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 (http://www.pw.org/content/2011_mfa_rankings_the_top_fifty_0) 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 (http://english.artsci.wustl.edu/writing) or classes in advanced rhetoric, and three such courses may count toward the regular English major.

Phone: 314-935-5190
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Website: http://english.artsci.wustl.edu

Faculty

Chair

Vincent Sherry (http://english.artsci.wustl.edu/Vincent_Sherry)
Howard Nemerov Professor in the Humanities
PhD, University of Toronto

Endowed Professors

Gerald L. Early (http://english.artsci.wustl.edu/gerald_early)
Merle Kling Professor of Modern Letters
PhD, Cornell University

Steven Zwicker (http://english.artsci.wustl.edu/Steven_Zwicker)
Stanley Elkin Professor in the Humanities
PhD, Brown University

Professors

Mary Jo Bang (http://english.artsci.wustl.edu/mary_jo_bang)
MFA, Columbia University

David Lawton (http://english.artsci.wustl.edu/david_lawton)
FAAH, PhD, University of York

Joseph Loewenstein (http://english.artsci.wustl.edu/Joe_Loewenstein)
PhD, Yale University

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Robert Milder (http://english.artsci.wustl.edu/robert_milder)
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Assistant Professors

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Senior Lecturers

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PhD, Washington University

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Writers-in-Residence

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BA, Goddard University

Kathleen Finneran (http://english.artsci.wustl.edu/ kathleen_finneran)
BA, Washington University

MFA, Bowling Green State University

Aditi Machado
MFA, Washington University

Director of Creative Writing Program

David Schuman (http://english.artsci.wustl.edu/ David_Schuman)
MFA, Washington University

Professors Emeriti

Wayne Fields (http://english.artsci.wustl.edu/wayne_fields)
Lynne Cooper Harvey Chair Emeritus in English
PhD, University of Chicago

Naomi Lebowitz (http://complit.artsci.wustl.edu/people/naomi-lebowitz)
PhD, Washington University

Carter C. Revard
PhD, Yale University

Richard Ruland (http://english.artsci.wustl.edu/Richard_Ruland)
PhD, University of Michigan

Daniel Shea (http://english.artsci.wustl.edu/Daniel_Shea)
PhD, Stanford University

Majors

The Major in English Literature

Units required: 30

Prerequisites:

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<th>Code</th>
<th>Title</th>
<th>Units</th>
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<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), distributed as follows:

Four required courses:

- E Lit 3552 Introduction to Literary Theory
- Three historical courses, covering three of the following five historical periods in American, British or Anglophone literature and including at least one course from each of the following two groups:
  - **Group 1**
    - Medieval
    - Early Modern
  - **Group 2**
    - The 18th Century
    - The 19th Century
    - The 20th Century and Later

Four electives

Eight upper-division 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 (2-3 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 so, 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 three-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. For more information please consult the description of the major (http://english.artsci.wustl.edu/major) on the English department website.

Additional Information

Senior Honors: Students must have achieved a 3.65 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 L14 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: Seven affiliate programs in England, Ireland and Scotland are open for well-prepared students: King’s College, London (KCL); University College, London (UCL); University of Sussex; Oxford Program for Undergraduate Studies (OPUS); Keble College at Oxford; Trinity College, Dublin; and University of Edinburgh. 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:

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<td>3</td>
</tr>
</tbody>
</table>

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

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.

For undergraduate scholars in the Howard Nemerov Program, two semesters of the 200-level Nemerov seminar (L43 GeSt 211) may count as 3 units of 200-level work toward the writing minor. Two semesters of the 300-level Nemerov seminar may count as 3 units of 300-level work toward the writing minor. A maximum of 6 Howard Nemerov units may count toward the writing minor.

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 courses (L13) exclusively for the minor. (Please note: 100-level L13 classes do not normally count toward the writing minor.) Students who wish to combine writing with their English major are encouraged to consider an English major with a concentration in creative writing (http://bulletin.wustl.edu/prior/2018-19/undergrad/artsci/english/#majors).
Courses

English Composition

For courses in English Composition, please visit the Writing (http://bulletin.wustl.edu/prior/2018-19/undergrad/artsci/englishcomposition/#courses) page.

English Language and Literature


L14 E Lit 100 First-Year Seminar: The Literary Life
This class approaches literature from many angles: the creative to the scholarly, the personal to the ethical, the edifying to the entertaining. At the heart of our study will be a survey of literary "values" such as invention, emotion, style, subversion, beauty, humor—those fundamental reasons readers come to literature in the first place. Through readings and discussion, we will consider the great variety of ways literature expresses these values, and will explore them ourselves via creative assignments. Along the way, we will learn about literary life today through discussions with nationally renowned writers who will visit the class, and through units on literary scholarship, book reviewing, and magazine and book publishing. In the midst of it all, you will write and workshop your own stories, poems, and non-fiction works. Credit 3 units. A&S: FYS A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 104 First-Year Seminar in Literature: The Literary Life
Credit 3 units. A&S: FYS

L14 E Lit 114 First-Year Seminar: Science Fiction Literature & Film: A Contrast in Hyper-imaginative Media
Enrollment limited to freshmen. Topics vary, see current semester course offerings for current topic. Same as L53 Film 114 Credit 3 units. A&S: FYS A&S IQ: HUM Arch: HUM Art: HUM BU: BA EN: H

L14 E Lit 115A First-Year Seminar: Transmediation
A variety of topics in comparative literature, designed for first-year students — no special background is required — and to be conducive to the investigation and discussion format of a seminar. Same as L16 Comp Lit 115 Credit 3 units. A&S: FYS A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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: FYS 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: FYS A&S IQ: HUM Art: HUM BU: HUM

L14 E Lit 152 Literature Seminar for Freshmen
Credit 3 units. A&S: FYS A&S IQ: HUM BU: HUM EN: H

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. Credit 3 units. A&S: FYS A&S IQ: HUM BU: BA EN: H

L14 E Lit 155 First-Year Seminar: Detective Fiction from Poe to Doyle
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: FYS A&S IQ: HUM BU: BA EN: H

L14 E Lit 156 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: FYS A&S IQ: HUM Arch: HUM BU: HUM EN: H

L14 E Lit 160 First-Year Seminar: Easy Riders, Migrant Laborers: American Mobility in Literature and Film
The Monstrous Imagination. Reading course, limited to 15 students. Prerequisite: first-year standing. Credit 3 units. A&S: FYS A&S IQ: HUM BU: HUM EN: H

L14 E Lit 170 Literature Seminar for Freshmen
Reading courses, each limited to 15 students. Topics: selected writers, varieties of approaches to literature, e.g., Southern
centers and margins; private and public. We study, among
history of literature as well as the tools, vocabularies and critical
central themes, genres and forces that have shaped the early
middle ages to the late 18th century. It introduces them to the
chronological outline of early literature in English from the

L14 E Lit 171 First-Year Seminar: Literature, Spirituality, and
Religion
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: FYS A&S IQ: HUM BU: HUM EN: H

L14 E Lit 172 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. BU: HUM EN: H

L14 E Lit 180 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. BU: HUM EN: H

L14 E Lit 189 Literature Seminars for Freshmen
Credit 3 units. A&S: FYS A&S IQ: HUM BU: HUM EN: H

L14 E Lit 209 World Literature
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 L16 Comp Lit 211
Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: HUM EN: H

L14 E Lit 214C Introduction to Women’s Texts
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
used the written word to change their social and imaginative
conditions.
Same as L77 WGSS 214C
Credit 3 units. A&S IQ: HUM, SC, SD Art: HUM BU: HUM EN: H

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 IQ: HUM Arch: HUM Art: HUM BU: 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 IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 228 Theatre Culture Studies I
A survey of ancient, medieval and Renaissance theater and
performance, both in the west and in the east, both as it reflects
and shapes culture. Coverage will include the following areas:
ancient Greece, ancient Rome, classical Sanskrit theater,
Yuan China, medieval Japan, medieval Europe, Renaissance
Italy, and Renaissance England. Both scripted theater and
performance practices will be examined through the lenses of
dramatic literature, theater history, performance studies,
and dramatic theory. A continual emphasis will be on marginal
and underrepresented figures, as we will attempt to excavate
forgotten histories from the theatrical past.
Same as L15 Drama 228C
Credit 3 units. A&S: AMP A&S IQ: HUM Art: HUM BU: HUM

L14 E Lit 229C Theatre Culture Studies II
This course provides a survey of theater history from the early
17th through mid-19th centuries, covering plays, theories
of drama and acting, and the material conditions of theatre
production. We will explore events in Asia, the Americas
and Europe with particular attention to the Baroque era,
Sentimentalism and Romanticism. The central objectives of the
course are 1) to teach students to analyze plays in complex and
creative ways, and 2) to cultivate understanding of the ways
theater and performance practices reflect the philosophical
ideas, aesthetic values, and sociopolitical realities of their
historical context — even as these practices sustained and
challenged such ideas, values and realities.
Same as L15 Drama 229C
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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 film?
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 alienation, *The Catcher in the Rye*, a book that in many ways helped initiate the rise of the youth movement 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 life, but we end the semester by considering how teen life has recently been imagined in such novels as *The Hunger Games*. Our class also discusses a few films, such as *Rebel Without a Cause* and *American Graffiti*, which have helped shape our conception of the American teenager. Ultimately, we question what these depictions of teen culture can tell us about larger trends and concerns in American life. As this course serves as an introduction to American Culture Studies, we focus on the different methods that we can employ when attempting to interpret and analyze American culture.

Same as L98 AMCS 236
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

**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: Banned Books: From the Giver to Lord of the Flies**
Topics varies by semester.
Credit 3 units. 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 IQ: HUM Arch: HUM Art: 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 IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

**L14 E Lit 299 Research Assistantship**
For students assisting English faculty members with their research. Students must provide a description of their assistantship and secure permission of the director of undergraduate studies. At the end of the semester, the student must submit a four-page essay describing the work done during the assistantship, along with any documents or work produced. In addition, a written evaluation by the faculty member they assisted is required. Up to 3 units acceptable toward the English major. Only for declared English majors. Must be taken pass/fail.
Credit variable, maximum 3 units.

**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.

**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.

**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. EN: H

**L14 E Lit 305 Literature and Consent**
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: HUM BU: BA EN: H

**L14 E Lit 3050 Literary Modernities in Europe and America: 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 *German Ideology*, Freud’s *The Interpretation of Dreams*, T.S. Eliot’s *Tradition and the Individual Talent*, or perhaps that great work of fictionalized literary criticism, Borges “Pierre Menard, Author of the Quixote.”
Same as L93 IPH 3050
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM EN: H

**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.

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

**L14 E Lit 3065 Voice, Language and Power: Late Medieval Religious Writing**
In the later Middle Ages, there is a flowering throughout Christian Europe of religious writings that offer a new voice in which personal religious experience can be pursued and expressed. Their voices are mainly intended to be communal ones, to be
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 L98 AMCS 3075
Credit 3 units. A&S IQ: HUM, SC, SD, WI 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, Salmaan Raza Bukhari, Chandra Bhan Prasad, Margarette Porete, Margery Kempe, Julian of Norwich, Eleanor Hull, the anonymous writer of *The Cloud of Unknowing* and the perhaps pseudonymous William Langland, author of *Piers Plowman*. Whether such writing seeks to be orthodox or conducive to heresy, it presents a challenge to the power of clergy — a challenge that is written in the vernacular language of lay people, rather than clerical Latin, and in doing so offers distinctively new voices for religious experience. The course will also look at ways in which such work might have been influenced, if only oppositionally or at times indirectly, by contact with Muslim and Jewish writing (including Jewish exegesis of the Psalms).

Same as L23 Re St 3065
Credit 3 units. Arch: HUM Art: HUM BU: ETH EN: H

L14 E Lit 307I 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.*

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

L14 E Lit 307S The American Radical Novel: Literature Versus 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...*
computer screen; the stream of programming code as a level of writerly activity.
Credit 3 units. BU: HUM

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. BU: HUM

L14 E Lit 312 Introduction to Digital Humanities
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 will enable students to consider how these technologies might transform the humanities. We will explore the various ways in which ideas and data in the humanities can be represented, analyzed and communicated. We will 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 will be supplemented by class presentations and a small assigned group project.
Same as L93 IPH 312
Credit 3 units. A&S IQ: HUM, WI Art: HUM BU: HUM EN: H

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 IQ: HUM Art: HUM BU: HUM EN: H

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 Mont d’Arthur.
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

L14 E Lit 312W Topics in English and American Literature: The Body in Pain
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 IQ: HUM, WI Arch: HUM Art: HUM 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 five 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 IQ: HUM Art: HUM BU: HUM EN: H

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 IQ: HUM, SD Arch: 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. BU: HUM

L14 E Lit 316 Topics in American Literature
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

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

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

L14 E Lit 318 Topics in American Literature
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H, H

L14 E Lit 3191 Contemporary 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 IQ: HUM Art: HUM BU: HUM

L14 E Lit 3192 Interdisciplinary Studies in the Humanities, 20th Century: The European Avant-Garde
The first half of the 20th century witnessed the emergence of artistic movements characterized by revolt against tradition, emphasis on radical experimentation and redefinition of the art work. This course familiarizes students with the avant-garde's main currents: Italian Futurism, English Vorticism, Russian Constructivism, "stateless" Dadaism and French Surrealism. We ask ourselves how to define the avant-garde, how it is related to modernity and whether its aesthetic is necessarily political. Texts include Futurist Manifestos, Cendrars' Trans-Siberian Prose, Stein's Tender Buttons, Breton's Nadja. We also examine artworks such as Duchamp's "Large Glass" and films such as Buñuel's Un Chien Andalou. Same as L93 IPH 3191.
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

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

L14 E Lit 321 American Literature to 1865
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM

L14 E Lit 3211 Topics in 19th-Century American Writing
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM

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

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

L14 E Lit 3222 20th-Century American Writers
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM

L14 E Lit 3227 Devising, Adaptation and Docudrama
This course explores three ways of theatre-making that have revolutionized the contemporary stage: devising (a collaborative process emphasizing physical techniques to realize ideas), adaptation (the transposition of a narrative from one mode to another), and docudrama (the self-conscious staging of history through the assemblage of documentary records). Beginning with a focus on the current "postdramatic theatre" and the prehistories of these contemporary practices, we will engage current scholarship on each form, learning the "how" and "why" from contemporary practitioners, while considering the rhetorical structure of each form in relation to the social meanings they generate for their audiences. Divided into three units, the course will combine the study of each method with hands-on practice, and will conclude with a showcase featuring an original performance created by the student collective. A theme (variable by semester) will unite the three sections of the course, helping students see how a single topic can be illuminated in different ways through these three methods of creating performance. Same as L15 Drama 3227
Credit 3 units. A&S IQ: HUM, LCD BU: HUM EN: H

L14 E Lit 322A American Literature II
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

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 sophomore literature, junior standing or permission of instructor.
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM

L14 E Lit 322E 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 sophomore literature, junior standing, or permission of instructor.

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 IQ: HUM Art: HUM BU: HUM EN: H

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

L14 E Lit 326 Selected American Writers
Credit 3 units. Art: HUM

L14 E Lit 327 Selected American Writers
Credit 3 units. Art: HUM

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

L14 E Lit 329 Selected English and American Writers
Credit 3 units. Art: HUM

L14 E Lit 3311 Interdisciplinary Studies in the Humanities
In this course we will trace a tradition of writing on laughter. While we will read texts that might explain laughter by way of comedy or humor, we will be interested in laughter itself. What does the body in laughter look like? How does laughter sound? Where, when and how does laughter happen? What is laughter's relation to language, to song, to thought? What kind of communities does laughter form? We will read texts by Joubert, Erasmus, Hobbes, Descartes, Chesterfield, Kant, Bergson, Freud, Bataille, Sarrauta, and Ellison. We will listen to music like Louis Armstrong's "Laughin' Louie" and we will watch films like LaughingGas, The Man Who Laughs and A Question of Silence. Same as L93 IPH 3311
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L14 E Lit 331C Tragedy
Credit 3 units. 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 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 IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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. 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. 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 IQ: HUM Art: HUM BU: HUM EN: H

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. Art: HUM

L14 E Lit 339 Topics in 19th-Century American Writing
Credit 3 units. 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 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 IQ: HUM Art: HUM BU: HUM

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 IQ: HUM WI BU: BA HUM: 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 IQ: HUM Arch: HUM Art: 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. BU: HUM

L14 E Lit 3451 Topics in American 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*, *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.

L14 E Lit 345 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 IQ: HUM, SC, SD Arch: HUM Art: HUM BU: BA EN: H

L14 E Lit 346 Masterpieces of Literature I
Masterpieces of Western literature in English translation: Homer through Dante.
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L14 E Lit 347 Masterpieces of Literature II
Masterpieces of Western literature in English translation: the 17th century through the 20th century.
Credit 3 units. A&S IQ: HUM, LCD BU: HUM EN: H

L14 E Lit 350W On Time: Clocks, Calendars, Crisis in Modern British Fiction
Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: 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 will introduce some of the foundational responses to this dominance, both literary and theoretical, by the colonized and their descendants. We will 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 will interrogate 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 problematic of race, gender, language, nationalism and identity that postcolonial texts so urgently confront.
Credit 3 units. A&S IQ: HUM, LCD BU: HUM EN: H

L14 E Lit 3522 Topics in Literature
Topics course which varies by semester.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: IS EN: H

L14 E Lit 3524 Topics in Literature: Literature and the Literary Lives of 17th-Century England
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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

L14 E Lit 3527 Blacks and Jews in America
Credit 3 units. A&S IQ: HUM, SC, SD EN: H

L14 E Lit 352A Topics in English & American Literature
The black athlete is a central figure in American entertainment, and has been since Frederick Douglass decried Christmastime slave games in his *Narrative*. This course will examine literary depictions of black athletes — in novels, memoirs, essays and poems — in order to better understand the cultural significance of sportsmen and women in the African-American struggle for equality, from abolitionism to the “Black Lives Matter” movement. We will read works by Douglass, Ralph Ellison, Maya Angelou, and John Edgar Wideman, among others, and examine the lives and athletic pursuits of prominent athletes such as Jackie Robinson, Muhammad Ali, Wilma Rudolph, Michael Jordan, and LeBron James. Popular perceptions of gender and sexuality, in addition to race and racism, will factor into our readings, especially as students incorporate secondary sources into their own research.
Same as L98 AMCS 352A
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: HUM BU: HUM EN: H

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

L14 E Lit 3532 Topics in 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 IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H UColl: HUM

L14 E Lit 3535 Literary Theory and Cultural Studies
Credit 3 units. A&S IQ: HUM Arch: HUM Art: 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 IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 357 The Art of Poetry
Techniques of poetry, considered theoretically and practically in relation to problems of form and significance: meter, rhyme, image, metaphor, stanzaic patterns and others.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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

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 L44 Ling 320
Credit 3 units. A&S IQ: LCD, SSC Art: HUM BU: HUM EN: S

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. 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 these 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 L77 WGSS 358
Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 359A (Re)Writing Slavery
This special topics course considers black-authored texts ranging from the 18th to the 21st century to examine the ways slavery has been discussed in American literature and culture. We pay attention to the role of slavery in creating the African diaspora, the contribution of slave narratives to the Abolitionist movement, and how the structures of American slavery did not disappear after the Civil War. We look at the ways Civil Rights-era and contemporary African-American writers such as Margaret Walker, Toni Morrison, and Charles Johnson have appropriated the slave narrative to engage and critique present day concerns. Their works are read against 19th-century slave narratives by ex-slaves such as Frederick Douglass and Harriet Jacobs. In addition to the texts, students are asked to consider how slavery and its aftereffects have been portrayed in film and other forms of media.
Same as L90 AFAS 359
Credit 3 units. A&S IQ: SC, SD Art: HUM BU: BA

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.

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 Lilja 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 L93 IPH 360
Credit 3 units. A&S IQ: HUM, LCD Art: HUM EN: H
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<td>L14 E Lit 374</td>
<td>Writing and the Representation of Pain</td>
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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 Manil Suri's The Death of Vishnu.

Credit 3 units. 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 IQ: HUM, WI BU: HUM EN: H

L14 E Lit 375 The Romantic Period
Credit 3 units. Art: HUM

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

L14 E Lit 375A American Culture Studies: Methods & Visions
Required course for AMCS majors. Consult semester listing for current topic. As a Writing Intensive course, this course 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; it fulfills the "multidisciplinary" (MD) requirement for AMCS minors and the "Methods Seminar" requirements for AMCS majors.

Same as L98 AMCS 375A
Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM EN: H

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

L14 E Lit 3778 Comparative Studies in the Novel
This course introduces students to novels from a given period or from a geographical area, with attention to how novels are read and how they communicate.

Same as L16 Comp Lit 3778
Credit 3 units. Art: HUM

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 IQ: HUM Art: HUM BU: ETH

L14 E Lit 3831 Topics in African-American Poetry
Beginning with the year in which Gwendolyn Brooks became the first African American to win the Pulitzer Prize, we will examine the tradition of African-American poetry and the ways in which that tradition is constantly revising itself and being revised from the outside. We will focus in particular on the pressures of expectation — in terms of such identity markers as race, gender and sexuality — and how those pressures uniquely and increasingly affect African-American poetry today.

Same as L90 AFAS 3838
Credit 3 units. Arch: HUM Art: HUM BU: HUM

L14 E Lit 3838 Topics in African-American Poetry
Same as AFAS 3838
Credit 3 units. Art: HUM

L14 E Lit 385W Comedy, Ancient and Modern
In this course we will examine the nature of dramatic comedy and its role in society. We will read, discuss and write about comedies from ancient Greece and Rome and from various modern nations, paying particular attention to the following questions: Do comic plays reinforce or challenge the preconceptions of their audiences? How have comic playwrights responded to issues such as class, gender, religion, and politics? Why does comedy have such power both to unite and to divide people? This course has an extensive writing component, so much of our time will be spent writing about the comedies we will read, revising what we have written, and discussing how best to write about comedy.

Same as L08 Classics 385W
Credit 3 units. A&S IQ: HUM, LCD, WI BU: HUM EN: H

L14 E Lit 386A Rebels, Sheroes and Race Men
Same as L90 AFAS 386A
Credit 3 units. A&S IQ: HUM, LCD, SC, SD Arch: HUM Art: HUM BU: HUM EN: H

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

L14 E Lit 3881 Black Women Writers
When someone says black woman writer, you may well think of Nobel Prize winner Toni Morrison. But not long ago, to be a black woman writer meant to be considered an aberration. When Thomas Jefferson wrote that Phillis Wheatley's poems were "beneath the dignity of criticism," he could hardly have imagined entire Modern Language Association sessions built around her verse, but such is now the case. In this class we will survey the range of Anglophone African-American women authors. Writers likely to be covered include Phillis Wheatley, Harriet Wilson, Nella Larsen, Lorraine Hansberry, Octavia Butler, and Rita Dove,
L14 E Lit 388C African-American Literature: African-American Writers Since the Harlem Renaissance

African-American literature in the 20th century moves from a renaissance into an institution. Guggenheim, Pullitzer and Nobel prize winners; Communist and Conservative Party sympathizers; Black Power advocates, inaugural poets, Broadway playwrights, Book-of-the-Month Club novelists, along with writers whose allusive and elliptical pages may never win them legions of fans, are among the many whose works we discover together. Written assignments may include two papers and two exams. Prerequisites: 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. 

Same as L90 AFAS 388C

Credit 3 units. Arch: HUM Art: HUM EN: H

L14 E Lit 391 Literature and Medicine

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: ETH, HUM EN: H

L14 E Lit 391W Literature and Medicine

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

L14 E Lit 392W The Rise of the American Short Story


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

L14 E Lit 393 Literary Theory: Subject and Subjection

Same as L16 Comp Lit 393

Credit 3 units. 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

We will begin by exploring ways of reading a small number of individual sonnets, proceeding thereafter to think about patterns of meaning in language and image across broader groupings and the sequence as a whole. We will investigate the influence of earlier sonnet tradition, especially Petrarch’s sonnets, and the relationship of the poems to modes of sexuality and selfhood. Finally, we will ask how some of Shakespeare’s most creative readers — including Wilde, Booth, and Vendler — have responded to the challenges of the sonnets. Students will work on writing their own commentary on a group of poems.

Same as L93 IPH 3951

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

L14 E Lit 3975 Wolves of Wall Street: American Business and Popular Culture

America’s perceptions about Big Business and the Free Enterprise system have evolved and changed over time from the 1920s to the present. During the 1980s, for example, Oliver Stone’s Wall Street seemed to endorse the notion that “greed is good.” Today, however, the topic of rising income inequality has been connected with the collapse of prestigious Wall Street firms, the “housing bubble,” a declining middle class, and widespread fear about the future of “The American Dream.” This course examines a variety of artistic, ethical and historical perceptions about American Business as depicted in popular culture and the arts over the past hundred years. How have America’s foremost artists (among them F. Scott Fitzgerald, Eugene O’Neill, Arthur Miller, Martin Scorsese), dealt with questions of conspicuous consumption, the acquisition of capital for its own sake, and the disparity between rich and poor? We survey several artistic genres and artistic forms, including American tragic works like The Great Gatsby and Death of a Salesman, to popular musicals such as How to Succeed in Business without Really Trying and The Producers.

Same as L98 AMCS 3975

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

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, 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 3991 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. BU: HUM

L14 E Lit 4003 Blacks in Fiction
Credit 3 units. 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 IQ: HUM Art: HUM EN: H

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. 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. 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. 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. 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. Art: HUM

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

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. Art: HUM

L14 E Lit 411 Interdisciplinary Studies in the Humanities
This course will open with a survey of the classical tradition in pastoral/bucolic. We will consider questions of genre, intertextuality and ideology, and we ask how "the lives and loves of herdsmen" became favored ground for literary meditation on issues of surface and depth, reality and illusion, artifice and sincerity. This portion will involve intensive reading in translation of Theocritus, Vergil and Longus. In the second half of the semester, we will consider the survival, adaptation and deformation of ancient pastoral themes, forms and modes of thought in British and American writing from the 19th and 20th centuries. We will read works of Mark Twain, Kenneth Grahame, Thomas Hardy and Tom Stoppard. Same as L93 IPH 4111
Credit 3 units. A&S IQ: HUM, LCD EN: H

L14 E Lit 412 16th-Century English Literature
Credit 3 units. 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 IQ: HUM Art: HUM

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 IQ: HUM Art: HUM
L14 E Lit 416 English Literature of the Romantic Period
Credit 3 units. Art: HUM

L14 E Lit 4172 Roman Remains: Traces of Classical Rome in Modern British Literature
This course will examine the use of the Roman textual and material inheritance in poets, novelists and critics of the late 19th and 20th centuries working in Britain, and will ask how modernity addresses the claims of the classical tradition. We will place Thomas Hardy's Poems of 1912-13 next to Vergil's Aeneid, then survey Hardy's relationship to the visible remains of Rome and the people it conquered — roads, barrows, forts — in the landscape of Dorset. After examining the representation of the Celtic hill-fort in fiction, and the legacy of Vergilian representations of the countryside in poetry, we will consider representations of Rome in light of modern imperialism (Joseph Conrad's Heart of Darkness and Ezra Pound's "Homage to Sextus Propertius") and examine the place of Vergil in T.S. Eliot's critical and poetic practice. Same as L93 IPH 4171
Credit 3 units. 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 IQ: HUM Art: HUM EN: H

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 IQ: HUM Art: HUM EN: H

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 film theory. Beginning with the earliest attempts to treat cinema as a new and unique art form, the course initially reviews the major works of Sergei Eisenstein, Andre Bazin, Christian Metz, Laura Mulvey and Fredric Jameson. Required screenings. Same as L53 Film 420
Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM EN: H

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

L14 E Lit 4231 Topics in American Literature I
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

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

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 IQ: HUM Art: HUM

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. Art: HUM

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. Art: HUM

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, Wolé Soyinka, Elua T. Sutherland, Derek Walcott and Edgar White, among others. Credit 3 units. Art: HUM

L14 E Lit 4244 Topics in African-American Literature
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L14 E Lit 425 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 bristled 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, E. Lila 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 IQ: HUM, SD Art: HUM

L14 E Lit 425C Humanities by the Numbers
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 course 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 consult semester course listings for current offerings. Same as L93 IPH 426 Credit 3 units. A&S IQ: HUM Arch: HUM Art: 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 IQ: HUM Art: HUM EN: H

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 L93 IPH 426 Credit 3 units. 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. 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. 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.

L14 E Lit 429 American Fiction Since 1945
Credit 3 units. A&S IQ: HUM Art: HUM

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. Art: HUM

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. 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 IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 4323 Reading in the Renaissance: Literature and Media in Early Modern England
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. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 434 Topics in English and American Drama
Varies from semester to semester.
Credit 3 units. 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. 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. EN: H

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

L14 E Lit 438 African-American Comedy
Credit 3 units. Art: HUM

L14 E Lit 4381 Aesthetic Negativity: Adorno, Benjamin and Kracauer on Literature, Art and Media
Same as L16 Comp Lit 438
Credit 3 units. 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 L16 Comp Lit 438
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

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

L14 E Lit 440 Modernism
Credit 3 units. A&S IQ: HUM Arch: HUM Art: 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.

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 4441 American Studies and Poetry: The 20th Century
Credit 3 units. Art: HUM

L14 E Lit 445 American Studies and Poetry: The 20th Century
Credit 3 units. 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 IQ: HUM Art: HUM EN: H

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. Art: HUM

L14 E Lit 4485 Topics in Irish Literature: Modern Irish Narrative and Questions of Identity
Topics course in Irish literature. Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM EN: H

L14 E Lit 449 20th-Century Irish Poetry
Credit 3 units. Art: HUM

L14 E Lit 4492 The Irish Literary Revival
The class will study major writings by Oscar Wilde, W.B. Yeats, J.M. Synge, James Joyce, & 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 will be an organizing principle in the course. The class will see two films, offer oral reports, and write papers. Credit 3 units.

L14 E Lit 450 American Film Genres
By close examination of three or four specific types of film narratives, this course will explore how genre has functioned in the Hollywood mode of production. Students will 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 will be 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 will be readings in genre theory as well as genre analyses of individual films. Required screenings Tuesdays at 4 p.m.
Same as L53 Film 450
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L14 E Lit 4505 Interdisciplinary Topics in the Humanities
Same as L93 IPH 450
Credit 3 units. A&S IQ: HUM, LCD, WI EN: H

L14 E Lit 450A Interdisciplinary Topics in the Humanities
Same as L93 IPH 450A
Credit 3 units.

L14 E Lit 4531 American Drama
Topics in American Drama. Same as L15 Drama 453
Credit 3 units. A&S IQ: HUM Arch: 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 IQ: HUM Art: HUM EN: H

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. Art: HUM

L14 E Lit 4581 Modern British Novel

L14 E Lit 4582 The North American Novel, 1945 to the Present
Credit 3 units. 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.

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

L14 E Lit 4591 The Modern European Novel
Credit 3 units. 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 IQ: HUM Art: HUM EN: H

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.
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 IQ: HUM Art: HUM EN: H

L14 E Lit 474 Frankenstein
Credit 3 units. A&S IQ: HUM BU: 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. Students who have taken L77 WGSS 475 Intellectual History of Feminism cannot take this class.
Same as L77 WGSS 475
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: HUM EN: H

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 L77 WGSS 419
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: HUM EN: H

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. 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 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 IQ: HUM Art: HUM EN: H

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. 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 IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 484 Selected American Writers II
Credit 3 units. Art: HUM

L14 E Lit 491 Chaucer
Readings in the Canterbury Tales. Lectures on background; critical analysis. Credit 3 units. A&S IQ: HUM Art: HUM EN: H

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. 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 L16 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 IQ: HUM Art: HUM

L14 E Lit 4951 Seminar: The 19th-Century European Novel
Seminar in Comparative Literature Studies. Topics vary. Consult course listings for current semester's offering. Same as L16 Comp Lit 495
Credit 3 units. 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 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 captured 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 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 L15 Drama 469
Credit 3 units. A&S IQ: HUM EN: H

L14 E Lit 4976 Advanced Seminar in Literature
This seminar is an interdisciplinary examination of how Americans represented the Civil War during and after the titanic conflict, with special attention given to the period between 1865 and 1915. The course explores how painters, novelists, photographers, sculptors, essayists, journalists, philosophers, historians, and filmmakers engaged the problems of constructing narrative and reconstructing national and individual identity out of the physical and psychological wreckage of a war which demanded horrific sacrifice and the destruction of an enemy that could not be readily dissociated from the self. Same as L22 History 4976
Credit 3 units. A&S IQ: HUM EN: H

L14 E Lit 4978W 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 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 IQ: HUM EN: H

L14 E Lit 498W 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 4 units. A&S IQ: HUM, WI EN: H