English

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, medicine, journalism and government. 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. Majors go on to acquire a comprehensive understanding of the history and criticism of literature written in English. 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
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Departmental website: http://english.artsci.wustl.edu

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 Toronto

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

William Maxwell
PhD, Duke University

Robert Milder
PhD, Harvard University

Anca Parvulescu
PhD, University of Minnesota

Carl Phillips
MA, Boston University

Vivian Pollak
PhD, Brandeis University

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 McElvy
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

Long Le-Khac
PhD, Stanford 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

**Writers-in-Residence**

Kathryn Davis  
BA, Goddard University

Kathleen Finneran  
BA, Washington University

Francine Harris  
MFA, University of Michigan

Marshall Klimasewiski  
MFA, Bowling Green State University

**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

Richard Ruland  
PhD, University of Michigan

Daniel Shea  
PhD, Stanford University

**Majors**

**The Major in English Literature**

Units required: 30

Prerequisites:

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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>
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**Required credits**: 24 units of upper-division (300- and 400-level) work (at least 6 units must be 400-level), distributed as follows:

**Four required courses**:

- E Lit 3552 Introduction to Literary Theory  
  3 historical courses (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

**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 are expected to 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 essay (3-4 pages) that reflects on the student's overall learning experience in the major.

**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.

**Minors**

**The Minor in English**

**Units required**: 15

**Required courses**:

<table>
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<td>3</td>
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</tbody>
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**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**

The Writing minor is fulfilled by completing 15 units of Writing courses, no more than 6 units of which can be taken at the 200 level. 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 can be counted toward the minor. An off-campus internship (Writing 298 Journalism: Communications Internship) oriented toward writing may also be counted toward the minor. Regardless of level, at least 9 units counted toward the minor must be completed in regular courses home-based 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 (L14 E Lit) exclusively for the major and Writing (L13 Writing) courses exclusively for the minor.

**Courses**

**English Composition**

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

**English Language and Literature**

Visit https://courses.wustl.edu to view semester offerings for L14 E Lit.

**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

**L14 E Lit 151 Literature Seminar for Freshmen**

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.

Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM BU: HUM

**L14 E Lit 152 Literature Seminar for Freshmen**

Credit 3 units. A&S: TH A&S IQ: HUM

**L14 E Lit 153 Literature Seminar for Freshmen**

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.
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.
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 Art: HUM BU: HUM

L14 E Lit 2361 Cultural History of the American Teenager
This course explores the recent history of the teenager in the United States, from the rise of teen culture in the 1950s to the current state of adolescence in the new century. Why have so many novels and films memorialized adolescence? How has the period of development been portrayed in books and films? How have depictions and attitudes toward teen culture changed over the past sixty years? In our consideration of teen culture, we take a multidisciplinary approach when tackling a variety of materials — including historical readings, literary fiction, Young Adult fiction, comic books, popular films, and popular music — in an attempt to come to a better understanding of how the notion of the American teenager has evolved over the past sixty years. We begin with J.D. Salinger's classic novel of adolescence, *The Catcher in the Rye*, a book that in many ways helped initiate the rise of youth culture in the 1950s and '60s. Our readings focus on the middle decades of the 20th century, when teen culture moved to the forefront of American culture 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 Art: HUM BU: 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: Banned Books: From Huckleberry Finn to Harry Potter
Topics varies by semester.
Credit 3 units. A&S: TH A&S IQ: HUM BU: 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 "poem" 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 BU: 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 EN: H

L14 E Lit 3050 Literary Modernities: Text and Tradition
The course examines the various facets of modernity in major works of European, Eurasian and, sometimes, American literature from the early 17th century to the 1920s, starting with *Don Quixote*. We explore, among other things, the eruption of the novel, the secularization of autobiography, the literary discovery of the city, the rise of literary and aesthetic criticism that takes literature and art seriously as political and social institutions. In addition to literary works, the course engages with two or three important models of critical practice, e.g., Wollstonecraft's *Vindication of the Rights of Women*, Marx's
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 Ondaatje 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 Art: HUM BU: HUM

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 attempts 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 BU: HUM EN: H

L14 E Lit 3075 The American Radical Novel: Literature against Inequality
Intended to help students reckon knowledgeably, imaginatively and articulately with our era of escalating social inequality, this class is a writing-intensive study of representative American radical novels stretching from the 19th-century abolitionism of Harriet Beecher Stowe's Uncle Tom's Cabin to the 21st-century dystopianism of Gary Shteyngart's Super Sad True Love Story. Its main goals are two: (1) to introduce students to the long history and current significance of efforts to pit American literature against American inequality; and (2) to improve the quality of advanced student writing in the related fields of American Culture Studies and English literature. The first goal is pursued through close analysis of both radical novels and the contemporary political documents that inform them, juxtaposing such texts as Upton Sinclair's The Jungle and Karl Marx's Communist Manifesto, Alice Walker's Meridian and Martin Luther King Jr.'s "Nonviolence and Racial Justice." The second goal is pursued through hands-on analysis of successful rhetorical strategies sampled from The Hodges Harbrace Handbook, and, more importantly, from the scholarly writing of students themselves.
Same as AMCS 3075
Credit 3 units. A&S: TH, SD, WI A&S IQ: HUM, SD Art: HUM BU: HUM 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 Art: HUM BU: HUM

L14 E Lit 3081 City on a Hill: The Concept and Culture of American Exceptionalism
This course examines the concept, history and culture of American exceptionalism — the idea that America has been specially chosen, or has a special mission to the world. First, we examine the Puritan sermon that politicians quote when they describe America as a "city on a hill." This sermon has been called the "ur-text" of American literature, the foundational document of American culture; learning and drawing from multiple literary methodologies, we re-investigate what that sermon means and how it came to tell a story about the Puritan origins of American culture — a thesis our class reassesses with the help of modern critics. In the second part of this class, we broaden our discussion to consider the wider (and newer) meanings of American exceptionalism, theorizing the concept while looking at the way it has been revitalized, redefined and redeployed in recent years. Finally, the course ends with a careful study of American exceptionalism in modern political rhetoric, starting with JFK and proceeding through Reagan to the current day. In the end, students gain a firm grasp of the long history and continuing significance — the pervasive impact — of this concept in American culture.
Same as AMCS 3081
Credit 3 units. A&S: TH A&S IQ: HUM BU: BA EN: H

L14 E Lit 311 Topics in English & American Literature: Contemporary Literature of the East West Divide
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 Art: HUM

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
Keats. We follow an anthology for much of the poetry, including ideas, that shaped the five major British Romantic poets: Blake, historical contexts, and the sometimes competing histories of in poetry. Beginning with these two poets, we consider the restraints on what topics can, and cannot, be confessed the sources of his own creativity that challenged conventional individual expressivity allowed William Blake to construct in personal freedom, this growing assertion through poetry of subject. Within a developing discourse of human rights and multiplications) what might be called, oversimply, the modern literature, 1770–1830, witnessed the birth of new lyric forms, Called the "Age of Revolution," the Romantic Age of British Kempe and Malory's Morte d'Arthur. We read Beowulf, Sir Gawain and the Green Knight, Chaucer's Troilus and Criseyde, The Mabinogion, The Tain, Margery Kempe and Malory's Mort de Arthur.

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 Art: HUM BU: HUM

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 Troylos. Readings from Vergil's Aeneid to Sir Gawain and the Green Knight. Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM BU: HUM

L14 E Lit 3122 Topics in Literature: Heroes and Lovers

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 BU: HUM 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 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 also assigned include Mary Shelley's Frankenstein and Byron's Don Juan. Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM BU: HUM

L14 E Lit 314 Topics in English and 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 Art: HUM BU: HUM EN: H

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 EN: H

L14 E Lit 316W Topics in American Literature

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

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 Art: HUM BU: HUM

L14 E Lit 319 Topics in American Women Poets
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. Credit 3 units. A&S: TH A&S IQ: HUM, WI BU: HUM EN: H

L14 E Lit 3191 Interdisciplinary Studies in the Humanities, 20th Century: The European Avant-Garde
Same as IPH 3191
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM EN: H

L14 E Lit 319A Topics in English & American Literature
Credit 3 units. A&S: TH A&S IQ: HUM

L14 E Lit 321 American Literature to 1865
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM BU: HUM
L14 E Lit 3211 Topics in 19th-century American Writing  
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM BU: HUM

L14 E Lit 321A American Literature I  
Credit 3 units. A&S: TH A&S IQ: HUM EN: H

L14 E Lit 322 American Literature 1865 to Mid-20th Century  
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM

L14 E Lit 3222 20th-century American Writers  
Credit 3 units. A&S: TH A&S IQ: HUM BU: HUM EN: H

L14 E Lit 322A American Literature II  
Credit 3 units. A&S: TH A&S IQ: HUM

L14 E Lit 322C Major American Writers II  
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 sophmore literature, junior standing or permission of instructor.  
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM BU: HUM

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 Art: HUM

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 Art: HUM

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

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 Art: HUM

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 shiftiness 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  
Credit 3 units. A&S: TH A&S IQ: HUM Arch: HUM Art: HUM BU: BA EN: H

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

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

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 Art: HUM BU: HUM

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 Art: HUM BU: HUM

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 Art: HUM BU: HUM

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 Art: HUM BU: HUM

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 Art: HUM

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

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 Art: 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 Art: HUM BU: HUM

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 BU: HUM EN: H

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 theatre 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
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
social 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
Kimon, 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 BU: 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 Ngugi 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 BU: HUM EN: H

L14 E Lit 3522 Topics in Literature: Zombies, Vampires and Monsters: The Monstrous Self and Other in Literature
Topics vary by semester.
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM BU: IS EN: H

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 Art: HUM EN: H

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

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

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: HUM 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: HUM Art: HUM BU: HUM

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

L14 E Lit 3572 Modernist Literature
Credit 3 units. A&S: TH A&S IQ: HUM BU: HUM EN: H

L14 E Lit 3574 American Transcendentalism
Topics vary by semester.
Credit 3 units. A&S: TH A&S IQ: HUM BU: IS EN: H

L14 E Lit 3575 The Modern Novel
Credit 3 units. A&S: TH A&S IQ: HUM BU: IS EN: H

L14 E Lit 3576 Modernism and Postmodernism
Credit 3 units. A&S: TH A&S IQ: HUM BU: IS EN: H

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

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 milieus 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 Tichnor, 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 Arch: HUM; Art: HUM BU: HUM EN: H

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 When Mother Comes Home for Christmas, Fatih Akin’s Fatih Akin’s When Mother Comes Home for Christmas, Nilita Vachani’s Nilita Vachani’s Occident, Lukas Moodisson’s Lukas Moodisson’s Lilja 4-ever, Cristian Munguiu’s Occident, Nilita Vachani’s When Mother Comes Home for Christmas, Fatih Akin’s Head-on, Jean-Pierre and Luc Dardenne’s Théâtre de Lorna. 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 the New Testament, with emphasis on literary forms and ideas.
Credit 3 units. A&S: TH & A&S IQ: HUM Art: HUM BU: ETH

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

L14 E Lit 365F The Bible as Literature
Credit 3 units. A&S: TH, WI & A&S IQ: HUM, WI Arch: HUM Art: HUM BU: ETH

L14 E Lit 365F The Bible as Literature
Credit 3 units. A&S: TH & A&S IQ: HUM Art: HUM BU: ETH

L14 E Lit 366 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 the New Testament, with emphasis on literary forms and ideas.
Credit 3 units. A&S: TH & A&S IQ: HUM Art: HUM BU: ETH

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 Art: HUM BU: ETH

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 Art: HUM BU: ETH

L14 E Lit 368 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 the New Testament, with emphasis on literary forms and ideas.
Credit 3 units. A&S: TH & A&S IQ: HUM Art: HUM BU: ETH

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 Elliot, John Stuart Mill, Trollope, Oscar Wilde and Edmund Gosse.

Credit 3 units. A&S: TH Art: HUM BU: HUM

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 low 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 Art: HUM BU: HUM

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 Art: HUM BU: HUM

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 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, Derrida 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 BU: HUM

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 BU: HUM EN: H

L14 E Lit 375 The Romantic Period

Credit 3 units. A&S: TH Art: HUM

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, SD Art: HUM EN: H

L14 E Lit 375C Pastoral Literature
Same as Comp Lit 375

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

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

L14 E Lit 3778 Comparative Studies in the Novel
Same as Comp Lit 3778

Credit 3 units. A&S: TH Art: HUM

L14 E Lit 3781 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

L14 E Lit 393 Literary Theory: Subject and Subjection
Same as Comp Lit 393 Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM EN: H

L14 E Lit 395 Shakespeare
Credit 3 units.

L14 E Lit 3951 Shakespeare's Sonnets: Framing the Sequence
Same as IPH 3951 Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM EN: H

L14 E Lit 395C Shakespeare
Introductory course emphasizing critical interpretation. Representative plays are studied in detail. Required of all English majors and minors. Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM BU: HUM

L14 E Lit 399 Senior Research Seminar
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, abstracts, 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 3991 Senior Research Seminar
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, abstracts, 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.
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. BU: HUM

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 2 units.

L14 E Lit 4003 Blacks in Fiction
Credit 3 units. A&S: TH Art: HUM

L14 E Lit 402 Introduction to Graduate Studies I: Research
Introduction to academic scholarship and related professional
activities. A workshop in developing topics, conducting research,
preparing and presenting conference papers, articles and grant
proposals.
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM

L14 E Lit 403 Black and White in American Drama
This course addresses the complex issue of race in America
through the 19th and 20th centuries as dramatized by American
playwrights, black and white. Authors include Countee Cullen,
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 Art: HUM

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 Art: HUM

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
Volkmann 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 Art: HUM

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 Art: HUM

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 Art: HUM

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

L14 E Lit 411 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 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
Selected readings in English literature from Donne and Jonson
through Dryden.
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM

L14 E Lit 414 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 Art: HUM

L14 E Lit 415A Readings in 19th-century English Literature
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM

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

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
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 attempt 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 Art: HUM

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 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, 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 Art: HUM
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 425
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM

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<td>The American Renaissance</td>
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<td>Imagining the City: Crime and Commerce in Early Modern London</td>
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### 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 Art: HUM

### 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 harbor, 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

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### 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 Art: HUM

### 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 Art: HUM

### 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 Art: HUM

### L14 E Lit 430 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 Art: HUM

### L14 E Lit 431 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 Art: HUM

### 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, Chapman, Ford, Beaumont, Fletcher, Marston, Middleton, Webster and Shakespeare.

Credit 3 units. A&S: TH Art: HUM

### 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 Art: HUM EN: H
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 Art: HUM

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 Art: HUM

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 Art: HUM

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 Art: HUM EN: H

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 Art: HUM EN: H

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. Credit 3 units. A&S: TH

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 444S Readings in American Literature
Credit 3 units. A&S: TH A&S IQ: HUM EN: H

L14 E Lit 445 Irish Women Writers
Credit 3 units. A&S: TH Art: HUM

L14 E Lit 446 Introduction to Contemporary Poetry
Introduction to contemporary poetry.
Credit 3 units. A&S: TH Art: HUM

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

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 Art: HUM

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
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM

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,
### L14 E Lit 4531 American Drama
Topics in American Drama.
Same as Drama 453
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM EN: H

### 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 Art: HUM

### 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 Art: HUM

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

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

### 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 postwar 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 Art: HUM

### 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 Art: HUM

### 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.

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### Wright and Howe. Prerequisite: E Lit 4471 or permission of instructor.
Credit 3 units. A&S: TH Art: HUM

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

### L14 E Lit 449 20th-century Irish Poetry
Credit 3 units. A&S: TH Art: HUM

### 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

### 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 EN: H
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM EN: H

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 Art: HUM

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 Art: HUM

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

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
Since the Enlightenment, humanists have taken special pains to reflect on the theoretical underpinnings of their analytic practice, explicitly considering such concepts as language, narrative, psychology, ideology, group identity, race, class and gender. In this course, students read a number of key theorists (e.g., Marx, Freud, and Saussure) whose work continues to influence humanistic discourse. This spring’s iteration of the course gives special emphasis to the various frameworks through which scholars, critics and image-producers have understood the conception, fabrication and circulation of images.
Same as IPH 405
Credit 3 units. A&S: TH A&S IQ: HUM EN: H

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

L14 E Lit 472 History of the English Language
Concepts and methods of linguistic 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 Art: HUM

L14 E Lit 475 Intellectual History of Feminism
We focus on feminist thought in Western culture but also examine non-Western ideas about feminisms. We trace the relationship among emergent feminist ideas and such developments as the rise of scientific methodology, Enlightenment thought, revolutionary 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 475
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM

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, Foucauldian 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 Art: 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 Art: HUM

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 Art: HUM

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 Art: HUM

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 Art: HUM

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 Art: HUM

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

L14 E Lit 4930 The Unmaking and Remaking of Europe: The Literature and History of the European War of 1914–1918
Same as Comp Lit 493
Credit 3 units.

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 Art: HUM

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 Art: HUM

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 Art: HUM

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 3 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