

L14 E Lit 371 The Age of Chaucer
Study of the ways in which literature and history interplay between 1340 and 1400. Literary texts include writings by Chaucer, Langland, the Pearl Poet and anonymous composers of songs, dream visions, romances, satires, debates and love stories; attempts to move from these to theoretical and over into historical texts, alienating where necessary and translating where possible.

Credit 3 units. A&S: TH BU: HUM FA: Lit

L14 E Lit 372 The Renaissance
Major texts of the European Renaissance examined to set English literary achievement in a continental context. Among authors studied: Petrarch, Castiglione, Erasmus, More, Luther, Wyatt, Rabelais, Montaigne, Shakespeare, Spenser, Jonson, Milton. Prerequisite: 6 units of literature, junior standing or permission of instructor.

Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L14 E Lit 3725 Topics in Renaissance Literature
Topics course in Renaissance Literature.

Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H

L14 E Lit 3731 Writing and the Representation of Pain
Writing-intensive course on the representation of pain at every level, from private suffering to public policy. Course reader consists of examples of or extracts from a diversity of materials: the Bible and Ovid, medieval religious lyric, saints’ lives, visions of hell and damnation, descriptions of visionary illness; Freud’s

Anna O, Kafka’s In the Penal Colony, Wilde’s The Nightingale and the Rose, Woolf’s On Being Ill, Artaud and the Theater of Cruelty; autobiographical and other writings by Susan Sontag and Inga Clendinnen; theory by Bataille, Deleuze, Dollimore and Elizabeth Grosz; work on pain by Leder, Morris, Rey and others; poetry by Anne Sexton, Sylvia Plath, Gwen Harwood, Alan Jenkins and others. We also read Elaine Scarry’s The Body in Pain and two recent novels: Andrew Miller’s Ingenious Pain and Manil Suri’s The Death of Vishnu.

Credit 3 units. A&S: TH, WI A&S: IQ, HUM, WI BU: HUM EN: H

L14 E Lit 374W Epistolary Literature in the 18th Century: Other Peoples’ Letters
In this writing-intensive course, we examine the attraction the letter held for authors and readers alike, taking into consideration the advantages and the disadvantages of the form, its role in the development of the early novel, and current theories of epistolary writing.

Credit 3 units. A&S: TH, WI A&S: IQ, HUM, WI BU: HUM EN: H

L14 E Lit 375 The Romantic Period
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 3752 Modern British Novel
Credit variable, maximum 6 units.

L14 E Lit 375A American Culture Studies: Methods and Visions
What does it mean to study American culture? How should we go about doing this work? In this methods seminar, students explore different approaches to American culture, focusing on a specific topic and a corresponding set of cultural objects especially suited to multidisciplinary investigation. (The particular topic, and associated cultural objects, may vary from semester to semester, and are specified by the instructor in advance; see Course Listings for further details.) Drawing upon their training in different fields, students engage with the many questions, materials and strategies of cultural study, and find new perspectives on work in their “home” discipline. Much of this work focuses on primary sources and ways of interpreting them. The course is shaped by discussions about research methodologies and preparatory work for a final project (which, if appropriate, may become part of an AMCS web-project). As a Writing Intensive course, AMCS 375A also serves as an occasion for students to think about matters of argument and presentation, and to develop ideas and models for future research. This course is intended for students at the junior-level or higher. Preference given to AMCS majors and minors. Same as AMCS 375A

Credit 3 units. A&S: TH, WI A&S: IQ, HUM, WI BU: HUM FA: SSP
L14 E Lit 375C Pastoral Literature
Same as Comp Lit 375
Credit 3 units. A&S: TH, SD A&S: IQ, HUM, SD FA: Lit

L14 E Lit 376 The Victorian Period
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L14 E Lit 377 Comparative Studies in the Novel
Same as Comp Lit 377
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 381 Banned Books
Why would anyone want to burn a book? Under what circumstances would you support censorship? Several years ago a Russian student was exiled to Siberia for possessing a copy of Emerson’s Essays; today, school boards in the United States regularly call for the removal of Huckleberry Finn and The Catcher in the Rye from classrooms and library shelves. Actions like these dramatize the complex interconnections of literature and society, and they raise questions about what we read and the way we read. The course explores these issues by looking closely at several American and translated European texts that have been challenged on moral, sociopolitical, or religious grounds to determine what some readers have found so threatening about these works. Possible authors: Goethe, Voltaire, Rousseau, Defoe, Hawthorne, Flaubert, Twain, Chopin, Brecht, Salinger, Aldous Huxley, Ray Bradbury. Brief daily writing assignments.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: ETH FA: Lit

L14 E Lit 3831 Topics in African-American Poetry
Topics course with offerings varying depending on semester. Same as AFAS 3838
Credit 3 units. A&S: TH AR: Lit BU: HUM FA: Lit

L14 E Lit 3838 Topics in African-American Poetry
Same as AFAS 3838
Credit 3 units. A&S: TH BU: HUM FA: Lit

L14 E Lit 3841 Gender and Consumer Culture in U.S. Fiction of the Late 19th and Early 20th Century
The decades between the end of the Civil War and the 1930s saw the rise of a mass consumer culture that would dramatically reshape America. The fiction writers of this period, keen to capture the spirit of the age, helped to create the enduring idea that consumerism and an orientation toward material acquisition are at the heart of gendered concepts of American identity. Their stories documented, and sometimes celebrated, the emergence of recognizable “types” of American womanhood and manhood — such as self-made millionaires, ambitious “working girls,” bargain-hunting middle-class housewives, and the commercially minded women and men of the social and intellectual elite. At the same time, their stories articulated anxieties about U.S. consumer culture and its impact on the world. Students in this course read, discuss and write about novels and short stories by writers such as Henry James, Mary Wilkins Freeman, Kate Chopin, Theodore Dreiser, Edith Wharton, Nella Larsen, Langston Hughes, and F. Scott Fitzgerald. Students in the course also examine primary materials such as magazine advertisements, and read and respond to relevant scholarship on the period. Writing Intensive course.
Same as WGSS 384
Credit 3 units. A&S: TH, SD WI A&S: IQ, HUM, SD, WI EN: H

L14 E Lit 387 African-American Literature: Early Writers to the Harlem Renaissance
Credit 3 units. A&S: TH, SD A&S: IQ, HUM, SD

L14 E Lit 388 African-American Literature: African-American Writers Since the Harlem Renaissance
African-American literature in the 20th and 21st centuries grows from a Harlem Renaissance into a world-shaping institution. Guggenheim, Pulitzer and Nobel prize winners; card-carrying Communists; rock-ribbed Republicans and Black Power nationalists; Broadway playwrights; Book-of-the-Month Club novelists; and even a U.S. president are among the many whose fictions and memoirs we study with special attention to the intimate links between black writing and black music. The syllabus thus features authors ranging from poet Alice Dunbar Nelson (born 1875) to satirist Colson Whitehead (born 1969), with more than a dozen stops in between. Written assignments may include two papers and two exams. Prerequisite: none, but related classes such as E Lit 215 and/or AFAS 208 are suggested. Satisfies the American literature requirement in English, and/or one 300-level elective requirement in AFAS.
Credit 3 units. A&S: TH, SD A&S: IQ, HUM, SD

L14 E Lit 3881 Black Women Writers
In this class we explore the range of writing by African-American women over an approximately 200-year span. Many of the texts we explore are novels, although we read autobiographies, poetry and essays, too. Authors studied might include Phillis Wheatley, Pauline Hopkins, Marita Bonner, Gayl Jones, Lynn Nottage and others.
Same as AFAS 3651
Credit 3 units. A&S: TH, SD A&S: IQ, HUM, SD AR: Lit BU: HUM EN: H FA: Lit

L14 E Lit 388C African-American Literature: African-American Writers Since the Harlem Renaissance
Same as AFAS 388C
L14 E Lit 399 Senior Research Seminar I
This course is tailored to the needs of students who are pursuing honors in English in their senior year. It develops students' ability to gauge how different approaches affect the research and the outcome of a project in literary studies. It guides them in their research by analyzing and discussing research design, the construction of an archive, and the assessment and use of sources. Assignments include annotated bibliographies, summaries of the critical debate on student topics, abstract writing, research presentations, as well as drafts and final versions of chapters or essays. We workshop many of these assignments in the classroom and practice peer review. The seminar stretches over two semesters, ending before spring break, when honors work is due in the College. It is required for students who pursue honors by course work and by thesis. Credit 3 units.

L14 E Lit 3992 Senior Research Seminar II
This course is tailored to the needs of students who are pursuing honors in English in their senior year. It develops students' ability to gauge how different approaches affect the research and the outcome of a project in literary studies. It guides them in their research by analyzing and discussing research design, the construction of an archive, and the assessment and use of sources. Assignments include annotated bibliographies, summaries of the critical debate on student topics, abstract writing, research presentations, as well as drafts and final versions of chapters or essays. We workshop many of these assignments in the classroom and practice peer review. The seminar stretches over two semesters, ending before spring break, when Honors work is due in the college. It is required for students who pursue honors by course work and by thesis. Credit 3 units.
Lillian Hellman, Eugene O'Neill, Jean Toomer, Langston Hughes and Arthur Miller. Prerequisites: junior standing, two 300-level courses or better.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 404 Topics for Writers: Beckett
*Waiting for Godot*, Happy Days, Krapp’s Last Tape: these are but three of Samuel Beckett’s revolutionary texts for theater. The complete canon of plays is examined for structure and compositional elements. Students undertake exercises in dramatic composition and perform a chamber presentation of *Endgame*. Course is intended for writers with some experience of the dramatic form. Intending students must interview with instructor in November.
Credit 3 units. A&S: LA FA: Lit

L14 E Lit 405 Living Influences: Poets and the Poets Who’ve Shaped Them
This course examines a number of very contemporary collections of poetry (e.g., from first-book writers such as Karen Volkman and Greg Williamson, to more established writers such as Carl Phillips and Frank Bidart) to discover how generations of writers speak to and through one another. The course considers the nature and possible anxieties of writerly influence and how traditional and/or canonical writers’ voices, verse, and vision have shaped a number of poets writing today. This class requires at least a basic knowledge of poetry in English up to the 1950s as we move freely among writers such as Ben Jonson, George Herbert, Gerard Manly Hopkins and Emily Dickinson, as well as Pound, Eliot, Lowell and Plath.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 407 Old English, Introductory
Study of the Anglo-Saxon language and introduction to major prose and short poetry of the period. Prerequisites: junior standing and 6 units of literature.
Credit 3 units. A&S: LA FA: Lit

L14 E Lit 408 Old English Literature
Close study of some major literary texts (e.g., *Beowulf*, the Exeter book) and major issues (e.g., Anglo-Saxon and Latin culture, traditions of heroic literature) of the Anglo-Saxon tradition. Prerequisite: E Lit 407 or permission of instructor.
Credit 3 units. A&S: LA FA: Lit

L14 E Lit 410 Medieval English Literature I
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 4101 Medieval English Literature II
Topics course in Medieval English literature.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 411 Old and Middle English Literature
Early English literature from *Beowulf* and Anglo-Saxon poetry, in translation, through major works in Middle English of the 14th and 15th centuries, exclusive of Chaucer.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4111 Interdisciplinary Studies in the Humanities
Same as IPH 4111
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 412 16th-Century English Literature
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 413 17th-Century English Literature: 1603–1660
Selected readings in English literature from Donne and Jonson through Dryden.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 415 18th-Century English Literature
Selected readings in English literature from Pope and Swift through the age of Johnson.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 415A Readings in 19th-Century English Literature
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 416 English Literature of the Romantic Period
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4172 Roman Remains: Traces of Classical Rome in Modern British Literature
Same as IPH 4171
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 418 Victorian Literature 1830–1890
Readings in such authors as Carlyle, Tennyson, Browning, Mill, Arnold and Pater.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 420 Topics in English and American Literature
Comparing the literatures — readings in the literature and theory of English and American Literature. Topics vary according to semester offerings.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 4204 Film Theory
This course is an introduction to both classical and contemporary film theory. Beginning with the earliest attempts to treat cinema
as a new and unique art form, the course initially reviews the
various ways in which film theory attempted to define cinema in
terms of its most essential properties. The course then examines
more contemporary developments within film theory, more
specifically its attempts to incorporate the insights of other critical
and analytical paradigms, such as semiotics, psychoanalysis,
feminism, queer theory and postmodernism. Throughout the
course, we consider questions regarding the ontology of cinema,
its relation to spectators, and the various ways in which its formal
properties create meaning. Readings for the course include the
major works of Sergei Eisenstein, Andre Bazin, Christian Metz,
Laura Mulvey and Fredric Jameson. Required screenings.
Same as Film 420
Credit 3 units. A&S: TH, WI A&S: IQ, HUM, WI FA: Lit

L14 E Lit 423 Topics in American Literature
Credit 3 units. A&S: TH, SD A&S: IQ, HUM, SD FA: Lit

L14 E Lit 4231 Topics in American Literature I
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 4232 Slavery and the American Imagination
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 424 Topics in American Literature II: Modernisms in America
This course offers an advanced introduction to both the literature
and the concept of modernism, the “ism” used to mark the
experimental verve of early 20th-century writing and to grasp
its ties to modernity or the modern social world. As the course
title suggests, we devote most of our time to the career of
modernism in the United States, a place imagined as both the
modernist nation par excellence and the desert modernism
escaped to be born. Three groups of primary texts — early
modernist experiments, 1920s modernist landmarks and
Great Depression revisions — illuminate the grand ambitions
of eccentric literary forms and sequestered avant-garde
movements; the public disputes and buried alliances between
“high” expatriate and Harlem Renaissance modernisms; and
the influential Depression-era reinterpretation of modernism as
reactionary self-indulgence. The syllabus features fiction, poetry
and drama by old and new literary celebrities: Djuna Barnes,
John Dos Passos, T.S. Eliot, F. Scott Fitzgerald, Mike Gold,
Ernest Hemingway, Nella Larsen, Meridel LeSueur, Claude
McKay, Clifford Odets, Tillie Olsen, Ezra Pound, Jean Toomer
and Richard Wright. A shorter list of critical essays highlights
modernism’s tendency to theorize itself while introducing 21st-
century perspectives from the “New Modernist Studies.” Satisfies
the American literature requirement. For undergraduates, junior
or senior standing is required.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 4240 Topics in American Literature II
Fiction not often found in the standard survey course, such as
Harold Frederic’s The Damnation of Theron Ware, G. W. Cable’s
The Grandissimes, Frank Norris’ The Octopus, Jack London’s
Martin Eden, Thornton Wilder’s Heaven’s My Destination,
Dorothy Baker’s Young Man With a Horn, R. P. Warren’s All the
King’s Men, Thomas Pynchon’s V, and short works by Edith
Wharton and Ring Lardner.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4241 In the Kingdom of Swing — Black American Culture
An examination of the development of African-American
literature and culture between 1929 and 1941.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4243 Contemporary African-American Drama
A close study of selected plays from Africa, the Caribbean
and the United States. We consider plays by Lonnie Carter,
John Pepper Clark, Adrienne Kennedy, Wole Soyinka, Eufa T.
Sutherland, Derek Walcott and Edgar White, among others.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4244 Topics in African-American Literature
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 4245 Early American Literature: American Modernisms
This seminar offers an advanced introduction to both the literature
and the concept of modernism, the “ism” used to mark the
experimental verve of early 20th-century writing and to grasp
its ties to modernity, or the modern social world. As the course
title suggests, we devote most of our time to the career of
modernism in the United States, a place imagined as both the
modernist nation par excellence and the desert
modernism escaped to be born. Three groups of primary texts —
early modernist experiments, 1920s modernist landmarks, and
Great Depression revisions — illuminate the grand ambitions
of eccentric literary forms and self-sequestered avant-garde
movements; the public disputes and buried alliances between
“high” expatriate and Harlem Renaissance modernisms; and
the influential Depression-era reinterpretation of modernism as
reactionary self-indulgence. The syllabus features fiction, poetry
and drama by old and new literary celebrities: Djuna Barnes,
John DosPassos, T. S. Eliot, F. Scott Fitzgerald, Mike Gold,
Ernest Hemingway, Ella Larsen, Meridel LeSueur, Claude
McKay, Clifford Odets, Tillie Olsen, Ezra Pound, Jean Toomer
and Richard Wright. A shorter list of critical essays highlights
modernism’s tendency to theorize itself while introducing 21st-
century perspectives from the “New Modernist Studies.”
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit
L14 E Lit 4251 Seminar in Theater History: Drama of the Renaissance
Same as Comp Lit 425
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 4255 Seminar in Theater History
Same as Comp Lit 425
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 425C Humanities by the Numbers: Shakespeare
To what extent can computational techniques that draw on statistical patterns and quantification assist us in literary analysis? Over the semester, we juxtapose the close reading of historical documents or literary works with the “distant reading” of a large corpus of historical data or literary texts. We ask how the typically “human” scale of reading that lets us respond to literary texts can be captured on the “inhuman” and massive scales at which computers can count, quantify and categorize texts. While this class introduces students to basic statistical and computational techniques, no prior experience with technology is required. Prerequisites: two 200-level or one 300-level course in literature or history. This is a topics-type course and the specific documents and works examined vary from semester to semester. Please see semester course listings for current offerings. Same as IPH 426
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 426 The American Renaissance
Literature of the mid-19th century with attention to social and intellectual backgrounds and the sources of the transcendentalist movement.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 426C Imagining the City: Crime and Commerce in Early Modern London
The astonishing demographic and economic growth of early modern London, and the rapid increase in spatial and social mobility that accompanied this growth, seemed to harbinger, in the eyes of many contemporaries, a society in crisis and perhaps on the brink of collapse. As increasing numbers of vagrants or masterless men flocked to the metropolis and a growing number of people — apprentices, domestic labor, street vendors, etc. — lived on the fringes of legitimacy and at risk of lapsing into vagrancy, policing early modern London provided unique challenges for authorities. At the same time, the very notion of the social — a shared space of kinship and community — could often seem to be under threat as an emerging market and a burgeoning commodity culture reshaped the traditional underpinnings of social and economic transactions. Yet, late Tudor and early Stuart London remained by far England’s most prosperous metropolis — its primary market, home to a burgeoning print culture and nourishing theater — and emerged, eventually, as the epicenter of a global economy. This course considers the topographic, social and institutional configuration of early modern London and the ways in which these were reimagined and negotiated in the literature of the period. Drawing on the drama of the period and a wide array of pamphlet literature, we discuss how civic institutions handled the growing influx of the poor and adapted to the increasing power of an emerging bourgeoisie who asserted themselves in unprecedented ways. In addition, we consider secondary sources ranging from maps, theories of urban space and social and economic historiography as well as digital archives and computational techniques that allow us to “scale up” our thinking about early modern London to a vast corpus of texts and documents.
Same as IPH 426
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 427 American Literature: The Rise of Realism to World War I
The maturing of American literature from the regional origins of realistic fiction just prior to the Civil War through the early naturalist novel and the beginnings of modern American poetry.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 428 Modernism and Postmodernism
Readings in early sources of 20th-century developments, followed by a selective survey of literary discourse from the 1920s through the 1990s in the United States. Prerequisites: junior standing and 6 units of literature or graduate standing.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4282 English Modernist Fiction
The first half of the 20th century produced some of English fiction’s greatest individual achievements, linked by writers’ attempts to represent, through narrative experiments, a world in which many certainties about self and society were dissolving. Attentive reading of 10 novels or short story collections; study of the historical and cultural contexts to which these writers were responding. Among writers considered: E.M. Forster, Virginia Woolf, D.H. Lawrence, Rebecca West, Joseph Conrad, Katherine Mansfield and Ford Madox Ford.
Credit 3 units. A&S: TH

L14 E Lit 429 American Fiction Since 1945
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit
L14 E Lit 431 English Drama, Exclusive of Shakespeare, to 1642
Studies of selected major plays against a background of change and tradition in English drama from its beginnings to the closing of the theaters.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4312 Early Drama
This unit is concerned with English and European drama and spectacle from late Roman theater onward: primarily in England, but with comparative material from France and Italy. The chronological span of the course ends at about 1600; the working assumption is that there is no clean break between “medieval” and “Renaissance” drama, but that the theaters and scripts of the late 16th century should be understood as developing out of, as well as departing from, earlier theatrical traditions and practices.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 432 Topics in Renaissance Drama
A study of Elizabethan and Jacobean theatrical culture — the plays, players, playwrights and audiences of public theaters, private theaters and banqueting halls. Study includes the plays of Lyly, Kyd, Marlowe, Jonson, Ford, Beaumont, Fletcher, Marston, Middleton, Webster and Shakespeare.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4323 Reading in the Renaissance: Texts and Practices
Examination of reading practices among original audiences for Wyatt, Sidney, Shakespeare, Donne, Jonson, Herrick, Marvell, Rochester and Dryden and application to our understanding and experience of early modern texts.
Credit 3 units.

L14 E Lit 434 Topics in English and American Drama
Varies from semester to semester.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: Lit

L14 E Lit 435 Childhood and Society: The Formation of Children’s Literature
An intensive examination of some of the major works that have shaped the canon and conception of children’s literature in the English-speaking world. Among the authors studied are George Macdonald, Mark Twain, Kenneth Grahame, L. Frank Baum, Lewis Carroll, Robert Louis Stevenson, Rudyard Kipling and others. If time permits at the end of the course, we examine some works that appeared in the Brownies’ Book, the children’s publication of the NAACP that appeared in 1920 and 1921, edited by W.E.B. Du Bois and Jessie Fauset, a significant attempt to create a literature for children of color.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 436 Craft of Fiction: Dialogue
A literature/creative writing hybrid course, we concentrate on the element of dialogue in fiction. We focus on 20th-century novels and stories that use dialogue in radical ways or place conversational dynamics at the center of their projects, probably including works by Don DeLillo, Henry Green, Grace Paley and Philip Roth. We consider the architecture of conversations — the evasions and hidden agendas; the art of the well-made monologue; how speech is shaped by varieties of linguistic capital; and secrets as a narrative device, extending into issues of conspiracy and paranoia. Because this is a craft rather than a traditional literature course, we approach the texts as creative writers (although experience as such is not required), considering what they have to say through a primary emphasis on the means they develop to say it, and we put the craft into practice: assignments include both a critical paper and a short story using radical elements of dialogue. We also make room for some consideration of the dynamics of actual conversations, outside of fiction, through a reading of some conversational analysts and speech-act theorists, and through some real-world experiments.
Credit 3 units. A&S: TH

L14 E Lit 437 Literary Theory: The Subject and Subjection
Credit 3 units.

L14 E Lit 438 African-American Comedy
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4381 Aesthetic Negativity: Adorno, Benjamin and Kracauer on Literature, Art and Media
Same as Comp Lit 438
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: Lit

L14 E Lit 438C Un-Framed: Toward an Aesthetic of Contemporary Media Art and Culture
Same as Comp Lit 438
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: Lit

L14 E Lit 439 Literary Theory
Literary Theory course
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 440 Modernism
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 441 Literature of Catastrophe
In this course we examine the ways in which art, both literary and visual, attempt to address catastrophic events.
L14 E Lit 442 Introduction to Romantic Poetry
We read the poetry of the major Romantics — Blake, Wordsworth, Coleridge, Shelley, Byron and Keats — with attention to their biographical, historical, economic and cultural contexts.
Credit 3 units.

L14 E Lit 444C Psychoanalysis and its Literary Cultures
This course examines interactions between texts from the domains of literature and psychoanalysis. We read theory and literature side by side, in order to ask the following questions: Does the relationship between literary text and theory necessarily entail the subjection of literature to analysis, or can one, as Pierre Bayard asks, apply literature to psychoanalysis? What can psychoanalytic readings tell us more broadly about the act of reading? How can psychoanalysis enrich our sense of the ethical import of reading and writing, and how can literature challenge psychoanalytic goals and values? In terms of psychoanalytic authors, we focus on Freud, Lacan, Klein, Winnicott and Bayard. In terms of literature, we range widely from Sophocles to Henry James.
Same as IPH 444
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 445 Readings in American Literature
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 4454 Irish Women Writers
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 446 Introduction to Contemporary Poetry
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4461 American Studies and Poetry: The 20th Century
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 447 Modern British and American Poetry
Modern poetic forms, schools and techniques. Readings in such poets as Yeats, Eliot, Pound, Moore, Auden, Bishop, Hill. Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4471 Modern Poetry I: Modernisms
American and British poetry before, during and after World War I. Readings include Hardy, Yeats, Frost, Stein, Eliot, Williams, Moore, Johnson, Pound, H.D. and Stevens, as well as selections from Wordsworth, Whitman and Dickinson. First half of two-course sequence; second half optional

L14 E Lit 4472 Modern Poetry II: Postmodernisms
American and British poetry from 1930 to the present. Readings include Stevens, Riding, Crane, Zukofsky, Bunting, Auden, Brooks, Olson, Bishop, Merrill, Ashbery, Hill, Ammons, Rich, Wright and Howe. Prerequisite: E Lit 4471 or permission of instructor.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4485 Topics in Irish Literature I
Topics course in Irish literature. Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 449 20th-Century Irish Poetry
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4492 The Irish Literary Revival
The class studies major writings by Oscar Wilde, W. B. Yeats, J. M. Synge, James Joyce and Flann O’Brien within the contexts of the language movement, colonialism, cultural nationalism, the socialist movement and the 1913 Lockout, the Easter Rising and the War for Independence, the Civil War, the founding of the Irish Free State, the Partition and the Irish Theocracy. Wilde’s notions of the primacy of art with regard to politics and their elaboration by W. I. Thompson and Declan Kiberd are an organizing principle in the course. The class sees two films, offers oral reports and writes papers.
Credit 3 units. A&S: TH

L14 E Lit 450 American Film Genres
By close examination of three or four specific types of film narratives, this course explores how genre has functioned in the Hollywood mode of production. Students gain an understanding of genre both as a critical construct as well as a form created by practical economic concerns, a means of creating extratextual communication between film artist/producers and audience/consumers. Genres for study are chosen from the western, the gangster film, the horror movie, the musical, screwball comedy, science fiction, the family melodrama, the woman’s film, and others. In addition to film showings, there are readings in genre theory as well as genre analyses of individual films. Required screenings.
Same as Film 450
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 4505 Interdisciplinary Topics in the Humanities
This course examines the genre of historical fiction in both its “classic” phase and in its recent resurgence in contemporary literature. “Historical fiction” is, on the face of it, a paradox. The study of history requires evidence from primary sources,
the evaluation of facts and testimony, and reference to actual persons and events. Fiction, on the other hand, is neither tied to the disciplinary restrictions and subjects of historical research nor to a particular time period. So what does history offer to fiction, and fiction to history? Why do writers and readers keep returning to a form which for most of the 20th century, at least, fell out of favor with the advent of postmodern skepticism about the “real”? The course considers the importance of historical fiction in the development of the genre of the novel and its relation to the modern discovery of history itself. Among the works we read are Penelope Fitzgerald’s *The Blue Flower*, Edward P. Jones’s *The Known World*, Walter Scott’s *Waverley*, and Dickens’s *A Tale of Two Cities*. We always bear in mind a practitioner’s perspective, and students have the option to respond to the literature in part through researching and writing their own historical fiction.

Same as IPH 450
Credit 3 units. A&S: TH, WI A&S: IQ, HUM, WI: H

L14 E Lit 4531 American Drama
Same as Drama 453
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 456 English Novel of the 19th Century
Prose fiction by such writers as Jane Austen, Dickens, Thackeray, George Eliot, the Brontës and Hardy.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 458 The Modern Novel
Content and craft in the varying modes of the American, British and continental modern novel by such writers as James, Joyce, Lawrence, Faulkner, Kafka, Mann, Gide and Camus.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4581 Modern British Novel
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: Lit

L14 E Lit 4582 The North-American Novel, 1945 to the Present
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4583 British Fiction after Modernism
Course attempts to identify characteristics of British postmodern fiction: experimental novels of the 1970s and 1980s — works by, for example, John Fowles, Alasdair Gray and Martin Amis; the “devolution” of British fiction into its constituent Scottish and English strands in the 1980s and 1990s, as well as its simultaneous globalizing as diasporic novelists wrote from Britain about “home.” Younger writers, in frequently provocative ways, address the questions of nation, place, class and sexual identity that have dominated the post-war period.
Credit 3 units. A&S: TH

L14 E Lit 4584 Contemporary Fiction
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 4591 The Modern European Novel
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4601 The Shaping of Modern Literature
Themes and major figures associated with the shaping of the modern literary imagination, including such topics as Freudian and Jungian versions of the self, phenomenological thought, the symbolist imagination and such masters as Hegel, Kafka, Kierkegaard, and William and Henry James. Topics vary each semester; consult Course Listings.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 461 Topics in English Literature I
Studies in special subjects, e.g., allegory and symbolism in the medieval period; the sonnet in English literature, English poetry and politics. Consult Course Listings.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 462 Topics in English Literature II
Variable topics, such as Travel and Colonization in the Renaissance; Renaissance Skepticism and the Literature of Doubt.
Credit 3 units. A&S: TH, SD A&S: IQ, HUM, SD FA: Lit

L14 E Lit 4631 Topics in English Literature and History: The 17th Century
Variable topics, such as writing, politics and society in Revolutionary England; life writing and literature in Early Modern England.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4653 Banned Books
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 4655 The Pre-History of Blogging: Social Media of the Enlightenment
Same as IPH 465
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H
L14 E Lit 466 Seminar in Theory and Methods
This course familiarizes advanced undergraduate and graduate students with some of the basic issues in humanistic study. It follows the conversations between Marxist, psychoanalytical, anthropological, historiesticist and linguistic approaches. Our work highlights the boundaries between these fields and identifies incursions across them. Some of the questions that animate our discussions are: what does truth mean in the humanities? What is an object of study and how does one go about identifying it? Is it useful to view the past as a strange country? What is interpretation and what are its procedures? Preference given to Text and Tradition and IPH students.
Same as IPH 405
Credit 3 units. A&S: TH A&S: IQ, HUM

L14 E Lit 4693 Topics in European Literature and History
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 472 History of the English Language
Concepts and methods of linguistical study: comparative, historical and descriptive. Application of methods to selected problems in the history of English. Contrastive analysis of excerpts from Old, Middle and later English; sounds, meanings, syntax and styles.
Credit 3 units. A&S: LA A&S: IQ, HUM FA: Lit

L14 E Lit 475 Intellectual History of Feminism
We focus on feminist thought in Western culture but also examine non-Western ideas about feminism. We trace the relationship among emergent feminist ideas and such developments as the rise of scientific methodology, Enlightenment thought, revolutionarv movements and the gendering of the political subject, colonialism, romanticism, socialism and global feminisms. Readings are drawn from both primary sources and recent feminist scholarship on the texts under consideration. NOTE: This course is in the core curriculum for the Women, Gender and Sexuality Studies graduate certificate. Permission of instructor required. Prerequisite: Completion of at least one Women, Gender and Sexuality Studies course or permission of the instructor. Same as WGSS 419
Credit 3 units. A&S: LA A&S: IQ, HUM FA: Lit

L14 E Lit 476 Feminist Literary and Cultural Theory
This course is intended to acquaint students with basic ideas and issues raised by a diversity of voices in contemporary feminist and cultural theory. Readings cover a wide range of approaches and tendencies within feminism, among them: French feminism, Foucaudian analyses of gender and sexuality, lesbian and queer theories, Third World/postcolonial feminism, and feminism by women of color. Given that feminist theories developed in response to and in dialogue with wider sociopolitical, cultural and philosophical currents, the course explores feminist literary and cultural theory in an interdisciplinary context. NOTE: This course is in the core curriculum for the Women, Gender and Sexuality Studies graduate certificate. Prerequisite: advanced course work in WGSS or in literary theory (300 level and above) or permission of the instructor required.
Same as WGSS 419
Credit 3 units. A&S: TH A&S: IQ, HUM

L14 E Lit 478 The Craft of Fiction
A literature/creative writing hybrid course concentrating on the element of dialogue in fiction, reading novels and stories that use dialogue in radical ways, including works by Don DeLillo, Henry Green, Zora Neale Hurston, Grace Paley and Philip Roth.
Credit 3 units. A&S: LA FA: Lit

L14 E Lit 479 The Art and Craft of Poetry
An examination of poetry from its beginnings in English to the present day considering the relationship between earlier traditions and the manifestations of those traditions in contemporary poetry. Issues such as image; metaphor and the employment of it; notions of vision; the extent to which vision can spring from the intersection of art and craft. Study of prosody, reading poems that exemplify the successful use of prosodic technique, and trying our own hands at those techniques as well.
Credit 3 units. A&S: LA A&S: IQ, HUM FA: Lit

L14 E Lit 481 Selected English Writers I
Concentrated study of one or two major English writers, e.g., Spenser, Dickens, Blake, Yeats. Consult Course Listings.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 482 Selected English Writers II
Concentrated study of one or two major English writers, e.g., Spenser, Dickens, Blake, Yeats. Consult Course Listings.
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 483 Selected American Writers I
Concentrated study of one or two major American writers, e.g., Gertrude Stein and Richard Wright; Emily Dickinson. Consult Course Listings each semester for specific authors.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 484 Selected American Writers II
Credit 3 units. A&S: TH FA: Lit

L14 E Lit 491 Chaucer
Readings in the Canterbury Tales. Lectures on background; critical analysis.
Credit 3 units. A&S: TH A&S: IQ, HUM
L14 E Lit 493 Spenser
Readings in the Faerie Queene and Shepheardes Calender, with attention to Spenser’s deliberate fashioning of a literary career. Credit 3 units. A&S: TH: FA: Lit

L14 E Lit 494 Milton
Major poems and prose works in relation to literary and intellectual currents of the 17th century. Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 4951 Seminar: The 19th-Century European Novel
Same as Comp Lit 495
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 496 Shakespeare Advanced Course
A study of Shakespeare's career as a dramatist, with intensive work on particular plays in the light of critical traditions. Prerequisite: E Lit 395C or permission of instructor. Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L14 E Lit 4968 Digital Methods in Literary Analysis: Shakespeare by the Numbers
This course explores how emerging digital techniques can help us read literary texts in new ways. We read a set of Shakespeare plays closely but also work with a large corpus of plays by Shakespeare and his contemporaries as we cover basic text-mining and visualization techniques and use simple statistical and quantitative approaches to think about questions of genre and style. We ask how the typically “human” scale of reading that lets us respond to these texts can be captures on they massive scales at which computers can count, quantify and categorize. What nuance is lost in this translation between “close” and “distant” readings and what insights are gained? Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 4969 Shakespeare in Production
This course examines Shakespeare’s comedies in performance. Combining scene work and production history, students gain access to the world of the comedies from both a hands-on, theoretical and historical perspective. Prerequisites: Drama 395C or permission of instructor. Same as Drama 469
Credit 3 units. A&S: LA A&S: IQ, HUM EN: H

L14 E Lit 4976 Advanced Seminar in Literature
Same as History 4976
Credit 4 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 498 The Spenser Lab
This course involves graduate and undergraduate students in the ongoing work of the Spenser Project, an interinstitutional effort to produce a traditional print edition of the Complete Works of Edmund Spenser. Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L14 E Lit 498W The Spenser Lab
In this writing-intensive course, the students are given a variety of writing tasks: writing commentaries, introductions, software manuals, grant proposals, software requirements and design documents (SRDDs). Credit 4 units. A&S: TH, WI A&S: IQ, HUM, WI EN: H