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.

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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

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Associate Professors

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Melanie Micir (http://english.artsci.wustl.edu/people/melanie-micir)
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Senior Lecturers

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Bethany Daniels (http://english.artsci.wustl.edu/Daniels_Bethany)
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Writers-in-Residence

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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)
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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>
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<tr>
<td>E Lit 2152</td>
<td>Literature in English: Modern Texts and Contexts</td>
<td>3</td>
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Required credits: 24 units of upper-division (300- and 400-level) work (at least 6 units must be 400-level), distributed as follows:

Four required courses:
- E Lit 3552 Introduction to Literary Theory
- 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 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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<th>Units</th>
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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.

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 (p. 2).
Courses

English Composition

For courses in English Composition, please visit the Writing (http://bulletin.wustl.edu/undergrad/artscl/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.


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 listings 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


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.


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
four themes: inventing a nation; the sacred and the secular; practices of literary studies. We organize our semester around the history of literature as well as the tools, vocabularies and critical central themes, genres and forces that have shaped the early chronological outline of early literature in English from the Contexts L14 E Lit 2151 Literature in English: Early Texts and Contexts
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.

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.

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 EN: H

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 L96 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’s “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
contained within the Church and regulated by it. But in each case the fact that it is a voice may offer a mode of resistance, or of difference. Such writing is often aimed at lay people, sometimes exclusively at women; and sometimes the intended auditors become the authors, and propose a version of religious experience that claims a new and more intimate kind of power for its readers. This course looks at a wide range of such writing in vernacular languages read in translation (English, French and German), including the works of Mary Wollstonecraft, Margaret 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 307 The Writing of the Indian Subcontinent
The Indian subcontinent has in recent years yielded a number of writers, expatriate or otherwise, whose works articulate the postcolonial experience in the "foreign" English tongue. This course is designed as an introductory survey of such writing, drawing on select subcontinental writers. Covering both fiction and nonfiction by several authors, including R.K. Narayan, Salman Rushdie, Anuradha Roy, Amitav Ghosh, Sara Suleri, Michæle Ondaatjie and Romesh Gunesekera, we discuss such issues as the nature of the colonial legacy, the status of the English language, problems of translation (linguistic and cultural), the politics of religion, the expatriate identity and the constraints of gender roles.
Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: HUM

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

L14 E Lit 3075 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 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 308 Topics in Asian-American Literature: Identity and Self-image
Topics in Asian-American literature that vary from semester to semester.
Credit 3 units. A&S IQ: HUM, SD Art: HUM BU: HUM

L14 E Lit 3081 City on a Hill: The Concept and Culture of American Exceptionalism
This course examines the concept, history, and culture of American exceptionalism — the idea that America has been specially chosen, or has a special mission to the world. First, we examine the Puritan sermon that politicians quote when they describe America as a "city on a hill." This sermon has been called the "ur-text" of American literature, the foundational document of American culture; learning and drawing from multiple literary methodologies, we will re-investigate what that sermon means and how it came to tell a story about the Puritan origins of American culture — a thesis our class will reassess with the help of modern critics. In the second part of this class, we will broaden our discussion to consider the wider (and newer) meanings of American exceptionalism, theorizing the concept while looking at the way it has been revitalized, redefined and redeployed in recent years. Finally, the course ends with a careful study of American exceptionalism in modern political rhetoric, starting with JFK and proceeding through Reagan to the current day, ending with an analysis of Donald Trump and the rise of "America First." In the end, students will gain a firm grasp of the long history and continuing significance — the pervasive impact — of this concept in American culture.
Same as L98 AMCS 3081
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L14 E Lit 311 Topics in English & American Literature: Contemporary Literature of the East West Divide
Topics: themes, formal problems, literary genres, special subjects (e.g., the American West, science and literature, the modern short story). Consult course listings for offerings in any given semester.
Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: BA, HUM EN: H UColl: NW

L14 E Lit 311E Electronic Poetry
An inquiry into new forms of screen art beginning with traditional printed poetry to varieties of virtual poetry emergent on the
computer screen; the stream of programming code as a level of writerly activity.
Credit 3 units. 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: 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 ‘Morte 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.

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
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 331C Tragedy
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

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 3381 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 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 EN: H

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

L14 E Lit 343 Two Cultures: Literature and Science
The relation between biology and literature as it has been examined and expressed in poetry, fiction and nonfiction of the past two centuries.
Credit 3 units. A&S 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, The Big Heat, Kiss Me Deadly, The Crimson Kimono, Touch of Evil, Alphaville, Chinatown, Taxi Driver, Devil in a Blue Dress, The Bad Lieutenant and Memento. Required screenings.

Same as L53 Film 345
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: HUM BU: BA EN: H

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

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

L14 E Lit 348 Masterpieces of Literature II
Masterpieces of Western literature in English translation: the 17th century through the 20th century.
Credit 3 units. A&S 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 Ngũgĩ 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.
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.
Prerequisites: 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 milieus 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
L14 E Lit 362 The 18th Century: A Study of Major Texts
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L14 E Lit 363C Theatre Culture Studies III
The third in the department's three-course history sequence, TCS III surveys the dramatic literature and cultural history of the modern theater. Beginning with Romanticism's self-conscious break with the past, we'll study the rise of bourgeois melodrama with its intensely emotional rendering of character and spectacular effects. We'll consider how those effects were made possible by advances in industrial stage technology which reproduced the everyday world with unprecedented verisimilitude, and how playwrights responded to these technologies by calling for the theatre to become either a "total work of art" — plunging its spectators into a mythical realm — or a petri dish — analyzing the struggles of the modern individual within their modern milieu. Exploring a range of aesthetic modes — including Realism, Naturalism, Symbolism, Expressionism, the Epic Theatre, and the Theatre of the Absurd — we will read classic plays by modern playwrights to consider how the modern theatre helped its audiences understand as well as adapt to the rapidly changing conditions of the modern world.
Same as L15 Drama 365C
Credit 3 units. A&S IQ: HUM, WI Art: HUM BU: ETH, HUM EN: H

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

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

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

L14 E Lit 3676 Rhetoric: Ancient and Modern
Rhetoric, or the art of persuasion, has played a prominent and controversial role in political and educational theory and practice. We survey rhetorical texts, ranging from Plato and Aristotle through Augustine and Edmund Burke, to Kenneth Burke and Jürgen Habermas.
Same as L08 Classics 3676
Credit 3 units. A&S IQ: HUM EN: H

L14 E Lit 368 The Development of American Romantic Thought: Enlightenment Confidence to Postmodern Questioning
We examine the revolutionary shift in human sensibility commonly known as "Romanticism" by tracing its development in America from the "Fireside Poets" (Bryant, Longfellow) and Transcendentalism (Emerson, Whitman) to anticipations of Modernism and Postmodernism (Henry Adams, Louis Sullivan, Charles Ives). Fuills the 19th century and American literature requirements for the English major.
Credit 3 units.

L14 E Lit 369 Reading Sex in Premodern England
This course introduces students to the literary representation of gender and sexuality in England from the medieval period to the 18th century. To understand a tradition that addressed the intractable problem of human sexuality in terms very different from ours, we ask: how does premodern culture imagine gendered identities, sexual difference, and erotic desire? How do various contexts — medical, religious, social, private, public — inform the literary representation of gender and sexuality? What are the anatomy and economies of the body, the circuits of physical pleasure, and the disciplines of the self that characterize human sexuality? Students have the opportunity to study romances, saints' lives, mystical writings, diaries, plays, sex guides, novels and scientific treatises. By learning how to "read sex" in premodern literature, students acquire a broad cultural and historical understanding of English sexualities before the descent of modern sensibilities.
Credit 3 units. A&S IQ: HUM, SD EN: H

L14 E Lit 370 The Age of Victoria
Works of fiction, poetry, journalism, children's literature, political cartoons, book illustrations, genre paintings and photographs. The course aims to give a sense of the age in all its diversity and peculiarity, as well as to concentrate on a few central issues and developments in 19th-century British society: e.g., industrialism, materialism, feminism, liberalism, the rise of the social sciences. Readings include works by Tennyson, Matthew Arnold, Lewis Carroll, Dickens, George Eliot, John Stuart Mill, Trollope, Oscar Wilde and Edmund Gosse.
Credit 3 units. Art: HUM BU: HUM

L14 E Lit 371 The Age of Chaucer
Study of the ways in which literature and history interplay between 1340 and 1400. Literary texts include writings by Chaucer, Langland, the Pearl Poet and anonymous composers of songs, dream visions, romances, satires, debates and low stories; attempts to move from these to theoretical and over into historical texts, alienating where necessary and translating where possible.
Credit 3 units. Art: HUM BU: HUM

L14 E Lit 372 The Renaissance
Major texts of the European Renaissance examined to set English literary achievement in a continental context. Among authors studied: Petrarch, Castiglione, Erasmus, More, Luther, Wyatt, Rabelais, Montaigne, Shakespeare, Spenser, Jonson, Milton. Prerequisite: 6 units of literature, junior standing or permission of instructor.
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H UColl: ENE

L14 E Lit 3725 Topics in Renaissance Literature
Topics course in Renaissance Literature.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 3731 Writing and the Representation of Pain
Writing-intensive course on the representation of pain at every level, from private suffering to public policy. Course reader consists of examples of or extracts from a diversity of materials: the Bible and Ovid, medieval religious lyric, saints' lives, visions
L14 E Lit 347W 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 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 3878 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 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, religion, and politics — 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 3878 African-American Literature: Early Writers to the Harlem Renaissance
Credit 3 units. A&S IQ: HUM, SD BU: HUM
among others. Be prepared to read, explore, discuss and debate
the specific impact of race and gender on American literature.
Same as L90 AFAS 3651
Credit 3 units. A&S IQ: HUM, SD Arch: HUM Art: HUM BU: HUM
EN: H

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 Art: 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
The course focuses on several short stories by six different
authors in this order — Hawthorne: “My Kinsman,” “Major
Molineux,” “The Birthmark,” “Young Goodman Brown,” “Artist
of the Beautiful.” Poe: “The Black Cat,” “The Facts in the
Case of M. Valdemar,” “The Tell Tale Heart,” “The Fall of the
House of Usher.” James: “The Jolly Corner,” “The Figure in the
Carpet,” “The Real Thing.” Crane: “The Upturned Face,” “The
Open Boat,” “The Blue Hotel.” Anderson: “Winesburg, Ohio.”
Hemingway: “Indian Camp,” “A Clean Well-Lighted Place.”
Emily,” “The Evening Sun,” “Pantaloon in Black.” There are two
brief papers two to three pages; two introductory paragraphs;
two four: to six-page papers; and one paper covering an entire
author. There is one rewrite in each category.
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 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
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 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 4001 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 will ask how "the lives and loves of herders" 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 4101 Medieval English Literature II
Topics course in Medieval English literature. Credit 3 units. A&S IQ: HUM EN: H

L14 E Lit 4111 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 will ask how "the lives and loves of herders" 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 EN: H

L14 E Lit 414 18th-Century English Literature
Selected readings in English literature from Pope and Swift through the age of Johnson. Credit 3 units. A&S IQ: HUM EN: H

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 4111 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 will ask how "the lives and loves of herders" 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 414 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 415A Readings in 19th-Century English Literature
Credit 3 units. 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; Art: 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

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, Wolc Soyinka, Elia 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 buried alliances between “high” expatriate and Harlem Renaissance modernisms; and the influential Depression-era reinterpretation of modernism as reactionary self-indulgence. The syllabus features fiction, poetry and drama by old and new literary celebrities: Djuna Barnes, John DosPassos, T.S. Eliot, F. Scott Fitzgerald, Mike Gold, Ernest Hemingway, Ella Larsen, Meridel LeSueur, Claude McKay, Clifford Odets, Tillie Olsen, Ezra Pound, Jean Toomer and Richard Wright. A shorter list of critical essays highlights modernism’s tendency to theorize itself while introducing 21st-century perspectives from the “New Modernist Studies.”

Credit 3 units. A&S 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 harbingers, 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 EN: H

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 Krakauer 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 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 443 Readings in American Literature
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

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

L14 E Lit 4454 Irish Women Writers
Credit 3 units. Art: HUM

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

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

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

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 462 Topics in English Literature II
Variable topics, such as Travel and Colonization in the Renaissance; Renaissance Skepticism and the Literature of Doubt.
Credit 3 units. A&S IQ: HUM, SD Art: HUM EN: H

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

L14 E Lit 465 The Pre-History of Blogging: Social Media of the Enlightenment
This course will explore the ways in which the Enlightenment — in France, England, Germany and the U.S. — was shaped by the emergence of new literary forms, media and technologies of communication. Like our blogs, Facebook and email, the 18th century had its new social media — newspapers and literary journals, letters that surged through the national postal systems — as well as new social institutions — salons and coffeehouses — that served as forums for public debate. We will examine these novelties in order to investigate the often ambivalent heritage of the Enlightenment: the use of media to exchange knowledge and express dissent; the use of media for surveillance and state control.
Same as L93 IPH 465
Credit 3 units. A&S IQ: HUM EN: H

L14 E Lit 466 Theory and Methods in the Humanities: What is Interdisciplinary?
Does humanity make progress? What does it mean to be part of a society, a culture, or an economy? And how do human beings find hope in the face of violence, loneliness, inequality, and the prospect of their own mortality? These fundamental questions about the human condition are the province of social theory, a way of thinking that intersects with philosophy, politics, economics, religion, anthropology and sociology. This seminar will examine an array of classic texts in this field, including works from Karl Marx, Friedrich Nietzsche, Sigmund Freud, Theodor Adorno, Hannah Arendt, and Michel Foucault.
Same as L93 IPH 465
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L14 E Lit 463 Topics in European Literature and History
Credit 3 units. Art: HUM

L14 E Lit 470 Research Lab
This class allows faculty members to work on their research in collaboration with undergraduate and graduate students. The content of the class (and its subtitle) will be determined by the faculty member's research project; its primary activities will involve the students in making concrete contributions to the faculty member's research. The basic idea is to create a collaborative environment akin to a lab, in which researchers of various skills pursuing various tasks contribute to a distinctive project.
Credit 3 units. Arch: HUM EN: H

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